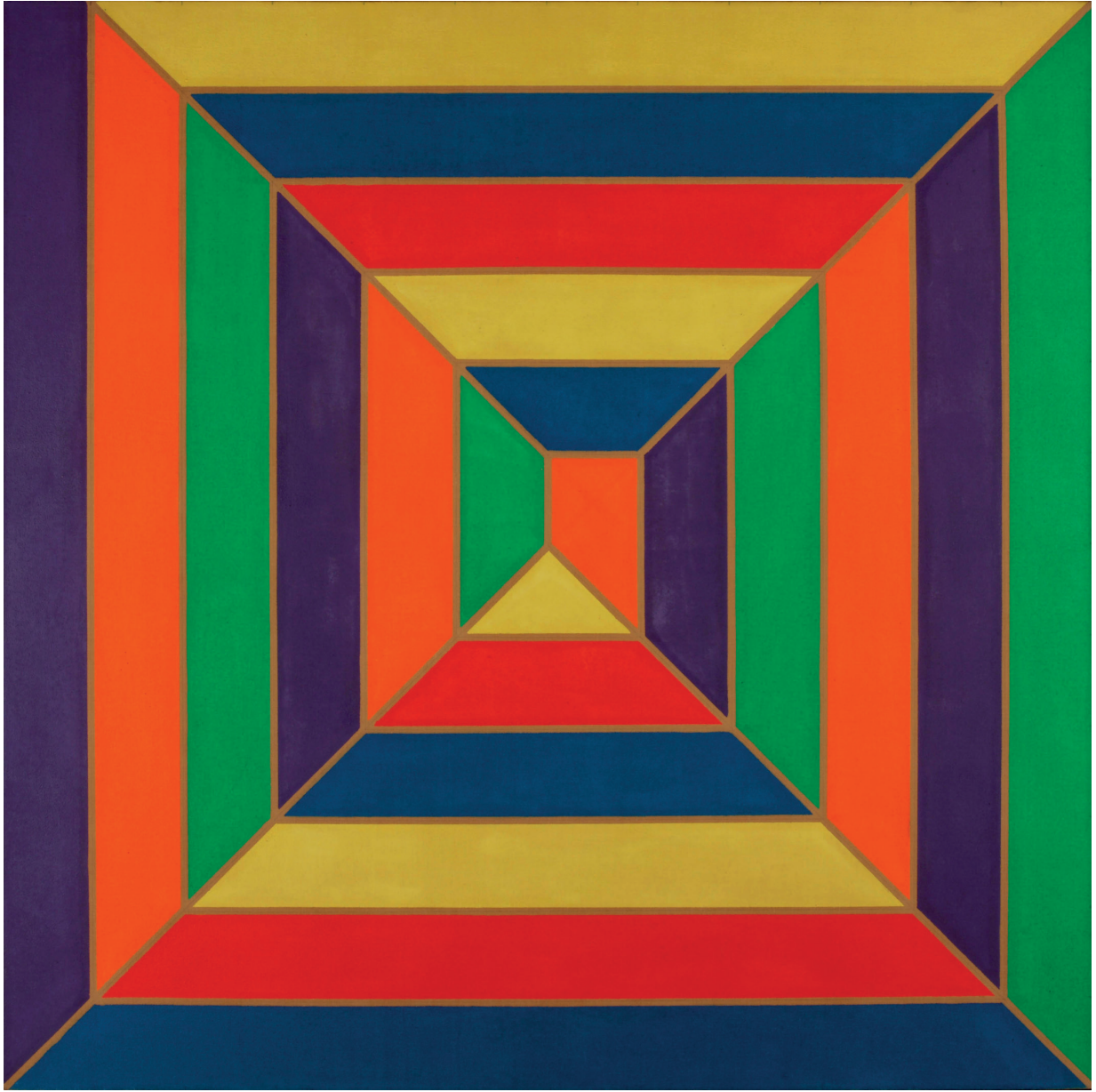


CUSTOT
GALLERY

DUBAI



THE WORLD MEETS HERE

CUSTOT GALLERY DUBAI
INAUGURATION 14 MARCH 2016

14 MARCH - 7 MAY 2016

Press contacts

Communic'Art | Marguerite Courtel & Lindsey Marsh
mcourtel@communicart.fr | + 33 1 43 20 01 14 | + 33 6 99 84 26 86
lmarsh@communicart.fr | + 33 1 43 20 12 13 | + 33 6 31 46 46 18

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Press contacts

Communic'Art | Marguerite Courtel & Lindsey Marsh
mcourtel@communicart.fr | + 33 1 43 20 01 14 | + 33 6 99 84 26 86
lmarsh@communicart.fr | + 33 1 43 20 12 13 | + 33 6 31 46 46 18

CUSTOT GALLERY

DUBAI

I have the pleasure of announcing an imminent opening in Dubai, a new space dedicated to art: Custot Gallery Dubai.

It will enrich my personal and professional path, developed over 25 years in Paris, followed by London with the Waddington Custot Galleries, in a world of art in perpetual evolution.

The opening of this space in early spring 2016 in the Alserkal Avenue quarter, the real artistic and cultural centre of Dubai, is the result of a desire I have to share my personal vision of art.

The city of Dubai, a crossroads of the East and West, has seen an extraordinary transformation on all levels. Its multiculturalism and its major institutional projects have contributed to making Dubai an important international cultural hub.

Custot Gallery Dubai is a 700 m2 space with 9 metre-high ceilings, offering artists a complete freedom of expression. Whether that is by way of scenography or through the most innovative monumental creations.

My involvement in the biggest international fairs (Art Basel, FIAC, TEFAF, PAD etc...) has given me the opportunity to promote major figures in modern art such as Dubuffet, Calder, Miro, Picasso, de Staël, alongside contemporary names including Soulages, Indiana, Halley, Verdier and Davenport...

Running in parallel with this is my work with artists' estates, for example those of Dubuffet, Flanagan and Albers which has led me to consider another priority, the preservation and promotion of these major works of the 20th century.

The artistic events that I will have the pleasure of presenting will demonstrate my perspective on modern and contemporary artistic creation internationally, from the biggest artistic masters to the most promising emerging artists.

