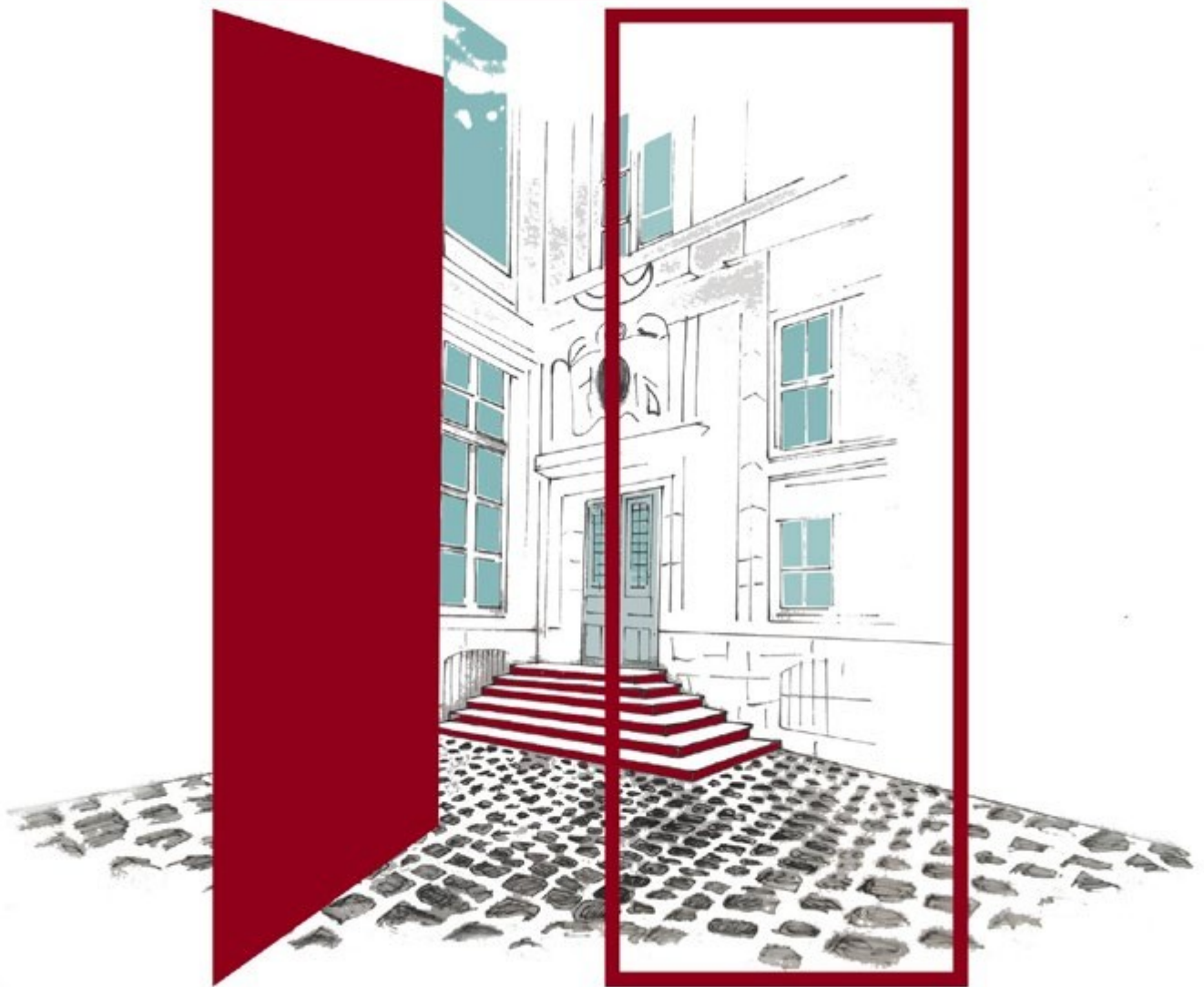


PRESS RELEASE

# HANDLE WITH CARE



Multi-Gallery Exhibition

19 MAY - 06 JUNE 2022

**HOTEL D'AGUESSEAU**

**18 RUE SÉGUIER 2nd floor 75006 PARIS**

by

theSpacelessGallery

18

# PRESENTATION

Over its three years of development, **the Spaceless Gallery** has been hosted in exceptional locations around the world. Today, we wish to invite galleries that inspire us to an event in a unique format at the Hôtel d'Aguesseau. ***Handle With Care: a multi-gallery exhibition.***

Organized and curated by the Spaceless Gallery, ***Handle With Care*** is an ode to delicacy, materially and conceptually exploring the notion of fragility through the works of some thirty artists represented by the Artdib, Clavé Fine Art, Dumonteil, Françoise Livinec, Hatch, Ketabi Bourdet, Millenn 'Art Gallery, Galerie Robet Dantec and the Spaceless Gallery galleries.

As always, this exhibition reflects our ambition to create relationships between different forms of art. The exhibition is complemented by a cabinet of curiosity composed by Amélie du Chalard and we invite the botanical studio, *This Humid House*, and designers from *Pierre Augustin Rose* to invest in the common spaces of the Hotel d'Aguesseau, the heritage setting that will host our exhibition.

