

Press Release

**INDEPENDENT NEW YORK
MARCH 7-10, 2019**

***NEW ERA
ALAIN JACQUET, NEW YORK PAINTINGS 1981-1986***

Hervé Bize is pleased to announce his participation for the third time in Independent New York to celebrate the 10th anniversary of the fair as we celebrate the 30th years of the gallery, with a project entitled *New Era, Alain Jacquet, New York Paintings 1981-1986*.

Why use the term *New Era* when it is about works executed by Alain Jacquet at the beginning of the eighties?

The premise of this project is that part of Jacquet's approach, too hastily circumscribed around his connections with the Pop and Les Nouveaux Réalistes movements, was not given due consideration at the time because its progressive themes could not be understood. Today, this message resonates soundly with a modern audience, our project being current both in their subject matter as in their presentation — the artist having himself lived and worked a few blocks of the building in which the fair is being held — bolstering the gallery's intent in exhibiting his works.

Following the spread by the NASA of an image of our planet, as it first appeared to Apollo astronauts, the Earth became an obsession for Alain Jacquet. Did he have a premonition that it was going to be one of the most important issues at the beginning of the 21st century? How could one not see in the use of this image which amazed him, that it should lead to humility and incite us change in the way one views our Mother Earth, Gaia.

His study of myths and religions, as well as his insatiable thirst for meaning and enlightenment along the path to knowledge, are at the origin of these "drawered" works, veritable visions of the Earth/Original Mother, both receptacle of the sacred Grail of humanity as well as matriarchal prophets, now more than ever, ring true in their approach to evoke the reappropriation of the body, and through it a growing awareness of the Environment.

Some will only see scattered body parts, some may find them obscene but others, on the contrary, will dive into the well to meet themselves.

Sexuality, also present in his work, defines us and daring to look at it is daring to look at oneself because it is by its creative energy, source of all things.

Beyond the message of these works which imply that the female and male polarities, regardless of gender since they are present in all, must reunite in conscience to lead to a saving power equality, the art of Alain Jacquet gives us the opportunity, at the same time, to try to understand ourselves, to understand the World and thereby, in a contemporary search, to hopefully preserve it.

For further information and press inquiries please contact the gallery by e-mail at agathe@hervebize.com

Alain Jacquet (Neuilly-sur-Seine, 1939 – New York, 2008) got during his lifetime a strong relationship with New York, where he settled for the first time in 1964, at the same time he opened there his first solo show at Alexandre Iolas Gallery (he was only 25). Although Alain Jacquet has been a direct witness of the Nouveau Réalisme and Pop Art — he took on Art History quoting with his *Camouflages* (1961-64) or his *Déjeuner sur l'herbe*, 1964, first example of “Mec Art” (mechanical art) — his work quickly makes out any movement and resorted to more complex works developing polysemous propositions.

Alain Jacquet's work has been exhibited extensively by important museums and galleries. His numerous solo exhibitions include: Robert Frazer Gallery, London (1963); Galerie Bruno Bischofberger, Zurich (1965); French Pavilion, Bienal de São Paulo (1967 et 1989); Museum of Contemporary Art, Chicago (1968); Musée d'Art Moderne de la Ville de Paris (1978); Musée d'Art et d'Histoire, Genève (1978); Centre Georges Pompidou, Paris (1993); MAMAC, Musée d'Art Moderne et Contemporain, Nice (2005).

Group exhibitions include: *Art in the Mirror*, MoMA, New York (1966); *When Attitudes Become Form*, Kunsthalle, Bern and ICA, London (1969); French Pavilion, Venice Biennale (1976); *Bonjour Monsieur Manet*, Centre Georges Pompidou, Paris (1983); *Ripe Fruit*, PS1, Long Island City, NY, 1985; *Pop Art*, Royal Academy of Arts, London, Museum Ludwig, Cologne, Centro de Arte Reina Sofia, Madrid, Musée des Beaux-Arts, Montréal (1991-93); *Copier-Créer*, Musée du Louvre, Paris (1993); *Rendez-vous*, Guggenheim Museum, New York (1998); *Les Années Pop*, Centre Georges Pompidou, Paris (2001); *Le Nouveau Réalisme*, Galeries Nationales du Grand Palais, Paris, Sprengel Museum, Hannover (2008); *When Attitudes Become Form*, Prada Foundation, Ca' Corner della Regina, Venice (2013).