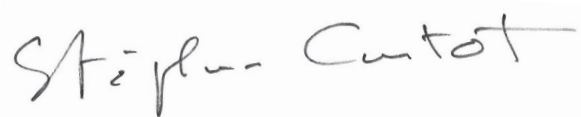
This curatorial calendar, supported by the exigency and expertise that are so valuable to me, will be an opportunity to present works in an open dialogue between East and West. To attract appreciation of these artists' works in Dubai is an ambitious plan, an interesting challenge and a source of great joy.

The inaugural exhibition which will open next March, will offer a new audience a perfect illustration of this evolution with an exceptional ensemble of modern and contemporary artworks fitting into this pioneering spirit of innovation.

New destination, new space, new project, as well as new opportunities and introductions to come that I will have the pleasure of sharing with you.

Your sincerely,

Stéphane Custot



CUSTOT GALLERY

DUBAI

PRESENTS THE WORLD MEETS HERE

To inaugurate Custot Gallery Dubai, the new gallery in the heart of Alserkal Avenue, the city's hub for arts, Stéphane Custot is pleased to present a group show *The World Meets Here*

The exhibition invites us on a journey that reflects Stéphane Custot's personal taste as a respected connoisseur with 25 years of experience in Paris and London, focused on post-war masterworks and contemporary art.

The selection for the inaugural exhibition will embody the two cornerstones of the gallery, contemporary fine arts and large-scale sculpture. The unusual architecture of the new space gives these artists the opportunity to show these works at their best.

Stéphane Custot's ambition is for it to be a showcase for international modern and contemporary art for Dubai and the surrounding region. He is proud to inspire and be inspired by this fast-growing artistic community.

Custot Gallery Dubai will present emblematic works surveying the best of international contemporary art with painstaking care and research invested in the exhibition's design and presentation highlighting Stéphane Custot's support for these artists.

ARTISTS

Chu Teh-Chun
Ian Davenport
Nicolas de Staël
Barry Flanagan
Peter Halley
Robert Indiana
Jedd Novatt
Marc Quinn
Pablo Reinoso
James Rosenquist
Frank Stella
Bernar Venet
Fabienne Verdier

CHU TEH-CHUN

1920 - Xiao County, China
2014 - Paris, France

Chu Teh-Chun is a Chinese painter who embraced abstraction after a move to Paris in the mid twentieth-century.

He began his education in traditional Chinese painting at Hangzhou's School of Fine Arts, where Lin Fengmian was principle and Zao Wou-Ki a fellow student. In 1949, during the Sino-Japanese war Chu moved to Taipei where he taught at the National University before moving to Paris in 1955. The move to Paris dramatically affected his approach to art and he was particularly influenced by the abstract works of Nicolas de Staël, this lead to a move away from figurative painting to evocative, abstract landscapes.

By the late 1950s Chu established his reputation in France and soon began exhibiting internationally. In the 1970s he returned to more traditional Chinese practice and began incorporating calligraphic elements into his paintings.

A major retrospective was held at the Taipei Museum of National History in 1987. Other solo exhibitions include those at The Museum of Fine Arts, Shanghai; Musée d'Art Moderne, Liège and Arts Palace, Beijing. His work is held in several international collections including Musée d'art moderne de la Ville de Paris; Bibliothèque Nationale, Paris, Shanghai Museum of Art; among others.

In 1956 he won the Silver medal at The Salon of French Artists. Other prizes include Chevalier de l'Ordre des Palmes Académiques (2001), Chevalier de la Légion d'Honneur (2001), Officier de l'Ordre National du Mérite (2006), Médaille d'Or du Mérite Européen (2006) and he has been elected into the Académie Française (2007).

His first solo exhibition was held at Waddington Galleries in 1990, and in the same year his work was also seen in The British Art Show, which toured to Leeds City Art Gallery and the Hayward Gallery, London.

Davenport has had solo exhibitions at Dundee Contemporary Arts (1999), Tate Liverpool (2000), and Ikon Gallery, Birmingham (2004), and has recently shown extensively in Europe and abroad including Galerie Hopkins, Paris; Galerie Slewe, Amsterdam; Paul Kasmin Gallery, New York; Hakgojae Gallery, Seoul, Korea.

In 2003, Davenport produced a wall painting for the Tate Triennial and was commissioned by the Contemporary Art Society in 2004 to make a wall painting for the Department of Mathematics and Statistics at Warwick University. Davenport was also commissioned by Southwark Council and Land Securities to produce Poured Lines: Southwark Street, a 48 metre long painting, as part of the regeneration of Bankside, which was completed in 2006.

Ian Davenport is famous for his abstract paintings, on which colour is applied in vertical strips and ellipses. He studied at Goldsmiths' College of Art in London, graduating in 1988. Since participating in Freeze, the exhibition curated by Damien Hirst in 1988, Davenport has been closely associated with the generation of Young British Artists.

His paintings are executed by letting paint pour over canvases, boards and aluminium panels, tilted so that the final composition is determined in an interaction between gravity and the paint's viscosity. By predetermining both materials and processes, Davenport prioritizes experimentation with the means of painting over theoretical concerns. In 1991 he was nominated for the Turner prize and in 1999 he was a prize winner in the John Moores Liverpool Exhibition.

IAN DAVENPORT

1966 - Sidcup, Kent, USA

NICOLAS DE STAËL

1914 - Saint-Petersbourg, Russia
1955 - Antibes, France

Known for his use of thick impasto and his highly abstract landscape paintings, School of Paris painter de Staël was one of the most influential European artists of the post-war period. He also worked with textiles, collage, and illustration.

Born in St Petersburg, de Staël and his sister were raised by wealthy family friends in Brussels after the early death of their parents. Upon entering the Brussels Académie Royale des Beaux-Arts and the Académie des Beaux-Arts de Saint-Gilles, Brussels in 1932-34, the artist travelled to Paris, Spain, Morocco, Algeria and Italy, settling in France in 1938.

He studied briefly under Léger and in 1941 moved to Nice where he met Sonia and Robert Delaunay, and Jean Arp, who inspired his first abstract 'compositions'. Subsequently, he turned towards abstraction from his earlier representational work.

De Staël had his first one-man exhibition at the Galerie l'Esquisse, Paris, in 1944, this is when he also met and befriended Georges Braque. He continued with his abstract work until 1951-52, after which he returned to figuration. His numerous exhibitions brought him critical fame, and began to attract worldwide attention.

In 1954, he exhibited at the Paul Rosenberg Gallery in New York. That same year, he left his family and retreated to Antibes, where he created still lifes and landscapes, retaining his thick impasto technique.