# EDITORIAL

From crisis to crisis, time reveals all the fragilities of the world. All it takes is one accident of history to reveal the vulnerability of our systems. One conflict too many, one degree of warming more, and humanity can falter. This is the reflection on impermanence that we wanted to showcase through the lens of several gallerists and their artists, united in the same exhibition.

There are speeches; there are ideas. We have chosen the path of contemplation and aesthetic feeling, the only way to stop and pause in the course of life, is to become aware of its fragility. Visual respite accompanied, why not, by a physical break in our collectors' lounge furnished by the trio of designers Pierre Augustin Rose and decorated with an installation of objects by Amélie du Chalard.

Handle with care. This name is a call to protect what is dear to us - memory, heritage, the living. It's an ode to delicacy. The exhibited works are part of this sensitivity, in the image of the work of the young artist Tess Dumon, represented by Dumonteil. The six artists represented by Françoise Livinec exclaim in unison in praise of the small. The works of the recently deceased artist Claude de Soria, represented by Clavé Fine Art, make



the most massive materials fly away. Fragility is expressed even in the mediums used by the artists: Elise Grenois (Robert Dantec Gallery), Jeremy Maxwell Wintrebert (the Spaceless Gallery) and Marion Flament (Artdib) use the language of glass, while Léo Nataf (Millenn'Art Gallery), Bai Ming, Daniela Schlagenhaut (Françoise Livinec) and Cyril Debon (Hatch) prefer that of ceramics. As for Audrey Guttman, represented by Ketabi Bourdet, she makes the paper speak through associations of images. All gather in a place that bears the trace of the vicissitudes of history: home of an illustrious magistrate who gave it his name, the Hotel d'Aguesseau had fallen into oblivion before being reinvested by a large publishing house. Today, it is a new owner that offers us the opportunity to bring contemporary art to life.

Like vegetation invading the ruins of extinct civilisations, the botanical creations of the botanical studio, This Humid House, will tell another story of human fragility, itself posed against the fragility of ecosystems, photographed by Natalia Poniatowska.

What should be done with so much fragility? Why not enhance it, as the Hatch gallery proposes with its manifesto phrase:

**“Give me fragility, and I’ll turn it into strength!”**

Margot & Giovanna, founder of Hatch, gallery participant



# THE GALLERIES

## THE SPACELESS GALLERY



As organiser and exhibitor, the Spaceless Gallery wishes to link the different elements within the exhibition **Handle With**

**Care**. Materially or conceptually, **let's explore the fragilities of the world**. In the main corridor, the "central trunk" of the exhibition, a series of photographs by Natalia Poniatowska evokes the precariousness of ecosystems in a time of globalisation: four dying palm trees, coldly photographed, are the victims of a parasite introduced by man. Quentin Derouet inscribes another reflection on the fragility of plants in his abstract compositions. An emblematic flower, the rose, constitutes the artist's raw material: crushed, transformed into paint, it loses its ephemeral character to mark the canvas with an eternal imprint. Another story of transformation is expressed in the sculptures of the ceramist Olga Sabko. The artist is inspired by the evolution and permanent decay in nature, the perpetual movement of time that makes everything

exhale, degrade, and dissolve. The organic sculptures she creates find their ephemeral balance in

space. A photograph by Lara Porzak prolongs the journey through imaginary nature before joining the cosmic world of Jeremy Maxwell Wintrebert. An artist who blows glass, Wintrebert is inspired by the birth of the universe. Through his work on molten matter, he represents the expansion of the universe. We pass from the infinitely large to the infinitely small in the form of the woven sculptures of Ange Dakouo. By weaving together reams of newsprint, the Malian artist creates spiritual armour: the protective gris-gris. Our exploration ends with the mystical vision of aurèce vettier. On clay tablets are inscriptions incomprehensible to humans, the fruit of a code generated by artificial intelligence, which will perhaps testify, in a thousand years, to the fragility of our species.



Natalia Poniatowska, *Twelve Dying Palm Trees*, 2018, 35mm photography, inkjet printing on "Moab Entrada Natural Rag" paper, 42 x 59.4 cm, wooden frame, edition of 9 (+1AP)

## & ITS ARTISTS

### HUGH FINDLETAR

Murano Glass

### RUAN HOFFMANN

Ceramics

### JEREMY MAXWELL WINTREBERT

Glass

### NATALIA PONIATOWSKA

Photography

### LARA PORZAK

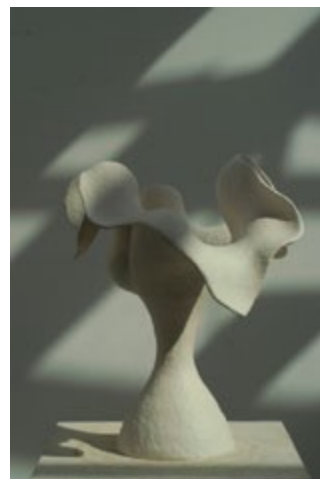
Photography

### OLGA SABKO

Ceramics

### AURÈCE VETTIER

Mixed media.



