

DRAWING NOW PARIS
LE SALON DU DESSIN CONTEMPORAIN

**Pierre Yovanovitch's
favourites**

editorial

Pierre and the line!

Drawing, often seen as a fundamental and original practice in art, has survived the ages and is constantly being reinvented. Sometimes a preparation tool, sometimes an autonomous work, it has always occupied a central place in the work of artists, whether classical or contemporary. The relationship between drawing and line echoes the stylistic evolutions, technical revolutions and philosophical questions of each era. Masters such as Leonardo da Vinci and Michelangelo raised it to an unprecedented level of technical sophistication. Later, in the 19th century, artists such as Delacroix and then Cézanne disrupted the hierarchy of artistic genres and freed drawing from its preparatory function, giving it an unprecedented autonomy. The line became a signature, a mark of the artist's individuality. Later still, the aerial sketchbooks of Antony Gormley, those of Pablo Picasso and those of Basquiat and Warhol demonstrate this perfectly. Contemporary drawing transcends the limits of the blank sheet of paper. It becomes a dynamic canvas where ideas, shapes and emotions intertwine. For the past 18 years, Drawing Now Paris has continued to highlight this creative energy in all fields. In 2024, the show launched the first edition of *Coup de cœur* by architects and designers, with Aline Asmar d'Aman, Noé Duhaufour Lawrance, Constance Guisset and Mathieu Lehanneur highlighting their subjective and instinctive choices.

This year, for its 18th edition, Drawing Now Paris and yours truly have innovated once again by asking a single architect for his favourites. Pierre Yovanovitch, who is passionate about drawing and stroke and uses them constantly in his creative process, immediately responded. After a long and fascinating working session full of questions and research into each of the artists, the architect was able to extract his personal favourites. They reflect his spontaneity and his visionary love of the artist in the making.

A journey of discovery...

Yves Mirande
Founder | The Seeds Company
theseeds-company.com

Pierre Yovanovitch

Architect

Pierre Yovanovitch founded his interior design and architecture agency in 2001, characterized by a haute couture aesthetic deeply rooted in artisanal craftsmanship and excellence, exceptional savoir-faire, and a commitment to *made-in-France* values. He leads a team of over 120 collaborators in Paris and New York, working on international projects, including private residences, hotels, restaurants, and artistic project scenographies for cultural institutions. In 2019, he published his first monograph with Rizzoli and is consistently featured in the annual rankings of prestigious American magazines Architectural Digest and Elle Decor.

After two decades of creating bespoke furniture for the interiors he designs, Pierre Yovanovitch launched his furniture brand, Pierre Yovanovitch Mobilier (PYMO), in 2021. Marked by exceptional craftsmanship and meticulous attention to materials, PYMO collaborates with a network of artisans, manufacturers, and suppliers to offer high-quality furniture and lighting to its collectors. In the fall of 2023, Pierre Yovanovitch opened his first two galleries, one in Paris and the other in New York. In 2024, the Pierre Yovanovitch Group acquired the French manufacturer D'Argentat, specializing in high-end furniture production, as well as the brand Ecart International, founded by Andrée Putman.

« Drawing helps me create. The first stroke of the pencil materializes the spark of an idea and the realm of possibilities.

As it becomes more precise, the line conveys my intention to my teams and to the artisans I enjoy collaborating with. I hope and expect that they can, from the initial sketch, anticipate with me the steps to follow: developing the details, translating them technically, selecting materials and colors, and moving on to construction and fabrication.

Drawing is the narrative link between the concept and its realization—between thought and reality.

Beyond its functional role in my daily practice, I am also deeply moved by the artistic significance of this form of expression. I admire its poetry, boldness, and strength, but also, at times, its humility. »



Portrait of Pierre Yovanovitch © Alessio Boni

selected artists

— Henri Michaux , Galerie Berthet-Aittouarès	B11
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Henri Michaux

Untilted, 1960

indian ink on paper, 72 x 105 cm.

© Bertrand Michau, courtesy of the artist and the gallery

Henri Michaux's drawings have been with us for 25 years, like a precious companion. The last exhibition we organised in 2018, *Le dessin est exorcisme*, was accompanied by a text by Pierre Wat.

For Drawing Now Paris, we are presenting an exhibition devoted mainly to inks, drawings from the 1960s that straddle the border between writing and informal art, and which owe a great deal to the painter-poet's encounter with Zao Wou-Ki, the man who introduced him to Chinese painting, its inner world and the tools it provided for deep, adventurous reverie.

Initially a writer, Michaux gradually freed writing from its descriptive function to express what he called 'the space within'. Our selection of works by this singular artist, who, like no other, reinvented the relationship between writing and drawing, retraces this journey into the self, at the risk of encountering the gouffres from which a different, unknown knowledge will emerge. He said: 'I write to explore myself. Painting, composing, writing: to explore myself. That is the adventure of being alive'.