At the height of his career, plagued by artistic doubts and depressions, de Staël took his own life by jumping from the balcony of his studio in Antibes. His work has since been the subject of retrospectives at several institutions, such as the Grand Palais and the Centre Pompidou in Paris, the Musée Picasso in Antibes, and The Phillips Collection in Washington, D.C. At the height of his career, plagued by artistic doubts and depressions, de Staël took his own life by jumping from the balcony of his studio in Antibes. His work has since been the subject of retrospectives at several institutions, such as the Grand Palais and the Centre Pompidou in Paris, the Musée Picasso in Antibes, and The Phillips Collection in Washington, D.C.

BARRY FLANAGAN

1941 - Prestatyn, England
2014 - Ibiza, Spain

Barry Flanagan participated in some of the most important exhibitions of the 1960s, notably When Attitudes Become Form at the Kunsthalle Bern and the ICA (1969).

A major retrospective was held at the Fundación 'La Caixa' Madrid in 1993. Flanagan's bronze hares have also been exhibited in many outdoor spaces, notably on Park Avenue in New York in 1995-6 and at Grant Park, Chicago in 1996. An exhibition was held at Tate Liverpool in 2000 and in 2002 a major exhibition of his work was shown at the Kunsthalle Recklinghausen, Germany.

In 2006 the Irish Museum of Modern Art held a major retrospective of his work which included an exhibition of large scale sculptures on O'Connell street. In 2011 an important survey of Flanagan's early work was held at Tate Britain and in the same year, Silâns was published, a collection of articles written by Barry Flanagan, Alistair Jackson and Rudy Leenders during their time at St Martin's School of Art in 1964-1965. In 2012 Chatsworth House hosted an exhibition of Flanagan's bronze monumental bronze sculptures in a parkland setting.

Barry Flanagan is best known for his bronze sculptures of hares. Flanagan started out as a minimalist sculptor working with sand, plaster, wood and rope.

Flanagan studied at Birmingham College of Art and Crafts before going on to St. Martin's School of Art in London in 1964. Between 1967 and 1971 he taught at St. Martin's School of Art and the Central School of Arts and Crafts. Flanagan represented Great Britain at the Venice Biennale in 1982. In 1991, Flanagan was elected to the Royal Academy of Arts and awarded an OBE.

Flanagan began to work in stone and bronze and in 1979 the first bronze hare was cast. Various inspired by a carcass in a butcher's shop, the sight of a leaping hare in the Sussex Downs, the 1972 book The Leaping Hare, as well as its significance in world mythology, the hare is the central metaphor of Flanagan's life and work. Often anthropomorphised, the hares' expressions range from insouciance, through boredom and melancholia, as they drum, think, dance, box and leap. Peripatetic, Flanagan described himself as an English-speaking itinerant European sculptor.

PETER HALLEY

1953 - New York, United-States

Peter Halley is a painter, printmaker and essayist famous for depicting cells, prisons and conduits, rendered in fluorescent 'Day-Glo' acrylic paint and 'Roll-a-Tex' texture additive.

His painting references formalists and minimalists such as Josef Albers, Barnett Newman, Donald Judd, Piet Mondrian and Ad Reinhardt. Simultaneously, the paintings are diagrams of the lived experience in a contemporary urban environment, in which social space is ever more divided and geometrised but individuals remain connected via 'conduits' of information flows, roadways and electrical grids.

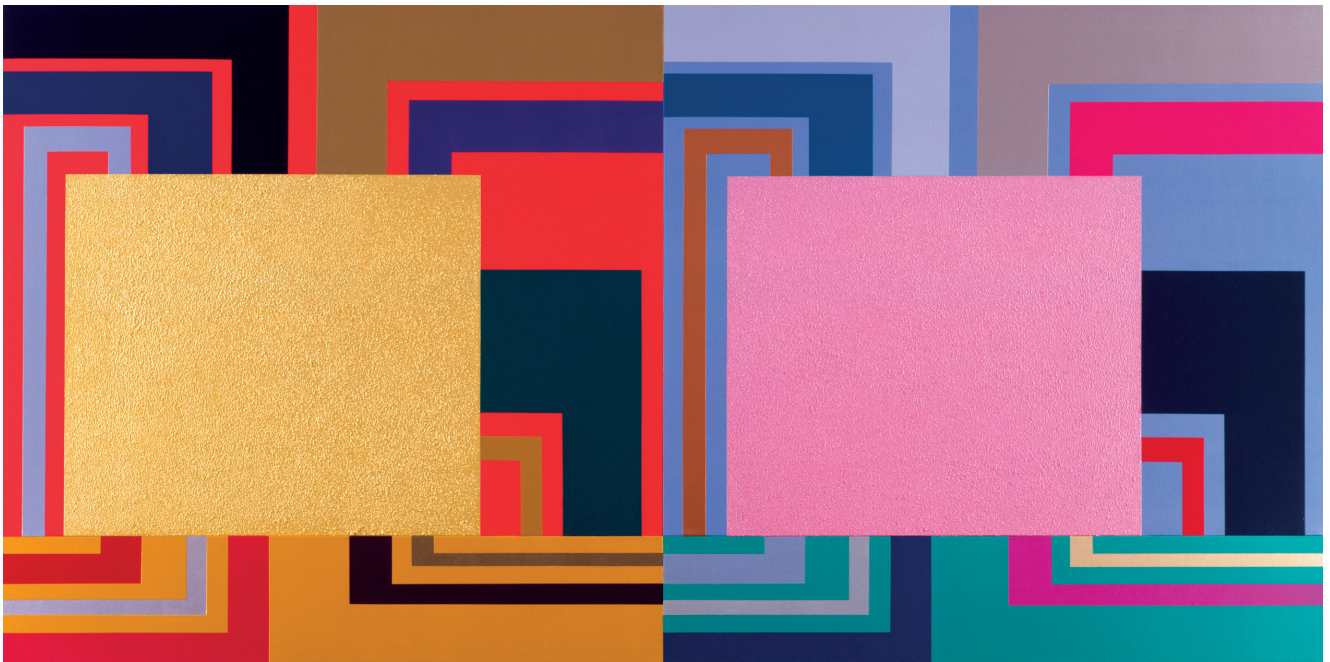
Halley came to prominence in the early 1980s with a group of artists which included Jeff Koons and Haim Steinbach. Halley, and the group loosely labelled 'Neo-Geo', deployed a cool irony as an important counterpoint to the neo-expressionism prevalent at the time. Halley's concern with the effect of power relations on social and digital space owes much to the legacy of Andy Warhol.