Olga Sabko, *Loners*, 2022, ceramics



Olga Sabko, *Splash*, 2022, ceramics

Jeremy Maxwell Wintrebert, *Grey Matter 16*, 2020,  
blown glass, diameter: 130 cm



aurèce vettier, *the Weight of Water II*, 2021,  
botanical engravings on  
carbonised beech box



Lara Porzak, *Spaceless Yosemite*, 2019,  
ferrotype printing, gold and platinum frame,  
35.6 x 61 cm, 10 edition



# INVITED ARTISTS

## ANGEL DAKOUO

Mixed media.

## QUENTIN DEROUET

Painting

## LUCIAN MORIYAMA

Sculpture

## NOÉMIE LACROIX

Textile

## GABRIELLE CONNOLE

Lightwork and photography

Noémie Lacroix, *From the Earth, through Water, to Now*, 2019, silk, 180 x 45 cm



Dakouo Angel, *Red Beanie*, 2021, mixed  
105 x 100 cm



Lucian Moriyama, *Territoire avec tigre*(detail), 2022,  
mixed media, 1,6 x 1,6 m



rose on canvas, 130 x 97 cm



## ARTDIB

Through the exhibition of four emerging artists, Artdib presents a vision of fragility from the perspective of transformations. Transformations of the material, first of all, with the ceramics of Anton Alvarez, whose shape still bears the traces of unworked clay or the plaster surfaces of Antoine Lespagnol. Alchemical transformations, mixing heterogeneous materials as Charlotte Gautier van Tour does. Through the glass objects of Marion Flament, transformation of light finally gives a new intensity to this fragile material.



## & ITS ARTISTS

### ANTON ALVAREZ

Ceramics

### ANTOINE LESPAGNOL

Plaster

### CHARLOTTE GAUTIER VAN TOUR

Mixed media

### MARION FLAMENT

Glass and stone

**“Handle With Care is an ideal opportunity for Artdib to offer a selection of promising works to collectors and art lovers wishing to discover a talented young generation. »**

Antoine Lespagnol, Flat plaster, burnt wood frame,  
110 x 140 cm



Charlotte Gautier Van Tour, *Pellis Abyssae*, 2021,  
TARLATANE, salt crystals, inks, 30 x 40 cm



Anton Alvarez, *x-1601181313*, 2018,  
ceramic, 35 x 25 x 25 cm, one piece



Marion Flament, Blown glass on natural rock,  
Variable sizes

# CLAVÉ FINE ART

For **Handle With Care**, Clavé Fine Art exhibits Claude de Soria, an artist whose work resonates with the exhibition's theme. Claude de Soria's weightless sculptures seem to defy the laws of gravity. Playing with the raw strength of its material, cement, the artist's work makes it possible to see all the fragility. The medium becomes so light, so gentle, that it gives the impression to the spectator who looks at it of levitating in space.



## & ITS ARTIST

### CLAUDE DE SORIA (1926 - 2015)

Cement

Claude was born in Paris in 1926. Thanks to a bag of cement forgotten by workers in the courtyard of her workshop in 1973, she finally found her way. Over time, she conducted several experiments: different dosages and different types of cement powder, sand, fibre, and water, as well as all kinds of moulds and supports: glass, rhodoid, fabrics, and paper, leading to a variety of shapes. For Olivier Kaepelin, art critic and writer, who had curated the exhibition "D 'âmes" at Clavé Fine Art: Claude de Soria abandons herself completely. She takes a self-proclaimed 'laissez-faire' approach. She surrenders herself to her material and trusts it because she expects not mastery but surprise, a kind of wonder at the space she opens with the surfaces, the cells, the lines that inhabit it.

Her works can be found in various private and public collections and were exhibited in many institutions: Musée d 'Art Moderne de Paris, Centre Pompidou, Bibliothèque Nationale de Paris, Musée des Arts Décoratifs de Paris, Fondation Cartier, etc.





View of Claude de Soria's workshop  
Arthus Boutin



Claude de Soria, *Regard (Feuilles)*, 1993,  
cement, 32.5 x 49 cm

Ugo Schildge, *The Lower Courtyard*,  
2021, plaster, pigments and wood, 180 x 120 cm



Ugo Schildge, *Abstract Erotic*,  
2021, plaster, pigments and wood, 170 x 110 cm



Tess Dumon, exhibition view, set of drawings

# DUMONTEIL

“**Handle With Care**” is a project that Dumonteil Contemporary wants you to discover through the universe of two contemporary French artists, Tess Dumon and Ugo Schildge. They will discuss the complex romantic relationship between humans, their fellow human beings and their connection to life and nature.

This theme of fragility echoes the examination begun previously by the two artists. Tess Dumon, during her last exhibition entitled “The Invisible Links”, already sought to establish a relationship between concrete or abstract things, in particular, logical or hidden dependence: a causal link between two events. The artist wants us to reflect on the relationship between humans and nature, its origin, dependence, and connections.

Ugo Schildge, during his exhibition entitled “Essence”, works on the idea of the relationship between humans and nature, made of tenderness, brutality and beauty, and questions the dialogue between the two. The delicate and fragile nature of compositions and their subjects, such as plants, is confronted with the use of a raw technique coupled with the help of materials such as wood, plaster or concrete, the whole giving a real intensity and a sense of brutality to the works presented. All the strength and individuality of the artist’s approach are in the construction of his works. The artists offer a collection of original works, which they will have created specifically for “**Handle With Care**”.



