

VIRGINIE BARRÉ & BRUNO PEINADO

Soft Power

From November 19th until January 27th 2017

Opening: November 19th at 12pm



«I'd like everybody to be artists, or that nobody was; as we were when we drew boats, ships, windmills, cable cars and landscapes. I'd like to think that the pleasant state that I knew could be recovered in one way or another: that pleasant state in which "design" or art -or the so-called art- was life, and within which life was art. That is, go back to the consciousness or belonging to the world and to the gripping history of the people who are with us"

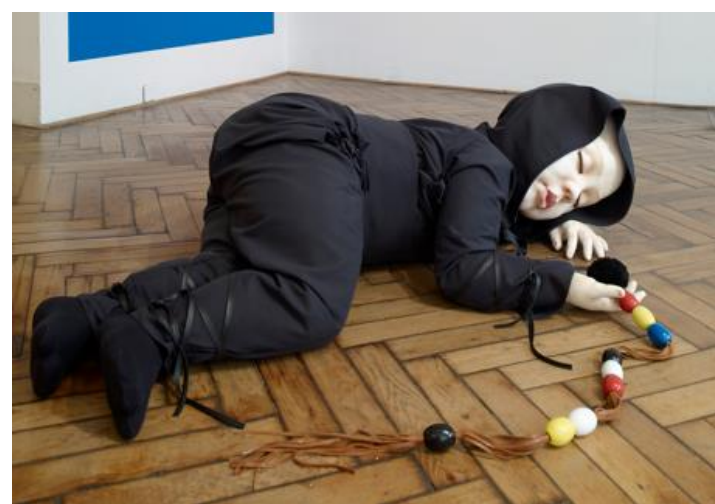
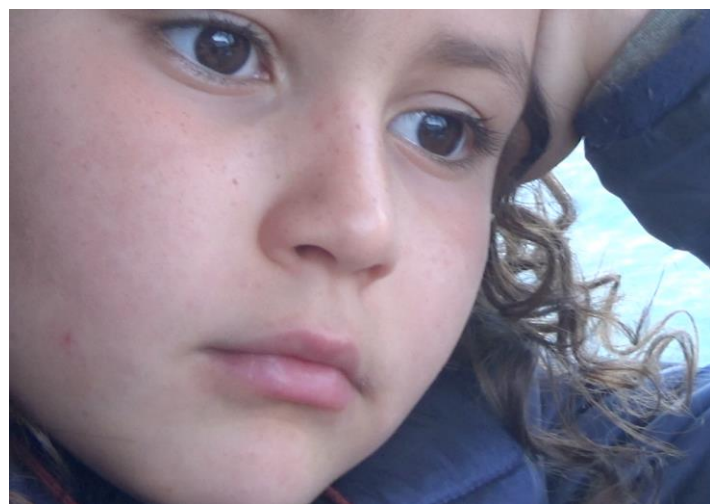
Ettore Sottsass, *Où peut-on essayer ?* Casabella n.377. Milan, May 1973.

ADN Galería presents an exhibition by **Virginie Barré** and **Bruno Peinado**, that takes as starting point what the artists themselves call "soft power". The *Soft Power* is a politics of implication in the facts and experiences that happen in daily life, through tools that are both agents of power and emancipation: intelligence, beauty or creativity, for instance. Those features resist the contemporary status quo, which maintains the old system of professionalization of power. As Franco Berardi (Bifo) asserts, the professionalization of power has contributed to the straining of affective contact. Thus, neither emotions, nor the imagination, or desire are integrated elements of the surplus production.

Experiencing with human desire, the implication and enjoyment of daily life is for Barré and Peinado a form of revolution. As philosopher Henri Lefebvre put it, daily life is the best way of freeing oneself from the impositions of Capitalism, which affects both individual and collective forms of life. Daily life allows the shaking of the base of conventionalisms and everything that blocks creativity. Thus, the work by Barré and Peinado investigates those realms, where childhood, experimentation, games and the unexpected are fundamental pillars in understanding the act of creation in relation to the subject and its living times.