Peter Halley studied at Yale University, where he gained his BA (1975), and at the University of New Orleans (MFA, 1978).

He returned to New York in 1980, where his first solo exhibition was held at 'International with Monument' (1985). Since then he has exhibited widely in solo and group exhibitions for instance at the Museum Haus Esters, Krefeld, Germany (1989), Museum of Modern Art, New York (1997) and Kitakyushu Municipal Museum of Art, Japan (1998). Installations have been exhibited at Galerie Thaddaeus Ropac, Paris (1995), Museum Folkwang, Essen (1998) and Waddington Galleries (1999, 2001).

His published critical writings include two collections of essays from the 1980s and 1990s. Between 2002 and 2011 Halley was Director of Graduate Studies in Painting and Printmaking at the Yale University School of Art.

Peter Halley lives and works in New York City.



Peter Halley, *Ancillary Control*, 2001

Acrylic Day-Glo, pearlescent and metallic acrylic, and Roll-a-Tex on canvas - 185,4 x 365,8 cm (73 x 144 in)

ROBERT INDIANA

1928 - New Castle, United-States

Robert Indiana is an American painter, printmaker and sculptor best known for his *LOVE* series from the 1960s.

Born Robert Clark, Indiana adopted the name of the state in which he grew up. In his work, Indiana adapts the iconography of road signs, advertising posters and logos to create his Pop art icons.

Inspired by poetry as much as art, Indiana turns words into objects in a bid to simultaneously celebrate and question the American Dream and other myths.

Indiana was also interested in the formal beauty and symbolic power of cardinal numbers. During the Vietnam War, and subsequently the Iraq War, Indiana made a series of works inspired by the idiom of peace protests. Disillusioned with the New York art world, Indiana has lived and worked on the remote island of Vinalhaven, Maine, since 1978.

Robert Indiana studied at the School of the Art Institute of Chicago, before moving to New York in 1954. In 1961 the Museum of Modern Art, New York, acquired an Indiana painting, and the following year Indiana had his first solo exhibition at the Stable Gallery. In 1966 Indiana's 'LOVE show' opened at the Stable Gallery.

The Whitney Museum of American Art is hosting a major retrospective of Indiana's work in 2013-14.

SEVEN, ROBERT INDIANA

Famously crediting his enduring interest in numbers to the formative experience of moving households multiple times-moving between twenty-one different homes by the age of seventeen- ONE through ZERO highlights his embrace of the variety of meanings and associations that numbers can generate. For Indiana numbers structure our lives and everything we do is reckoned by numbers.

Distinguishing his work from that of his pop peers Andy Warhol, Roy Lichtenstein and Claes Oldenberg, Indiana takes a simple object (numbers) that is recognizable universally and places it in a higher context by loading it with multiple personal references and existential significances, relating either to events in his own life (such as highway routes and buildings where he lived and the memories associated with those places) or to the cycle of life itself.

Art historian, and senior curator at The Whitney Museum of Art, Barbara Haskell further explains 'Numbers had appeared in Indiana's work even before words, functioning variously as the abstract 'names' of his anthropomorphic herms, as metaphors for the passage of time, and as reminders of vernacular American culture.' (Haskell, 2013, p.101).



Robert Indiana, *Seven*, 1980-2003

Corten Steel - 183 x 183 x 91.5cm (72 x 72 x 36 in)

overall including base: 198 x 188 x 96.5 cm (78 x 74 x 38 in)

Edition of 3 of 6 + 2AP

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JEDD NOVATT

1958 - New York, United-States

Jedd Novatt is an American sculptor internationally renowned for his ever-developing series *Chaos* created in bronze or steel.

“Jedd Novatt has been employing and manipulating key minimalist visual and material tropes — the cube, unyielding medium, towering scale — in order to evolve the now long-stalled project [minimalism] beyond its traditional static and reflexive nature.”

Thomas Collins, Former Director, Pérez Art Museum Miami.

After graduating from Sarah Lawrence College in 1980, Novatt spent the year studying and working in France at the Lacoste School of the Arts, now part of Savannah College of Art and Design.

In 1981, Novatt returned to New York City where he set up his first studio on Warren Street in Tribeca and held his first solo show at the Tibor de Nagy Gallery two years later.

The American artist moved to Paris in 2002, where he currently resides. He divides his time among studios in Paris, Normandy and the Basque region in Spain.

Exhibitions include Pérez Art Museum Miami, USA; Butler Institute of American Art, Youngstown, USA; Brown Harts Garden, Westminster Council City of Sculpture Festival, London, UK; La Piscine, Musée d'Art et d'Industrie André Diligent, Roubaix, France; Sotheby's at Chatsworth, Chatsworth, UK; Museum of Art, Boca Raton, Florida, USA.

His work is represented in numerous private and public international collections such as City of Bilbao, Spain; Cleveland Museum of Art, Cleveland, USA; Holding Capital Group, New York, USA; Melville Industrial Associates, Melville, USA; MIT-List Visual Arts Center, Massachusetts Institute of Art, Pennsylvania State University, University Park, USA; Pérez Art Museum Miami, USA.



Jedd Novatt, *Chaos Frenético*, 2014
Bronze, black patina
200 x 152 x 107 cm
Edition of 3 variations plus 2 AP

MARC QUINN

1964 - London, United-Kingdom

Marc Quinn is an artist whose work deals with art and science, the human body and the perception of beauty. He is considered one of the major figures of the Young British Artists.

Quinn began his sculptural education in 1983 working for Barry Flanagan and, soon after, graduated from the University of Cambridge with a degree in History and History of Art. He came to artistic prominence in 1991 with his sculpture *Self*, a cast of the artist's head made from ten pints of his own frozen blood. This was first shown at the Joplin/Grob Gallery and then the Saatchi Gallery in 1992. His first solo exhibition was at South London Gallery in 1998.

Notable public commissions include, *1+1=3* a 20-metre artificial rainbow, for the Liverpool Biennial and also *Planet*, in 2008, a monumental modelling of the artist's son for The Gardens by The Bay, Singapore. Another major work was *Alison Lapper Pregnant*, a 3.55-metre-high marble sculpture depicting the artist Alison Lapper and exploring classical ideas of beauty for the Fourth Plinth, Trafalgar Square, in 2005. This was later reimagined as an inflatable sculpture for the 2012 Paralympic Games in London.