## & ITS ARTISTS

### TESS DUMON

Drawing, sculpture

### UGO SHILDGE

Wood and paint



# FRANÇOISE LIVINEC

“All man’s misfortune consists in this one thing, his inability to remain quietly in one room.” Blaise Pascal During the first lockdown in 2020, Françoise Livinec asked the gallery’s artists to rethink the world at the scale of their room. They all played with this new constraint and redoubled their creativity to concentrate their writings in fragile works and small formats. For this spring of 2022, five artists will present ceramics, washes, paintings and photography in the continuity of this imperative.

” Small is Beautiful.”



## & ITS ARTISTS

### LOÏC LE GROUMELLEC

Works on paper

### BAI MING

Ceramics

### JULIE BÉASSE

Works on paper

### PATRICK HOURCADE

Photography

### DANIELA SCHLAGENHAUF

Ceramics

### THOMAS ANDRÉA BARBEY

Painting



Bai Ming, *Rhythm Blue*, ca 2010, Porcelain, Undercover Cobalt Blue, signed



Daniela Schlagenhaut,  
Colour ribbon, 30 x 28 x 17 cm

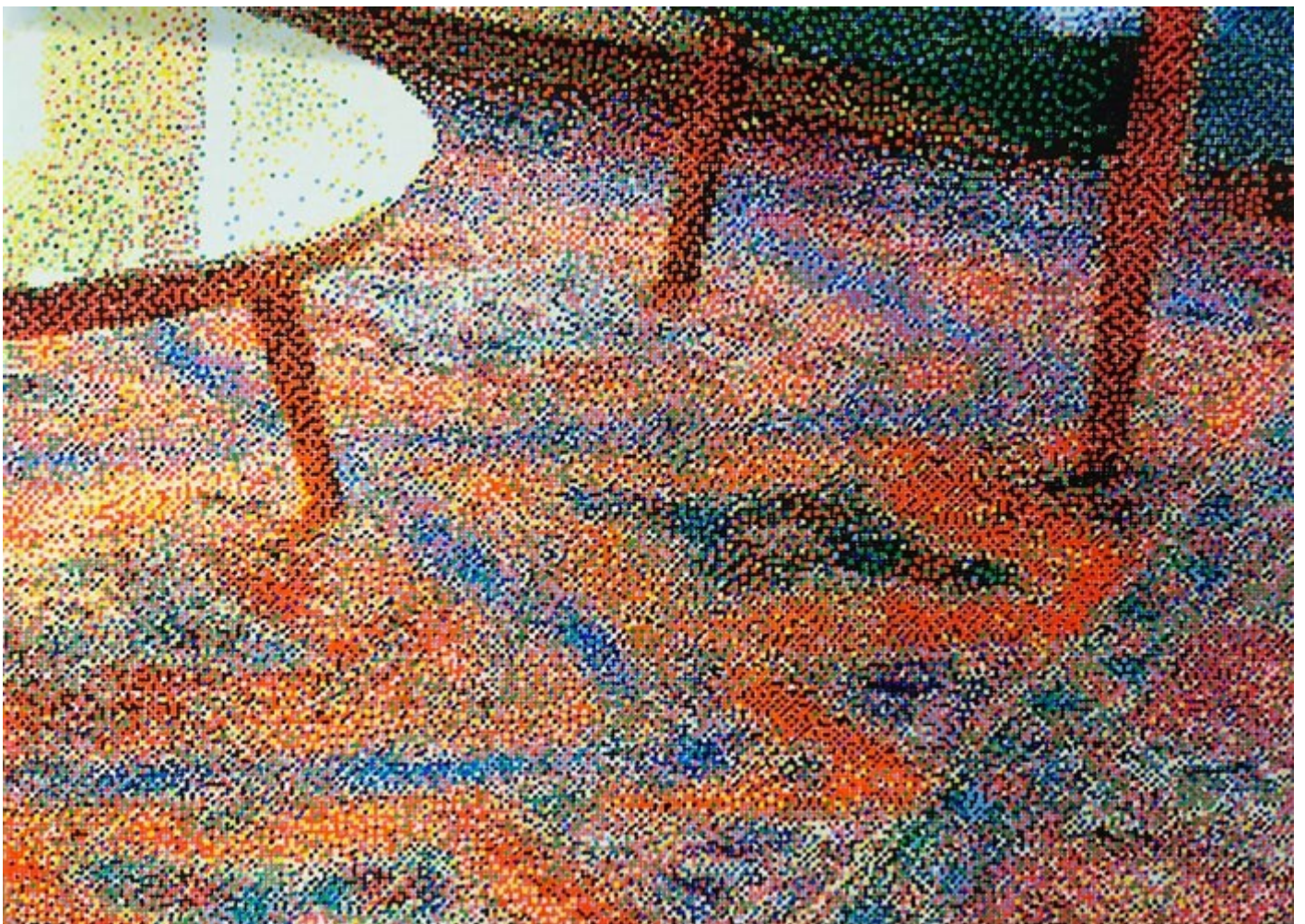




Julie Béasse, 2019,  
pastel and black stone on Arches paper,  
14 x 21 cm, signed on the  
back



Loic Le Groumellec, *Maison et  
Megalithe*, 2021, *Croix et  
maison*, 2020, *Maison et  
Megalithes*, 2021,  
wash on paper, 29.5 x 21 cm