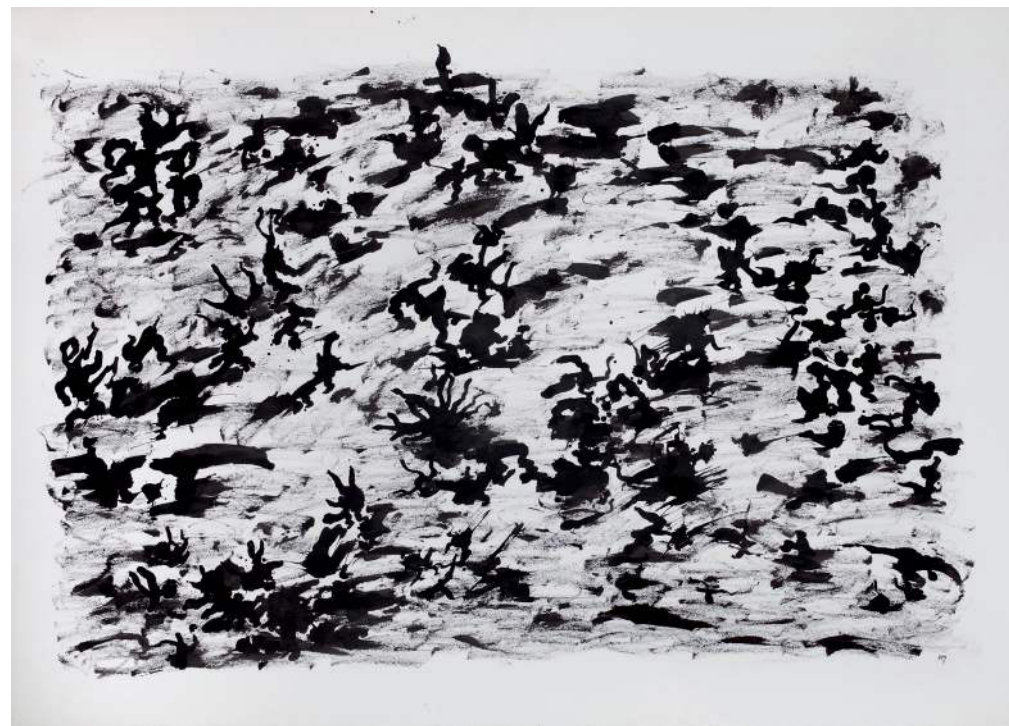
Galerie Berthet-Aittouarès

Paris (FR) | Odile Aittouarès

Michèle Aittouarès founded the Berthet-Aittouarès gallery in 1986. In 2000, she was joined by her daughter Odile Aittouarès, an art historian and author of the Friesz catalogue raisonné, and co-founder of the Festival Photo Saint Germain and the Association Jeudi des Beaux-Arts. Their collaboration began with the exhibition *Chine-Occident ou l'aventure du signe*, featuring works by Zao Wou-Ki, Mark Tobey, Jean Degottex, Henri Michaux and Shan Sa. The gallery occupies two spaces on the Left Bank: initially 29 rue de Seine, then 2 rue des Beaux-Arts, formerly Pierre Loeb's gallery.

Mother and daughter specialise in modern and contemporary art, with an emphasis on informal art from the 50s to the 80s. They were references for artists such as Jean Degottex, Hans Hartung, Pierre Tal Coat, Henri Michaux, André Marfaing, Vera Molnar and Mario Giacomelli.

B11



Henri Michaux, *Untilted*, 1960, indian ink on paper, 72 x 105 cm.
© Bertrand Michau, courtesy of the artist and the gallery

Alice Gauthier

Toujours ensemble I, 2024

gouache and ink on paper, 50 x 70 cm.

Courtesy of the artist and the gallery

Alice Gauthier, a graduate of the Royal College of Arts (London) and the École Nationale des Arts Décoratifs in Strasbourg, focuses on three media: drawing, lithography and painting. Seeking to give viewers a sense of the primordial, indissoluble link that binds them to the universe, she is irrevocably drawn to where it all began (water, earth, air). Initially a draughtswoman, she creates poetic, dreamlike landscapes and worlds through the fusion of different liquids (gouache, ink, watercolour, etc.) which mix and crystallise on the paper, creating fascinating material effects.

Alice Gauthier's work will be shown shortly (March-September 2025) at the Fondation EDF as part of a group exhibition entitled *Prédictions/Prévisions* curated by Samantha Barroero and Nathalie Bazoche. Always on the lookout for new techniques for expressing herself through drawing, we will be devoting a solo exhibition to her at the gallery, where she will be presenting her recent research into drawing with paper pulp. The artist is also a musician, playing clarinet and bass clarinet with the group Rob Miles & les Clés Anglaises.