He has had solo exhibitions at major British institutions including, Tate Gallery, London; National Portrait Gallery, London; National Gallery, London; Tate Liverpool. As well as at international venues, Fondazione Prada, Milan; Peggy Guggenheim Collection, Venice and Museo d'Arte Contemporanea, Rome

His work is represented in several international public institutions including, Tate, London; National Portrait Gallery, London; Musée National d'Art Moderne, Paris; Stedelijk Museum, Amsterdam; Berardo Museum, Lisbon; Musée d'art contemporain de Montréal; Museum of Modern Art, New York and Metropolitan Museum of Art, New York.



Marc Quinn, *Cassis madagascariensis Longitudes*, 2011
Bronze - 95 x 83 x 90 cm

PABLO REINOSO

1955 - Buenos Aires, Argentina

Pablo Reinoso is a sculptor and designer who is famous for his monumental installations.

Reinoso studied architecture at the University of Buenos Aires but settled in Paris in 1978. His skill for carpentry was honed by his French grandfather and he soon won a scholarship to learn marble sculptural techniques in Carrara.

His early work focussed on the traditional sculptural materials of wood, brass, slate, marble and steel. Notable series include *les articulations* (1970–1980), *les paysages d'eau* (1981–1986) and *la découverte d'Amérique* (1986–1989).

Drawing on his previous architectural experience his installations examine the relationship between architecture and space. In 1996 he filled the chapel at the Museo de Arte Moderno de Bahia, Brazil, with two hundred 'breathers', inflated fabric cushions which echo human breathing. His most prominent series, *Spaghetti Benches* in 2006. These works take anonymous public benches as a starting point but the artist transforms them with twisting, branch-like elements past the point of their inanimate origins.

Pablo Reinoso's work has been exhibited in several international exhibitions including, Museo de Arte Latinoamericano de Buenos Aires; Centre d'art André Malraux, Colmar, France; Museu Nacional de Arte Moderno de Bahia, Salvador da Bahia, Brazil; Boghossian Foundation, Brussels; Museum of Art, Nova Southeastern University, Fort Lauderdale, Florida and Chatsworth, United Kingdom.



Pablo Reinoso, *Milonga*, 2015
Shoes, wood, natural fiber
300 x 130 x 20 cm

JAMES ROSENQUIST

1933 - Grand Forks, United-States

James Rosenquist is famous for being the most openly political artist associated with the Pop Art movement. He studied art at the University of Minnesota, painting billboards during the summers. In 1955 he moved to New York to study at the Art Students League. He left the school after one year and began a career as a commercial billboard artist, painting billboards in New York.

By 1960, he quit painting billboards and rented a small studio space in Manhattan where his neighbours included artists Robert Rauschenberg, Jasper Johns, Barnett Newman, Robert Indiana and Jack Youngerman. He was included in a number of groundbreaking group exhibitions that established Pop art as a movement. During this area, Rosenquist transformed the visual language of commercial painting onto his canvases, filling his large-scale pictures with fragmented advertising imagery in bright Day-Glo colours. His paintings, such as the iconic *F-111* (1965) are pictorial critiques of contemporary American consumerism society.

Rosenquist's paintings since the 1970's have retained his trademark aesthetic and focus primarily on geo-political, existential and environmental themes.

Rosenquist's work is represented in major international public and private collections including the Metropolitan Museum of Art, New York; the Los Angeles Museum of Contemporary Art, Los Angeles; Tate Modern, London, Art Institute of Chicago, Chicago.

Aside from his numerous museums and gallery exhibitions, James Rosenquist has had more than fifteen retrospectives, with two at the Whitney Museum of American Art, New York. In 2003, the Solomon R. Guggenheim Museum organised a major retrospective of his works, which travelled to the Menil Collection, Museum of Fine Arts in Houston, and Guggenheim Museum Bilbao.

Rosenquist lives and works in Aripeka, Florida, USA.

FRANK STELLA

1936 - Malden, Massachusetts

Frank Stella is an American painter, printmaker and sculptor whose work in minimalism and post-painterly abstraction has had a profound influence on visual art since the 1960s. His geometric paintings are objects which refer to nothing outside themselves: in Stella's own words "what you see is what you see".

Working in sequential series, Stella elaborated his formal developments starting with Black Paintings, followed by Aluminium Paintings, Copper Paintings, Concentric Squares, Mitered Mazes, Irregular Polygons and Protractor Paintings. These hyper-flat works undermined illusionistic space through variations in the shape of the 'canvas' and ascetic colour schemes.

Stella's pared-down aesthetic quickly received serious attention. In 1959, at the age of 23, he joined Leo Castelli's gallery, and a year later his work entered the Museum of Modern Art's collection. At the age of 34, Stella became the youngest artist to have a full-scale retrospective at MoMA, in 1970. His later work has evolved into three-dimensional space and shed its minimalist look for a Baroque exuberance of form and colour.

Frank Stella lives and works in New York City.

MAZE, FRANK STELLA

Stella painted his first Mitered Mazes in 1962. Their structure was a variation on the maze configuration of his six and a half foot square, The combination of the bands and the segments created an optical illusion: apparently three-dimensional spirals and pyramids alternately appearing to project beyond the canvas or recede into the distance.