Thomas André Barbey, February 2022,  
acrylic, 54 x 38 cm





Amélie Bernard, *Broken Skins*detail, 2021  
Installation and sculptures, 25 x 49 cm, Courtesy of the artist



Jonas Moëne, *Les Khakis de Monique*, 2018 - 2019, Pair of vases,  
decoration erased by sandblasting and disc, collage at 1250°C, text  
and Asian hornet drawing (800°C), 57 x 29 cm, courtesy of the artist



Giovanna Traversa and Margot de Rochebouët, Courtesy Julia Jaeckin

## HATCH

For the exhibition *Handle With Care*, Hatch invites has reconsidered the existing capacities of fragility from the point of view of vulnerability and simultaneous force. **“Give me fragility, I’ll turn it into strength!”** This is our declaration.

“No one can escape fragility and nothing escapes it, but it can open up hope,” said Charles Péguy. Consisting of eternal cycles, bearing faults and ruptures, silent and unpredictable, fragility is an opening that must be tamed.

Guest artists embody different faces of fragility, some in the issues they address, others in the materials they use by exploring the contingent realities of time, body and matter. Together, they participate in constructing a nuanced mosaic of narratives underpinned by resilient voices that flourish in adversity.

From meditation to investigation by passing through introspection, the selection is illuminated by quotes from artists to offer a textured image of the fragile and form our reflection on the generative paths of resistance.





Cyril Debon, *Mystic May 2021*,  
The Community Centre, Pantin, Courtesy of the artist



Julien Heintz, *Untitled*, 2022, oil on  
canvas, 24 x 33 cm

## & ITS ARTISTS

### AMÉLIE BERNARD

Sculpture, mixed technique

### CYRIL DEBON

Ceramics

### JULIEN HEINTZ

Oil Painting

### VICTOIRE INCHAUSPÉ

Installations, sculptures

### ALESSANDRO DE MARINIS

Photography and text

### JONAS MOËNNE

Ceramics

### ZOHREH ZAVAREH

Theatre, writing, installation and sculpture

Zohreh Zavareh, *The future in the egg*, 2021,  
Egg shell, silicone, exhibition view at Villa Noailles,  
Credit Luc Bertrand



**Croyez-le ou non,**

**JE N'AI QU'UN REGRET**

**J'AI VU**

**LE FOND DE L'ABSURDE**

**et je n'ai PAS fait**

**le poids**

# Ketabi Bourdet

“I saw the bottom of the absurd, and I was no match for it”, Audrey Guttman.

For this unprecedented exhibition, commissioned by Marcel von Bleustein, Audrey Guttman brings her interpretation of the expression “handle with care” through a literary and poetic exploration. Every day, as an ascetic, Audrey Guttman writes her poems at nightfall to ward off ghosts, to abolish the distance between what is said and what is not said. Catching words from nowhere, exploring a private land, finding something of modern poetry buried under the journalistic or advertising language of an already almost ancient time. She pastes and cuts these poems to re-compose a world to her measure, where time and space become fungible liquids in reverie. This is perhaps the writing, the Art: a dialogue between the living and the dead, an anonymous letter which echoes the rest of its production.



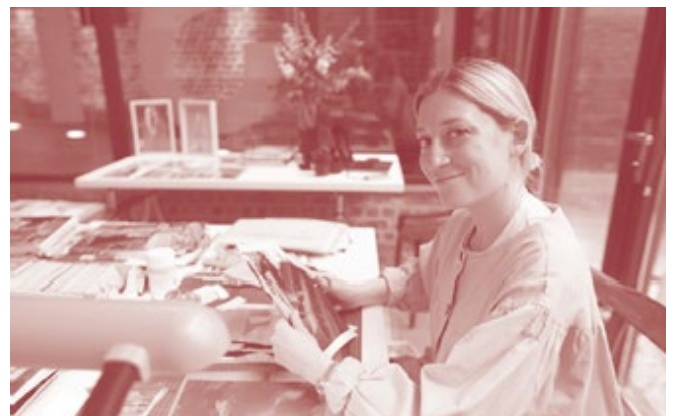
## & ITS ARTIST

### AUDREY GUTTMAN

Collages-poems

Since childhood, Audrey Guttman has created: writing, painting, and drawing. After studying political science, literature and art history, collage came to her as an obvious culmination.

Drawing on images that she discovers everywhere, by uniting them on the page, she shares her poetic and open universe, her secret and free visions. Inspired by painting, from the Italian Renaissance to the Belgian surrealists, but also through his readings, Audrey Guttman pushes us to reconnect with a curious and ambitious look, a desire to see the hidden beauty of a world with possible discoveries.





# MILLENN'ART GALLERY

Millenn'Art Gallery presents a personal exhibition by the artist Léo Nataf, whose work of matter offers a personal reading of fragility: "what opens to the unpredictable".

The topos ("place") is at the centre of Leo Nataf's work. A unique topos. The artist meets place in all its small forms: a plot of land, a community, a word, a stone, a tattoo. Shapes on the verge of disappearance. These are the letters with which the artist composes. Each of these fragments of topos is extracted and incorporated into the work. Leo Nataf arranges, conjugates, shapes and deforms these meetings to give place to his works.