A big part of **Virginie Barré's** work revolves around childhood, an element that can be recurrently found in her work. Childhood is a fundamental part of her imaginary and almost acts as a metaphor of the artist per se. Barré irrigates her work with fictions and cinematographic, literary and popular references that she combines and modifies freely. The icons that she examines are characteristics of an oneiric and fantastic world, as fascinating as fascinated. Her recent production, composed by a collection of simple but poetic sculptures (as, for instance, child shoes that hold painted sticks; oversized wool necklaces, illustrations of landscapes and idyllic places, and so on) is inspired by the ludic peregrinations of her two daughters. They are both central figures of her work: protagonists, assistants, agents and actresses of an innocent and cheerful story, in which narrative carelessness becomes a prism of apprehension of an inner world that takes games, colors, words, illusion and tricks as artistic motors.

The exploration of the signs of these imaginaries is accompanied by a wide range of popular, simple and living representations that conjugate obsessions and emotions like desire, mystery and human curiosity. A clear example are the sculptures that evoke images and conventional childhood scenes with a grotesque, acid (and even morbid) touch. Childhood, as well as the infant figure, is a model in all senses of the term. The child is, above all, a stage and a state, a living phase of the being in which anything is possible, without boundaries or limits, open to everything. It is also completely absorbed in the present. Works like *Les Vacances d'Avril* (2016) evoke a light, summer and familiar nature; and they explain a narrative or history through poetry and a song. As Nietzsche said in "Thus Spoke Zarathustra": "Innocence is the child, and forgetfulness, a new beginning, a game, a self-rolling wheel, a first movement, a holy Yea".



Through *Soft Power*, Virginie Barré unfolds episodes that follow each other with different techniques (that often vary, going from assemblage to refill). They are captured and combined in different formats, such as sculpture, video, drawings or illustrations.

Following the same pattern, **Bruno Peinado's** work mixes and gathers a wide spectrum in the visual arts. In *Soft Power*, the drawings, a fundamental part in Peinado's artistic investigation, unfolds, breaks conventions and is transformed into different pictorial experiments.

The intimacy of drawing is displayed as a sort of impermanence that will always be in construction, a research both fundamental and precarious, as it performs in the folds of a mental space. Starting from a particular interest in abstraction and color, **Peinado** plays with codes that destabilize conventional references. His artistic practice appropriates, pays homage to and investigates the work of artists that have nurtured him: from Supports-surfaces to suprematism, the Californian minimalists to the Color Field painting, or from Matisse to B.M.P.T. His practice is a sort of kaleidoscopic *ligne de fuite*, and plays with abstraction as it does with graphic communication, for instance. The formats, despite varied, always play with verticality, making references to ad panels and to the permanence of painting as a mirror or window to the world. His specific chromatic range follows the sun irradiation: an evocation of the south of France but also California, a big influence of some of Peinado's referents.



Both at the same time fragile and massive, **Hand Me Down Your Love**, a landscape of pastel-colored stones evoking the *papiers mâchés* by artist Franz West, seems unreal. The plaster casts of hands rest on the stones like shells, trying to find balance. A recurrent motif in sculpture, the hand, symbol of identity, is also a creative driver. These hands are the traces of the ones who have participated in the production of the work; people to whom Peinado tributes. This allegory reveals the last months of the artist's work; every hand being a milestone in the process of elaboration. The pieces affirm his vision of group work and the chance of being part of a community. The hands also refer to the artists that have inspired him and have nourished his work processes.

The pastel colors could also signify passing times, a worn out memory that is yet alive. But they are also an element that the artist uses to question, for instance, the issue of transmission. Given by inheritance, transmission is the basis from which things are built. Nevertheless, Peinado disrupts it by refusing the static idea of the artist identity as a form of art. He also experiments with the dissolution of limits to give chance to a multiplicity. In order to reach that, he also constructs his own imaginary, based on familiarity and daily life, yet also partially forgotten: through games, pleasure, sweetness and experience. His works, such as Virginie Barré's, also evoke childhood and they count with the collaboration of his circle of friends and daughters. They are inspiring agents that open the windows of artistic potentiality, in which affection and imagination revindicate themselves against imposed adult assumptions.