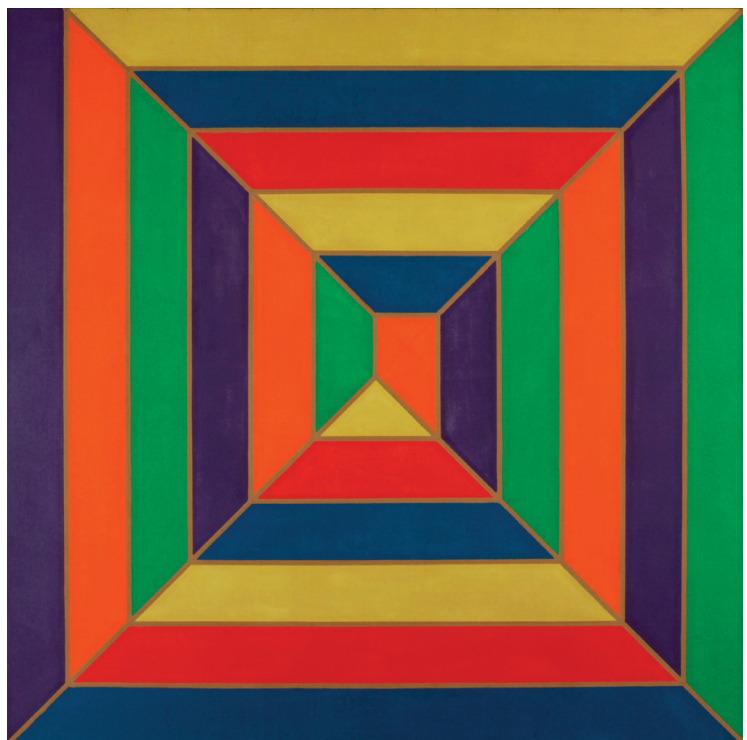
Stella used the same six colours in the Mazes – three primaries and three secondaries. In 'Maze' (1966), reading outwards from the smallest, innermost trapezium to the largest, on the left-hand side of the painting, the colours follow the colour spectrum, starting with orange and passing through yellow, green, blue, purple and red.

Stella had hung William Seitz's colour wheel in his studio since his student days at Princeton and Barbara Rose, an art historian, and Stella's wife at the time, remembered it as a 'kind of talisman' for the artist. 'The reason I used colour that way at first, was to fit the new work into the whole thinking of the striped pictures in general. I wanted to use a fairly formalized, programmatic kind of colour'. In order to keep the colours distinct, Stella outlined each colour segment, affirming colour as standardised and mass-produced: to keep the paint as good as it was in the can.' (Lippard, 1966, p.58 and p.76)

Stella studied art history and painting at the Phillips Academy in Andover, Massachusetts, and continued his studies at Princeton University, where he graduated in 1958 with a B.A. degree in history.

Throughout the 1960s and 70s, Stella's work was included in a number of significant exhibitions that proved to define the art of the time, including Geometric Abstraction (Whitney Museum of American Art, New York, 1962), Toward a New Abstraction (The Jewish Museum, New York 1963), The Shaped Canvas (Solomon R. Guggenheim Museum, New York...

His first retrospective exhibition, in 1970, at the Museum of Modern Art, New York, was followed by another in 1987. Other major solo exhibitions include: ICA Gallery, London (1985), The National Museum of Art, Osaka (1988), Museo Nacional Centro de Arte Reina Sofia, Madrid (1995), Museum of Contemporary Art, Miami (2000). The artist has received many awards: the New York City Mayor's Award for Arts and Culture (1981), the Ordre des Arts et des Lettres from the French government (1989), and the National Medal of the Arts (US) in 2009.



Frank Stella, *Maze*, 1966
Fluorescent acrylic on canvas - 91,4 x 91,4 cm

BERNAR VENET

1941 - Château-Arnoux, France

Bernar Venet is a French conceptual artist whose work examines mathematical and scientific theories.

In 1959 Venet studied at Villa Thiole, the municipal art school of Nice. The following year, he was employed as a stage designer for the Nice City Opera. While completing national military service, in 1961–63, he created a studio in the attic of the local army reception centre and began producing work.

He visited New York in 1966 and met artists such as Dan Flavin, Donald Judd and Sol LeWit. He moved there the following year and began producing substantial wide-ranging conceptual works including painting, poetry, film and performance. One of his most notable performances was the sound piece, 'The Infrared Polarization of the Infrared Star in Signus' which he presented in 1968 at the Judson Church Theatre accompanied by lectures given by three physicists. The first retrospective of his work was held at the New York Cultural Center on Columbus Circle in 1971. That same year, Venet halted all artist production, during which he returned to Paris to teach, lecture, and exhibit past works. He began producing works again on his return to New York in 1976. 1979 marked a shift in Venet's artistic production, he began the first works in his Indeterminate Lines series and also began to examine his Arcs, Angles, Straight Lines.

Bernar Venet has been commissioned to produce several large public sculptures on sites in Berlin, Denver, Paris, Nice and Tokyo, among others. In 2011 he exhibited seven monumental sculptures in the grounds of the Château de Versailles. Over his career his artistic practice has extended to film, the ballet Graduation (music, choreography and stage design), as well as furniture and stained glass.

In 2005, Venet was named Chevalier de la Legion D'Honneur of France. The International Sculpture Center (ISC) announced that he will be the recipient of their 2016 Lifetime Achievement Award.

A large number of international solo exhibitions have featured his work, venues include PS1, New York; Museum of Modern Art, Rio de Janeiro; Institute of Contemporary Art, London... His works are currently in the collection of over sixty international museums including the Museum of Contemporary Art, Chicago; Sonje Museum of Contemporary Art, Kyongbuk, Korea; Museum of Contemporary Art, Los Angeles; The Museum of Modern Art, New York; the Guggenheim Museum, New York and the Centre Georges Pompidou, Paris.



Bernar Venet, *223.5° Arc x 10*, 2014
Cor-ten Steel
210 x 220 x 50 cm
(82 2/3 x 86 2/3 x 2 in) each

FABIENNE VERDIER

1962 - Paris, France

Fabienne Verdier is an abstract painter who explores the dynamism of forces in nature, movement and immobility by drawing on her intimate knowledge of techniques and traditions of both Western and Eastern art.