Alain Jacquet
LHOOQ, 1986
Oil on canvas
ø 203 cm

Courtesy Comity Alain Jacquet and Galerie Hervé Bize, Nancy

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ALAIN JACQUET

Independent New York 2019



Alain Jacquet
L.H.O.O.Q.
1986
Oil and synthetic resin on canvas
Ø 80 in. (Ø 203.2 cm)



Alain Jacquet
Albert and Leda
1979-80
Oil and synthetic resin on canvas
48 x 65 in. (121,9 x 165 cm)



Alain Jacquet
The Truth coming out from the well II
1983
Oil and synthetic resin on canvas
50 x 65 in. (127 x 165 cm)



Alain Jacquet
Liver Picker
1985

Oil and synthetic resin on canvas
80.90 x 130.70 in. (205,5 x 332 cm)
Not exhibited

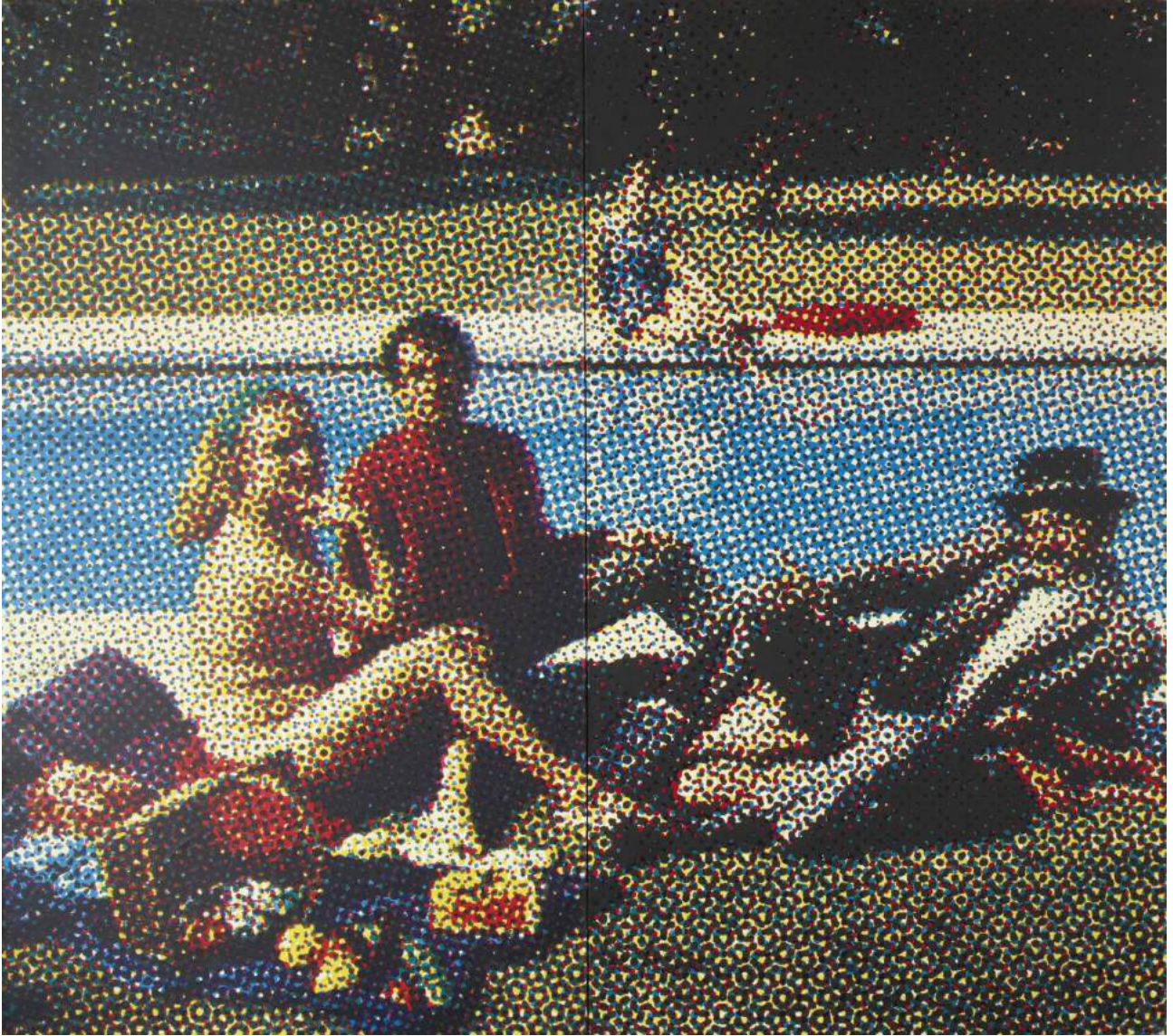
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Alain Jacquet
Other available works



Alain Jacquet

Le Déjeuner sur l'herbe

1964

Silkscreen on paper mounted on canvas
175 x 196 cm (68.9 x 77.2 in.)



Alain Jacquet
Bat Girl
1965
Silkscreen on canvas
101 x 69 cm (39.7 x 27.16 in.)



Alain Jacquet

La Source

1965

Silkscreen on canvas

168 x 85 cm (66.14 x 33.46 in.)



Alain Jacquet
La Source (detail)
1965
Silkscreen on canvas
146 x 97 cm (57.5 x 38.2 in.)



Alain Jacquet
Catherine à Sidi R'Bat
1970
Silkscreen on canvas
164 x 108 cm (64.57 x 42.52 in.)