Thus, both Barré and Peinado present at ADN Galeria a series of works that work as subject representations, almost like an abstract self-portrait. One of the focal points of the artists' exhibition is the exploration of the ways in which life circulates. The intrigue behind *Soft Power* lies in its thickness: far from a binary or hierarchic thought, the forms presented whisper more than yell; they modulate the words of a poetic reality that reinvents itself towards a sometimes overly simplified world. Playing with multiple identities, fragile and mobile, both artists try to build new imaginaries from which to explore the power of simplicity and daily life. Those are, in the end, a step towards emancipation and serious creation, as well as an ode to a sincere and free form of creativity.



Virginie Barré (1970, Douarnenez, França)

Lives and works in France. Barré's work feeds itself through literary fictions, cinema references and popular culture. She recodifies those influences freely. Childhood is also a recurrent element in her work, which she links to other concepts and formats such as color or games. She works with different techniques that range from sculpture and video to drawing or illustration. She has exhibited in numerous galleries, art centers and museums such the Swiss Institute of New York, the Louisiana Museum of Modern Art in Copenhagen, the Palais de Tokyo in Paris or the Centre d'art Neuchâtel de Suisse. Her work can be found in public collections such as Frac Midi-Pyrénées, FRAC Basse-Normandie, Caen, FNAC or the International Contemporary Art Foundation, as well as in private ones in the US, Germany, Spain, Belgium or France.

Exposicions individuals (selecció recent)

- 2016 *Soft Power*. ADN Galeria, Barcelona, Espanya.
Un peu de soleil dans l'eau froide. Avec Eva Gaulois. Galerie de Rohan, Landerneau, França.
- 2014 *À ciel ouvert*. Musée de La Roche-sur-Yon, La Roche-sur-Yon, França
Odette Spirite. Passerelle, Centre d'art contemporain, Brest, França
Odette Spirite, Istres Contemporary Centre, França.
Virginie Barré, Frac Ile-de-France / L'Antenne, Paris, França.
- 2012 *Close Up*, ADN Galería, Barcelona, Espanya.
- 2011 *Virginie Barré*, CIAC, Pont-Aven, France.
Virginie Barré, Université de Caen de Basse-Normandie, Caen, França.
- 2010 *Le Groupe du Vendredi*, Château de Taurines, Centrès, França.
- 2009 *Simone*, Galerie Loevenbruck, Paris, França
Pieces, ADN Galería, Barcelona, Espanya
- 2008 *L'Homme à la Womb Chair*, L'Espace des arts, Colomiers, França
- 2007 *Blissfully*, ADN Galeria, Barcelona, Espanya
Slumberland, Les Collections de Saint Cyprien, St. Cyprien, França
- 2006 *Bauhaus* Gallery Parker's Box, New York, USA
 Abbaye de Ronseray, Angers, França
L'Ambassade des possibles, 40 M3, le Château, Rennes, França
- 2005 Fiac Paris, Galerie Loevenbruck, Paris, França
Simple Dames, Galerie Loevenbruck, Paris, França
 Presentation of *Sortie du Flip book I SCREAM*, Editions Filigranes.
 Ecole municipale des BA, Galerie E. Manet de Gennevilliers, França
El Corte Francés, Galeria ADN, Barcelona, Espanya. In collaboration with Bruno Peinado
- 2004 *Escarlate*, FRAC Basse-Normandie, Caen, França
Les maisons modernes manquent de couloirs, La Friche, Douarnenez, França
Starting Game, Musée des Beaux-Arts, Bordeaux, França
Les Gras, Galerie Edouard Manet, École des Beaux arts, Gennevilliers França

Exposicions col·lectives (selecció recent)