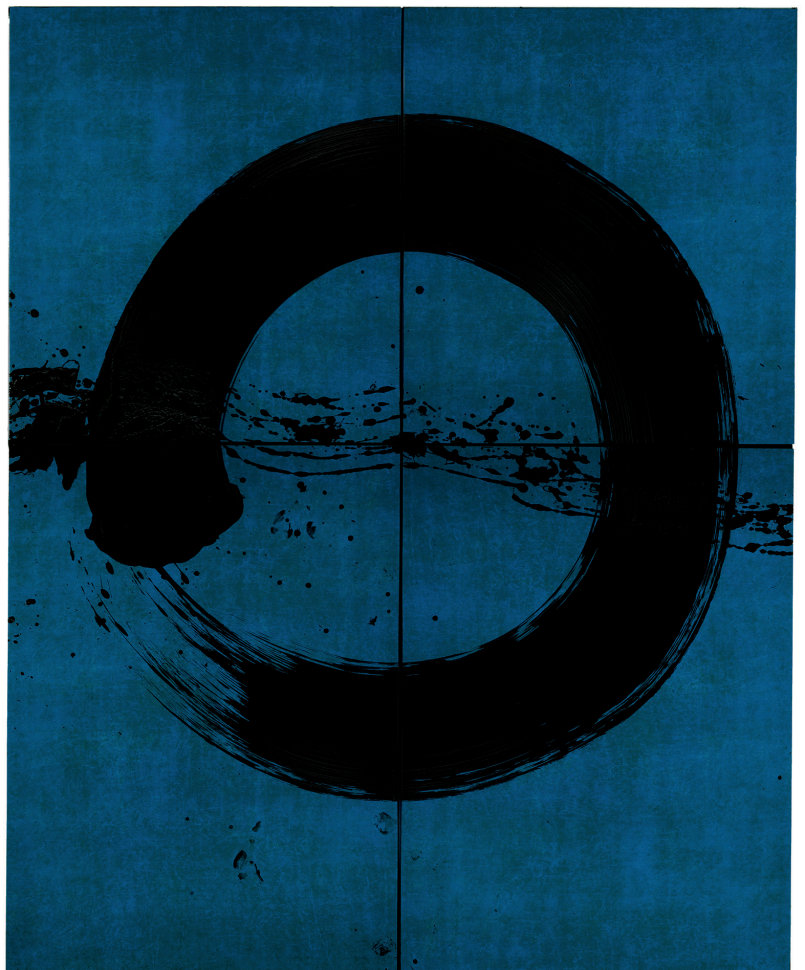
As a young art school graduate, Verdier left France for China in 1985 to study the art of spontaneous painting and other Eastern traditions with some of the last great Chinese painters who survived the Cultural Revolution. Her adventure and immersion as an apprentice painter would last nearly ten years, recounted in her 2003 book, *Passagère du Silence*.

Verdier paints vertically in ink, standing directly on her stretchers, using giant brushes and tools of her own invention suspended from the studio ceiling. Her work combines Eastern aspects of unity, spontaneity and asceticism with the line, action and expression of Western painting.

Verdier's work has been exhibited extensively in Beijing, Singapore, Taipei, Paris, Rome, Lausanne, Zurich and Brussels, among other cities. In 2011, she was included in an important group exhibition "The Art of Deceleration, from Caspar David Friedrich to Ai Wei Wei" at the Kunstmuseum in Wolfsburg, Germany.

In addition to her current painterly research into possible links between music and painting, recent projects include Verdier's conceptual collaboration with architect Jean Nouvel for the National Art Museum of China project in Beijing.

Verdier is represented in several private and public collections including the Centre Pompidou, Cernuschi Museum, Pinakotek der Moderne, Foundations Hubert Looser and François Pinault and Palazzo Torlonia.



Fabienne Verdier, *Ascèse*, 2015
Black acrylic on blue background on blue linen canvas
(vertical polyptych)
367 x 271 cm

CUSTOT GALLERY

DUBAI

STÉPHANE CUSTOT

25 years of expertise in the Art World

Stephane Custot was born in Paris in 1963. After studying law at the Université Panthéon Assas, Paris and Art History at the Sotheby's Institute of Art in London, he went on to become the director of the Hopkins-Thomas gallery in Paris (1988). The gallery became the Hopkins-Custot gallery in 2001.

In 2005, Stephane Custot set up the Custot Gallery in London, where he exhibited works by the biggest names on the modern and contemporary art scene such as Jean-Michel Basquiat, Alexander Calder, Nicolas de Stael, Jean Dubuffet, Joan Miro, Joan Mitchell, Pablo Picasso, Pierre Soulages, Frank Stella and others.

In 2006, he co-founded the Pavilion of Art and Design, an art fair that has become a key fixture in the arts world calendar in both Paris and London, in the form of PAD Paris and PAD London.

In 2010 he joined forces with Leslie Waddington to found the Waddington Custot Galleries.

Offering a blend of classic contemporary art and creations by giants of the Modern art scene, the gallery displays the work of artists like Peter Blake, Ian Davenport, Peter Halley, Axel Hütte, Robert Indiana, Mimmo Paladino and Bill Woodrow, not to mention John Chamberlain, Dan Flavin, Henri Matisse, Fausto Melotti, Henry Moore, Ben Nicholson, Francis Picabia, Pablo Picasso, Robert Rauschenberg, Frank Stella and Antoni Tapiès.



STÉPHANE CUSTOT

"I hope to inspire and be inspired"

Stéphane Custot, after a rich career in Paris and in London, why did you choose to focus on Middle East by opening Custot Gallery Dubai?

Situated halfway between Asia and North America, Dubai represents a perfect market opening for international art. Dubai already plays host to an established and respected art fair, Art Dubai, which attracts visitors from all over the world. The gradual establishment of major museums and galleries in Dubai and the wider Middle East region will undoubtedly turn this part of the world into a major new global cultural crossroads. My professional experiences in Western art markets drove me to forge a path for myself, both on a personal and a professional level.

Dubai is undergoing tremendous change, affecting the economy, the tourist industry and the job market, creating an environment with endless possibilities. Besides, Dubai and the surrounding region are gradually acquiring major cultural assets, notably in the shape of the Louvre, which have aroused interest and curiosity in equal measure.

The new establishments are helping to cement the region's status as a major new global cultural meeting point. They will attract not just local visitors and art-lovers but also people from all over the world, further whetting the general appetite for art in the region and helping to drive the expansion in the local commercial art market.

Why did you choose to settle in Alserkal Avenue, located in the Al Quoz industrial zone in Dubai?

Alserkal Avenue was the obvious choice of location for me! I was immediately attracted to the uniqueness of this district, where tyre sellers and art galleries rub shoulders. The combination of its cheerful diverse character and the large exhibition spaces

available finally won over me as I wanted to find a venue that could house large-scale sculptures and installations.

Custot Gallery Dubai is a 700m² exhibition space with nine-meter high ceilings, including a 200m² mezzanine area. This makes the gallery an excellent venue for very large works of art, giving artists an unparalleled degree of freedom in how to design their exhibitions.

What shape will Custot Gallery Dubai's exhibition program take?

I will establish a program of exhibitions with an international flavor. The key aim behind the exhibitions will be to offer a comprehensive overview of the very best art on the international contemporary scene to both a local Dubai audience and those passing through the city.