Leo Nataf, *They crash (IV)*, 2021, sculpture, ceramics, cellular concrete, painting



Joana Vasconcelos, *Lança Perfume*, ceramic sculpture and cotton lace, 32 x 22 x 22 cm



Leo Nataf, *Even the relics grow* (detail), ceramic, volcanic stone and paint, 100 cm high and 35 cm in diameter

## & ITS ARTISTS

### JOANA VASCONCELOS

Installation, mixed technique

### LÉO NATAF

Installation, sculpture

Born in Paris, Léo Nataf graduated from Saint Martins in London, where he developed new means of expression, such as steel and fire. This allowed him to develop a ratio to materials based on density, working on the material itself. Léo nourishes his artistic work with his encounters and travels such as Papua New Guinea, Mexico and recently, the Amazon. Since 2018, Léo has been part of the collective “Atelier de Paname”. In 2020, he joined the Millenn’Art Gallery, which organised his first solo exhibition, “Taire la matière”, in collaboration with Clavé Fine Art. Today, he lives in his studio in Saint-Denis.





# GALERIE ROBOT DANTEC

The Robot Dantec gallery presents the works of three young artists who have in common a particular relationship to minerality: the crystallised animals of Elise Grenois evoke in some aspects the fossilisation process, and the impactites of Rebecca Brueder are inspired by these stones struck by a celestial body, and the photographs of Leah Desmousseaux suggest ancient remains swept by the sand of the desert.



Leah Desmousseaux, *Khamseen*, 2021, lith silver print under enlarger,  
Bergger matte barium paper, 48 x 76 cm



Élise Grenois, *Intermediary space N°2*, installation of twenty rooms,  
2016-2017, crystal, ash, bone, 5-15×3-9cm



## & ITS ARTISTS

**ELISE GRENOIS**

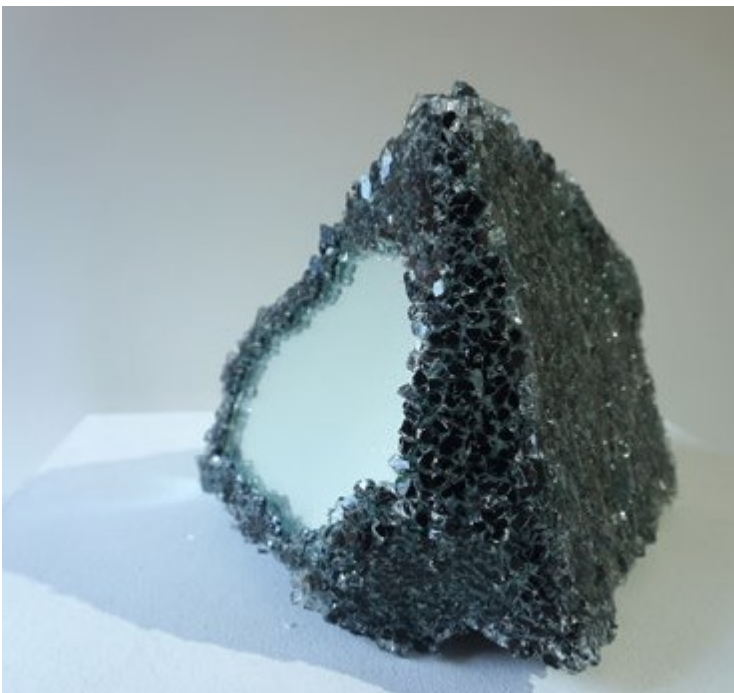
Glass

**LEAH DEMOUSSEAU**

Photography

**REBECCA BRUEDER**

Glass



and mirror, 32 x 27 x 24 cm

# Guests

## THIS HUMID HOUSE

This Humid House (THH) is a botanical studio founded in Singapore in 2017.

With its approach to botanical design advocating an artistic practice rather than a standard offering, THH quickly established itself as a key player in Singapore.

Sometimes rich, sometimes minimalist, the studio's floral compositions are the centrepieces of weddings, editorial projects, product launches and luxury brands.

The studio opened a branch in Paris. Françoise Ozawa, co-creative director, will direct THH Paris and develop the structure following the same approach in a European context.



**”*Handle With Care* offers us this rare opportunity to take inspiration from a place and create a dialogue with diverse visual arts, in which the theme of fragility speaks specifically to us. We find it notably in the botanical elements, major tools and basis of our creations, through which we seek to share an emotion. »**





# AMÉLIE DU CHALARD

In 2015, Amélie du Chalard founded her contemporary art gallery, Amélie Maison d'art, and has represented some 120 artists from around the world, both confirmed and emerging. They unite around a common DNA: abstraction. Amélie has thus set herself the ambition of developing a relevant universe and ecosystem while presenting different media: painting, sculpture, works on paper, photography, monumental installation, etc.



**“With a solid  
foundation,**



© amélie-paris.com

On the shelves of the Collector's Room, the gallery owner Amélie du Chalard presents her cabinet of curiosity: a selection of small works, combining works by fifteen different artists and various techniques: painting, drawing, ceramics, sculpture. A common point links these diverse works: concern for materials and ambiguity. Fragility is apparent and conceals steps or anchored remarks. For the exhibition, Amélie presents the following artists: Thomas Muller, Francis Limerat, Marie-Claude Bugeaud, Guido de Zan, Pola Carmen, Tanguy Tolila, Julie Wolf, Anouk Albertini, Charlotte Culot, Catherine Danou, Delphine de Luppé, Saskia Saunders, Prudence Dudan, Laure Carré, Leontine Furcy and Dominique Mercadal.