- 2016 *Les vases bleues*. Le Quartier Centre d'Art Contemporain Quimper. Quimper, Francia (France).
- 2015 *Une Constellation*. Curated by Veronica Valentini. Le Quartier Centre d'Art Contemporain. Quimper, France
Surmultiplié. Zoo Galerie, Nantes, France
Yes to All. Treize, Paris, France
Quality Prints Collection, Atelier Tchikebe, Marseille, France
Miroir, ô miroir, Pavillion Carré de Baudouin. Paris, France
4/4 Une constellation, Le Quartier Centre d'Art Contemporain, Quimper, France
Vidéotheque mobile, Théâtre Nanterre-Amandiers, Centre dramatique national, Nanterre, France
Rituels, poétique des origines, Le Parvis, Centre d'art contemporain, Ibos, France
L'Art, chemin faisant... le dessin, Manoir de Saint-Urchaut, Pont-Scorff, France
La Rhétorique des marées, Un projet d'exposition (pour un film) d'Ariane Michel France
Le voyage à Nantes, commissariat Hélène Retailleau, Velo-city 2015 Vélo Parade, Nantes, France
L'art est la chose_Hulaut & Clarke, and friends, Mediathèque, Chateau Gontier, France
- 2014 Dans la peau du commanditaire, Université Foraine. Paris, France
À ciel ouvert, Musée Municipal de La Roche-sur-Yon, France
Commissariat pour un arbre #5, Association Piacé le radieux, Piacé, Francia.
Group show-projection. Center for Contemporary Art PASSERELLE. Brest, France.
Crime in Art, curated by Delfina Jałowik, Monika Koziół and Maria Anna Potocka.. MOCAK Museum of Contemporary Art, Jkrakow, Poland.
L'écho / Ce qui sépare, Frac des Pays de la Loire, França.
- 2013 L'écho / Ce qui sépare, Hab Galerie, Nantes, França.
L'avant garde est-elle (toujours) bretonne ?, Centre d'art contemporain l'Atelier d'Estienne, Pont-Scorff, França.
Commissariat pour un arbre #4, Jardin Botanique, Bourdeaux, France.
Pensé(z) Cinéma. Abbaye Saint-André, Centre d'art contemporain, Meymac, France.
Ricochet curated by Vincent Mesaros, Emmanuel Régent. Galerie Municipale Jean-Collet, Vitry sur Seine, France.
- 2012 Merry au 8, 8 rue Saint-Bon, Paris, France.
Expérience Pommery #10. Domaine Pommery, Reims, France.
De paso en la Tierra. Français Institute, Madrid, Spain.
Virginie Barré, Frac Ile-de-France / L'Antenne, Paris, France.
Pince / Ponge, with Bruno Peinado, La V.R.A.C, Hotel de Tauriac / Beffroi, Millau, France.
Hybrides et chimères. La conquête d'un rêve éveillé, Goya Museum, in collaboration with Les Abattoirs - Frac Midi-Pyrénées Castres, France.
De paso en la tierra/De passage sur la terre, Cultural Enterprise Institute of University of Seville. (CICUS), Seville, Spain.
Le chat est dans la forêt, Pierre et Marie Curie Subway Station, Paris, France.
Commissariat pour un arbre #1, Le Village Royal, Paris, France.
Contre Nature, Lieu-Commun. Espace d'art contemporain, Toulouse, France
Art Souterrain : Premier parcours d'artistes français à Montréal, Zone 1000 de la Gauchetière, Montreal, Canada
WNTRSLN#2, Parker's Box, New York, USA
Je Hais Les Couples, LOFT CMJN, Paris, France

Bruno Peinado (1970, Montpellier, França)

Like some of the so-called post-productive artists, Bruno Peinado works with a wide range of materials, formats and techniques, developing an artistic practice that generally dialogues with the environment in which it takes place. His deep interest in the questions of identity, memory, transmission, heritage and community dialogues with a personal insight on popular culture. His artistic practice appropriates, pays homage to and investigates the work of artists that have nurtured him: from Supports-surfaces to suprematism, the Californian minimalists to the Color Field painting, or from Matisse to B.M.P.T. His practice is a sort of kaleidoscope *ligne de fuite*, and plays with abstraction as it does with graphic communication, for instance. Peinado has exhibited at Lyon, Sao Paulo and Istanbul biennials, la Force de l'art at Grand Palais, the Swiss Institute of New York, at Migros Museum in Zurich, at Palais de Tokyo in Paris or at the Luxembourg's Casino, among many others.