The gallery's exhibition strategy is informed by a desire to give people the chance to view creative trends and works which have only been exhibited sporadically in the region until now.

The inaugural show will be an opportunity to see historically important modern and contemporary works, from Chu Teh-Chun, Ian Davenport, Nicolas de Staël, Barry Flanagan, Peter Halley, Robert Indiana, Marc Quinn, Jedd Novatt, Pablo Reinoso, James Rosenquist, Frank Stella, Bernar Venet and Fabienne Verdier.

CUSTOT GALLERY

DUBAI

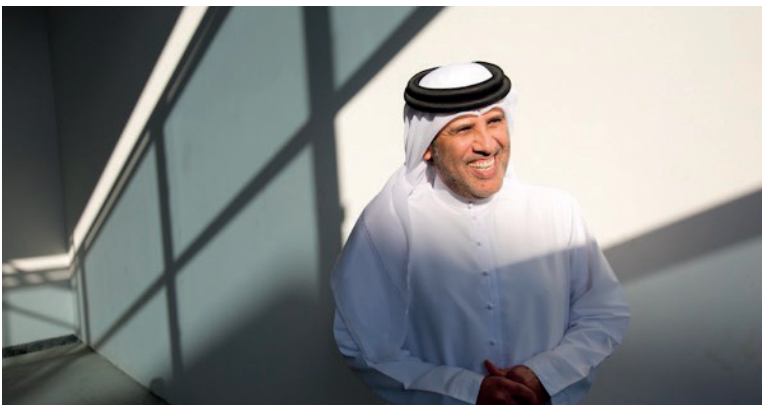
ALSERKAL AVENUE Dubai Art District



Alserkal Avenue is the region's foremost arts and culture neighbourhood located in Al Quoz, Dubai

Since it was established in 2007, Alserkal Avenue has grown to become an essential platform for the development of homegrown artistic and cultural initiatives, supporting a vibrant community of contemporary art galleries and alternative art spaces, together with design, media and industrial studios.

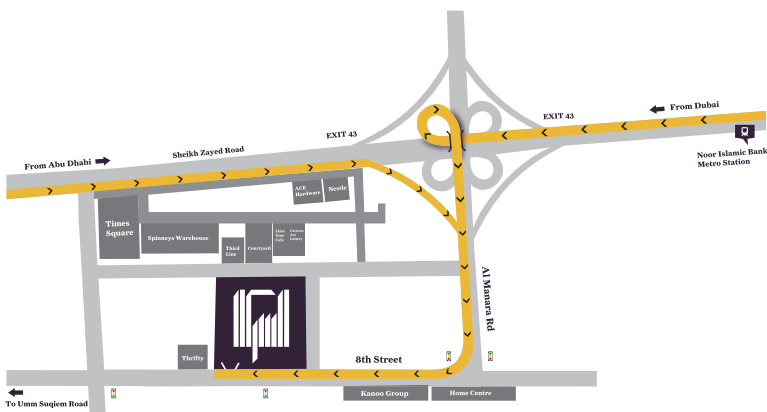
In 2015 Alserkal Avenue began introducing its own homegrown programme as an arts organization, dedicated to encouraging new ideas, open dialogue and a more diverse and rich eco-system for art in the region.



Abdelmonem bin Eisa Alserkal, Founder of Alserkal Avenue

Abdelmonem bin Eisa Alserkal was born and raised in Dubai. After graduating from an American university, he began his career in real estate and development in the UAE. A patron of the arts, he started Alserkal Avenue, combining his passion for the arts with his interest in real estate.

Abdelmonem and the Alserkal family have long been supporters of the arts and have been awarded the Patron of the Arts award twice, in 2012 and 2013, by HH Sheikh Mohammed bin Rashid Al Maktoum, Vice President and Prime Minister of the UAE and Ruler of Dubai.



Alserkal Avenue area: 500,000 sq ft

Architect: Philip Logan

Developers: Alserkal family

Cost: AED 50 Million (~\$14 million USD)

Expansion to feature:

New creatives & concept owners – including art galleries (i.e. Leila Heller from NYC), cultural organisations (i.e. Jean-Paul Najjar Foundation) and creative businesses in art, design, fashion, performance and film
Distinct café & food concepts

The Yard – 11,000 sq ft courtyard with event facilities for film screenings, concerts, community-driven cultural initiatives and special projects.

Not-for-profit artist studios and residency programmes

Educational programs

CUSTOT GALLERY

DUBAI

PRACTICAL INFORMATION

Inaugural Exhibition

THE WORLD MEETS HERE

14 March 2016

Chu Teh-Chun, Ian Davenport, Nicolas de Staël, Barry Flanagan, Peter Halley,
Robert Indiana, Jedd Novatt, Marc Quinn, Pablo Reinoso, James Rosenquist,
Frank Stella, Bernar Venet, Fabienne Verdier

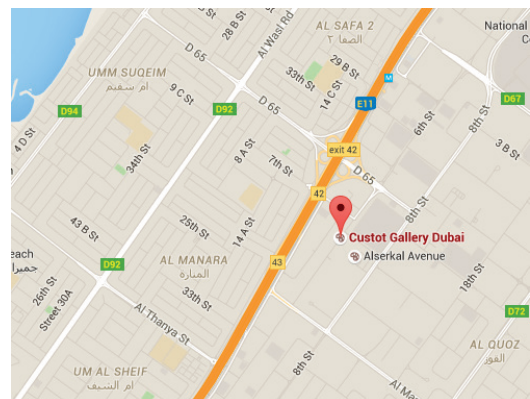
Opening with the presence of

Ian Davenport, Jedd Novatt, Marc Quinn,
Pablo Reinoso, Bernar Venet, Fabienne Verdier

CUSTOT GALLERY DUBAI
ALSERKAL AVENUE | UNIT NO I-84
STREET 6A, AL QUOZ 1
DUBAI, U.A.E
+971 4 346 8148

WWW.CUSTOTGALLERYDUBAI.AE

NEXT EXHIBITION
BERNAR VENET - SOLO SHOW
16 MAY - 16 JULY 2016



Press contacts

Communic'Art | Marguerite Courtel & Lindsey Marsh
mcourtel@communicart.fr | + 33 1 43 20 01 14 | + 33 6 99 84 26 86
lmarsh@communicart.fr | + 33 1 43 20 12 13 | + 33 6 31 46 46 18

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