**You can go from a cabin to a skyscraper. »**

Sheila Hicks

# PIERRE AUGUSTIN ROSE

Pierre Augustin Rose is an association of styles of three singular personalities, Pierre Bénard, Augustin Deleuze, and Nina Rose. The exciting adventure of a brand, the signature of 21st century designers, develops with a beautiful Parisian home of its collection at 8 rue Hérold, just next to the Place des Victoires in Paris international distribution partnerships. The entire collection is expressed in simple and taut lines with a very innovative design that does not collide.







At the heart of the apartment that hosts our exhibition, we have created a space of rest and conviviality, a refuge away from the clash of the world. The choice of the design trio Pierre Augustin Rose was self-imposed when it came to furnishing this space in a spirit of purity and restraint. A vision of fragility is inscribed in this contemporary furniture that brilliantly expresses the atmosphere desired by the organisers.

# THE EVENTS

## GUIDED TOURS

“Human Fragility/Natural Fragility”

Series of thematic guided tours of the exhibition Handle With Care, in the presence of participating artists and gallery owners.


**Duration:** 30 - 45 min

**Meeting point:** Handle With Care Collectors' Lounge, 18 rue Séguier (75006), 2nd floor.

+33 6 59 73 52 35

 **Thursday 19 May at 16:00**

 **Friday 20 May 16:00** and

 **Saturday 21 May 11:00.**

 **Sunday 22 May 16:00**

Other events will be planned throughout the exhibition.  
For more information, scan this QR code:



# “WELCOME TO THE CLUBS”

“the new sociability spaces for collectors and amateurs”

## ROUND TABLES

**Conversation of 1 hour**, preceded by a guided tour of the exhibition Handle With Care (45min) and a refreshment.

A panel of three directors or active members of collector clubs talks for 15 minutes each, then 15 minutes of questions.

Moderated by Béatrice Masi and Samuel Landée (the Spaceless Gallery).

### **Our meeting point:**

Collectors' lounge of the Handle With Care exhibition, 2nd floor of the Hôtel d'Aguesseau, 18 rue Séguier (75006).

Place of the round table: Amélie Maison d'Art, ground floor of the Hôtel d'Aguesseau, 18 rue Séguier (75006).

*From the salons of the seventeenth century to the present day, art has often been a vector of sociability. Having become clubs today, exchange and sharing groups are still a favourite place to get to know artists and orient your art collection.*

*As the number of emerging artists grows, how do clubs orient their choices in a market saturated with opportunities? What criteria govern the selection of artists and exhibitions visited? What impact do these choices have on the whole system of appreciation of contemporary art?*

*We will outline the landscape of collectors' clubs in France through our conversation without forgetting to mention the international context.*

## CONTRIBUTORS



**Annabelle Cohen-Boulakia**, founder and director of Millenn'Art Club



**Hannah Jeudy**, co-founder of Youth Arts Club (YAC)



**Isabelle Suret**, founder and director of the 7.5 Club

 **Saturday 21 May, 16:00 - 18:00**



# THE ARTISTS

## A

**Anouk Albertini** (Amélie du Chalard)  
**Anton Alvarez** (Artdib)  
**auèce vettier** (the Spaceless Gallery)

## B

**Thomas Andréa Barbey** (Francoise Livinec)  
**Julie Béasse** (Francoise Livinec)  
**Amélie Bernard** (HATCH) **Rebecca  
Brueder** (Robet Dantec)  
**Marie-Claude Bugeaud** (Amélie du Chalard)

## C

**Pola Carmen** (Amélie du Chalard)  
**Laure Carré** (Amélie du Chalard) **Gabrielle  
Connole** (the Spaceless Gallery) **Charlotte  
Culot** (Amélie du Chalard)

## D

**Ange Dakouo** (the Spaceless Gallery)  
**Catherine Danou** (Amélie du Chalard) **Cyril  
Debon** (HATCH)  
**Quentin Derouet** (the Spaceless Gallery)  
**Leah Desmousseaux** (Robet Dantec)  
**Prudence Dudan** (Amélie du Chalard) **Tess  
Dumon** (Dumonteil)

## F

**Hugh Findletar** (the Spaceless Gallery)  
**Leontine Furcy** (Amélie du Chalard)

## G

**Charlotte Gautier van Tour** (Artdib)  
**Elise Grenois** (Robet Dantec)  
**Loïc le Groumellec** (Françoise Livinec)  
**Audrey Guttman** (Ketabi Bourdet)

## H

**Julien Heintz** (HATCH)  
**Ruan Hoffmann** (the Spaceless Gallery)  
**Patrick Hourcade** (Françoise Livinec)

## I

**Victoire Inchauspé** (HATCH)

## L

**Noémie Lacroix** (the Spaceless Gallery)  
**Antoine Lespagnol** (Artdib)  
**Francis Limerat** (Amélie du Chalard)  
**Delphine de Luppé** (Amélie du Chalard)