Exposicions individuals (selecció recent)

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| 2016 | <p><i>Soft Power</i>, ADN Galeria, Barcelona, Espanya.</p> <p><i>In Girum Imus Nocte Ecce et Consumimur Igni</i> [Nous tournons en rond dans la nuit et sommes dévorés par le feu], Pavillon Blanc, Colomiers, França.</p> <p><i>Il faut reconstruire l'Hacienda</i>, MRAC Languedoc Roussillon / Midi Pyrénées, Sérignan, França.</p> <p><i>Papillons de nuit</i>, Pavillon Blanc / Place du Val d'Aran. Colomiers, França.</p> |
| 2014 | <p><i>L'écho/ Ce qui sépare</i>, Le hangar à bananes / Frac des Pays de la Loire, Nantes, França.</p> <p><i>Tropicold</i>, Le Portique espace d'art contemporain, Le Havre, França</p> |
| 2013 | <p><i>Tatitati tatata tatiti ti, un code dans la ville</i>, La Mabilais, Rennes, França.</p> |
| 2012 | <p><i>One and Only #1</i>, Parker's Box, New York, USA.</p> <p><i>Sans titre, le jardin aux sentiers qui bifurquent</i>, public commission, Cancerology Institut from l'Ouest, Saint-Herblain, França.</p> |
| 2011 | <p><i>Wild Angle</i>, ADN Galeria, Barcelona, Espanya.</p> <p><i>Les trois princes de Serendip près de la fontaine moussue</i>, Intercommunal Contemporary Art Centre, Istres, França.</p> <p><i>All Tomorrow Parties</i>, Mario Mauroner Contemporary Art, Wien, Austria.</p> <p><i>French but Fresh</i>, Galeria Loevenbruck, Paris, França.</p> |
| 2010 | <p><i>Casino Incaos</i>, Bruno Peinado, Casino Luxembourg, Luxemburg.</p> |
| 2009 | <p><i>Les Antilles</i>, Collège La Courtille, Saint Denis, França</p> <p><i>La Pile</i>, Gallery La Non-Maison, Arles, França.</p> <p><i>Purple Brain - Objects in Mirror May Be Closer, than They Appear</i>, 21. Rozendaal Museum, Enschede, The Netherlands.</p> <p><i>Masses</i>, ADN Galería, Barcelona, Espanya.</p> <p><i>Big Bang</i>, Parker Box, New York, USA.</p> <p><i>Art Cologne 2009</i>, Loevenbruck Gallery, Köln, Germany.</p> |
| 2008 | <p><i>Suicidal Tendencias</i>, Fine Art Museum/ Edouard Manet Gallery, Gennevilliers, França.</p> <p><i>BRUNO PEINADO, ME, MYSELF AND I</i> (Edition Loevenbruck, Paris), ArtistBook International, Centre Georges Pompidou, Forum 1, Paris, França.</p> |
| 2007 | <p><i>Suicidal Tendencias</i>, Mitterrand and Sanz Gallery, Zürich, Switzerland</p> <p><i>Blissfully</i>, ADN Gallery, Barcelona, Espanya.</p> <p><i>Radical buissonance</i>, FRAC des Pays de la Loire, Carquefou, França.</p> |
| 2006 | <p><i>Buy Self</i>, Marseille, França.</p> <p><i>Rust Never Sleeps</i>, Zoo Gallery, Nantes, França.</p> <p><i>The Endless Winter</i>, Continua Gallery, Itàlia.</p> <p><i>Me, Buy-Self and I</i>, Loevenbruck Gallery, Paris, França.</p> |

Expositions collectives (selecció recent)