## M

**Alessandro de Marinis** (Hatch)  
**Jeremy Maxwell Wintrebert** (the Spaceless  
Gallery)  
**Dominique Mercadal** (Amélie du Chalard)  
**Bai Ming** (Françoise Livinec)  
**Jonas Moëne** (Hatch)  
**Lucian Moriyama** (the Spaceless Gallery)  
**Thomas Muller** (Amélie du Chalard)

## N

**Léo Nataf** (Millenn'Art)

## P

**Natalia Poniatowska** (the Spaceless Gallery)  
**Lara Porzak** (the Spaceless Gallery)

## S

**Olga Sabko** (the Spaceless Gallery)  
**Saskia Saunders** (Amélie du Chalard)  
**Ugo Schildge** (Dumonteil)  
**Daniela Schlagenhaut** (Françoise Livinec)  
**Claude de Soria** (Fine Art Keyboard)

## T

**Tanguy Tolila** (Amélie du Chalard)

## F

**Joana Vasconcelos** (Millenn'Art)

## W

**Julie Wolf** (Amélie du Chalard)

## Z

**Zoreh Zavareh** (Hatch)  
**Guido de Zan** (Amélie du Chalard)

## **the Spaceless Gallery**

Hugh Findletar  
Ruan Hoffmann  
Olga Sabko  
Lara Porzak  
Natalia Poniatowska Quentin  
Derouet  
Jeremy Maxwell Wintrebert  
Angel Dakouo  
Lucian Moriyama Ace  
Vettier

## **MILLENN-ART**

LÉO NATAF  
JOANA VASCONCELOS

## **Ketabi Bourdet**

AUDREY GUTTMAN

## **HATCH**

Victoire Inchauspé  
Cyril Debon Julien  
Heintz Amélie  
Bernard Jonas  
Moënné  
Alessandro de Marinis  
Zohreh Zavareh

## **Françoise Livinec**

Thomas Andréa Barbey  
Daniela Schlagenhaut  
Patrick Hourcade  
Julie Béasse  
Bai Ming  
LOÏC LE GROUMELLEC

## **CLAVÉ FINE ART**

Claude de Soria

## **DUMONTEIL**

Tess Dumon  
Ugo Schildge

## **ARTDIB**

Anton Alvarez Antoine  
Lespagnol  
Charlotte Gautier Van Tour  
Marion Flament

## **GALERIE ROBET DANTEC**

ELISE GRENOIS  
Leah Demousseaux  
Rebecca Brueder

## **ARTISTS**

## **REPRESENTED BY AMÉLIE DU CHALARD**

Anouk Albertini  
Marie-Claude Bugeaud Pola  
Carmen  
Laure Carré Charlotte  
Culot Catherine  
Danou Prudence  
Dudan Leontine Furcy  
Francis Limerat  
Delphine de Luppé  
Dominique Mercadal  
Thomas Muller  
Saskia Saunders  
Tanguy Tolila  
Julie Wolf  
Guido de Zan

# ABOUT US

Founded in 2019 by Béatrice Masi, the Spaceless Gallery operates using a circuit of temporary locations, going directly to meet collectors through a decentralised exhibition programme in new places in France and abroad.

The Spaceless Gallery brings together an eclectic constellation of collectors, collaborators and artists, each with their universe and sharing the ambition to offer more immersive exhibitions than ever. Its founder worked to push the boundaries of her profession: she is simultaneously a curator, advisor and gallery owner. The Spaceless Gallery is a project that reflects today's art market: globalised, mobile and flexible.

# THE STAFF



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**Communication and  
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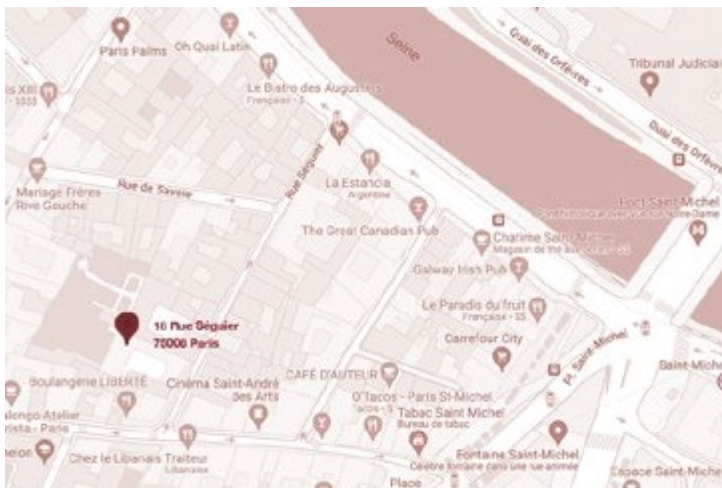
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# INFORMATION

## ACCESS

**HOTEL D'AGUESSEAU**  
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## SOCIAL NETWORKS



The Spaceless Gallery



@thespacelessgallery

## PRESS CONTACT:

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## ACKNOWLEDGEMENTS

We would like to thank the Chertok family for their warm welcome in the Hotel d'Aguesseau on the occasion of the Handle With Care exhibition.

## OUR PARTNERS



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VIÈRE DE  
NE PAS  
STATIONNER  
SORTIE  
DE  
ADJUNA