- 2016 *MAD #2 - Blazers/Blasons*, La Maison Rouge, Paris, France.
Chromatic, Mudac, Lausanne, Suisse.
Yes I can! Portrait de l'artiste au pouvoir. Centre d'Art Contemporain Walter Benjamin, Perpignan, France.
Ski, Surf and Fun. L'Abbaye, Espace d'Art Contemporain. Annecy-le-Vieux, France.
Si belle en ces miroirs. Théâtre d'Hérouville-Sant-Clair, France.
Panorama: Collections de la Province de Hainaut et du BPS22, curated by Nancy Casielles. Charleroy, Belgium
Petrus Picnic - 1er gala d'art contemporain, Mains d'Œuvres. Saint-Ouen, France
Only Lovers, Le Coeur. Paris, France
Quoi que tu fasses fais autre chose, HAB Galerie. Nantes, France
Andante Giocoso, MAM Mario Mauroner Contemporary Art. Wien, Austria
Collection 100%, Galerie de multiples. Paris, France
Mirages, Cité du design. St-Étienne, France
- 2015 *Dans le silence ou dans le bruit*, Shed. Notre-Dame de Bondeville, France
Surmultiplié, Zoo Galerie. Nantes, France
70 Art For Haiti, Galerie W. Paris, France
Abstract jungle, Galerie de multiples. Paris, France
4/4 Une constellation, Centre d'art Le Quartier. Quimper, France
Mirages, Cité du design. St-Étienne, France
Futurs, Matisse, Miro, Calder..., Centre de la Vieille Charité. Marseille, France
La Rhétorique des marées, Esquibien, Cap Sizun, Finistère, France
ArtBrussels, ADN Galeria's booth. Brussels, Belgium
Post-it, Le Portique Espace d'Art Contemporain. Le Havre, France
Youth mode, curated by Hanna-Liis Kont. Tartu Art Museum, Estonia
Portrait de l'artiste en jeune homme, curated by Sandra Patron. Musée régional d'art contemporain Languedoc-Roussillon. Sérignan, France
Art Fiction. De la ville aux étoiles. Centre de la Vieille Charité, Marseille, France
Eat me, Frac Basse-Normandie. Caen, France
- 2014 *Colonia Apócrifa: Imágenes de la Colonialidad en España*, curated by Juan Guardiola. MUSAC, León, Spain.
L'écho / Ce qui sépare, Frac des Pays de la Loire, Carquefou, y Hab Galerie, Nantes, Francia.
PLAY TIME Biennale d'art contemporain, 4ème édition. Les ateliers de Rennes, Rennes, France
Anywhere Multiples, Anywhere Galerie, Paris, France
Tropicolle, FRAC Île-de-France Le Plateau, Paris, France
Russie, Moscou, ul. Ostozhenka, 16, 119034. Multimedia Art Musée, Moscou, Russia
Sèvres Outdoors 2014. Cité de la céramique, Sèvres, France
Grandeur. French sculpture from Laurens to the present day. Small Gallery of Museum Beelden aan Zee, Scheveningen, La Haye, Pays-Bas / Museum Beelden aan Zee, Lange Voorhout, La Haye, Pays-Bas
Sisyphes Heureux
Les Territoires, Montréal, Canada
Pop-up. Friche la Belle de Mai, Marseille
L'avant garde est-elle (toujours) bretonne ? Centre d'art contemporain l'Atelier d'Estienne, Pont-Scorff, France
La Manufacture 2. Association greenhouse, Saint-Étienne
- 2013 *Pulse Miami*, USA.
Des corps compétents (la modification), Villa Arson, Nice, France.
POST MORTEM - L'objet funéraire revisité par des artistes contemporains. FORDE, Geneva, Switzerland.
Fanclub cuarted by Barnabé Mons and Pascale Saumade, Miam Sète, Sète, France.
Nouvelles Vagues. 53 expositions dans tout Paris et au Palais de Tokyo, Galerie Le Minotaure, Paris, France.
Série noire La Fabrique, Université Le Mirail, Tourail, France.
Honey I rearranged the collection / Philippe Cohen collection Petach Tikva Museum of Art, Tel Aviv, Israel.
Suite, ZOO galerie, Nantes, France.
Les Pléiades - 30 ans des Frac, Les Abattoirs, Toulouse, France.