DILECTA

Paris (FR) | Grégoire Robinne and Elsa Paradol

Founded in Paris in 2005, DILECTA is a publishing house and gallery specialized in contemporary art. We publish around twenty projects per year, alone or in partnership with galleries, museums or private foundations. First, publications (artists' books, exhibition catalogs, monographs); but also limited edition works (prints, multiples), series or unique pieces, which give rise to the organization of exhibitions in our dedicated space.

The gallery, opened in 2015, hosts 4 to 5 exhibitions per year, some of them collective, and sometimes at the invitation of external curators, which testify to the diversity of the artists' projects present in our catalog and make them dialogue with external loans; others aim to defend the work of artists to whom we feel close because of their approach, the subjects they address, the medium or support they favor. Recently, our attention has focused more on supporting artists who express themselves through works on paper, such as Nicolas Dhervillers, Mircea Cantor, Mathilde Lestiboudois, Alice Gauthier, Valérie Sonnier, Caroline Corbasson and Eva Medin. We are committed to continuing our work in this direction to pursue our support for drawn creation.

C7



Alice Gauthier, *Toujours ensemble I*, 2024, gouache and ink on paper, 50 x 70 cm.
Courtesy of the artist and the gallery

Roméo Mivekannin

Agoodjie de face Femme du Dahomey, 2021

wash on paper, 114 x 90 cm.

Courtesy of the artist and the gallery

For the first time, Roméo Mivekannin has agreed to present his works on paper. This is an ongoing project, and all the works will be unpublished. The works are washes in black ink or walnut stain on paper.

Romeo devotes his work to an intuitive re-reading of history. He subverts the narrative that has been imposed on humanity for decades: he recreates the subtle link between history and his own story. He interprets and re-presents an alternative narrative to the iconic imagery of slavery and colonialism. He manages to construct, not without an undeniable irony, his vision of the mythologies that were imposed by those who declared themselves the victors of the 'conquest'. Until the lions have their own historians, we will hear only stories that glorify the hunter.

Galerie Eric Dupont

Paris (FR) | Éric Dupont

Founded 33 years ago by Éric Dupont, the gallery presented young artists concerned with formal research in pictorial expression, such as Damien Cabanes, Didier Mencoboni, Siobhan Liddell, Carlos Kusnir, Hyun Soo Choi, Eric Poitevin and Paul Pagk. The gallery continued to evolve in the early 2000s, with the arrival of new artists using different media. Pascal Convert, Gil & Moti, Regina Virserius, Yazid Oulab and Taysir Batniji question notions of memory and time, the power of the image and the persistence of conflict. In the 2010s, she was joined by a number of international and French photographic artists: Nicholas Nixon, Michel Campeau, Mathieu Pernot and Claude Iverné. Always keen to capture a fresh perspective, Galerie Eric Dupont welcomes young female artists such as Olympe Racana-Weiler, Mari Minato, Tahmineh Monzavi and Katarzyna Wiesiolek.

It is also broadening the spectrum of its guiding principles, presenting artists from the African continent who are driven by a desire to talk about their heritage and culture, and to reappropriate a part of the History of Art. This is particularly true of a new generation of artists: Beninese painter Roméo Mivekannin and Congolese artist Willys Kezi. The gallery also supports artists whose heritage is linked to French colonial history, and whose work denounces the discriminatory consequences they suffer, such as photographer Wiame Haddad and visual artist Yazid Oulab.

B4



Roméo Mivekannin, *Agoodjie de face Femme du Dahomey*, 2021, wash on paper, 114 x 90 cm.
Courtesy of the artist and the gallery

Rodion Kitaev

From the series La Bête de Gévaudan, 2023

acrylic, ink, marker, pencil, paper, 29,7 x 42 cm.

Courtesy of the artist and the gallery

Rodion Kitaev lives and works in Paris. His work encompasses drawing, painting, sculpture, embroidery and doll-making. Rodion Kitaev's iconographic universe, strongly marked by his past as an illustrator, is imbued with mythological figures, half-man, half-vegetable, pre-existing or straight out of his imagination. These figures are the fruit of the search for a new archetype, enabling us to understand the changes in the contemporary world.

Kitaev took part in the San Sebastian Biennial (Spain, 2018), as well as the São Paulo Architecture Biennial (Brazil, 2019). The artist's work has since been added to the collections of the Centre d'art contemporain La Synagogue Delme. For Drawing Now 2025, Galerie Iragui will present *La Bête du Gévaudan*, a captivating series of illustrations inspired by the mysterious event that marked 18th century France.

Iragui

Romainville (FR) | Ekatherina Iragui

Founded in 2011 by art historian Ekatherina Iragui in Moscow, the gallery moved to Paris in September 2024. The new gallery is located in industrial premises in Paris-Romainville that have been converted into a cultural centre. Galerie Iragui represents both emerging and established artists, international artists with a particular focus on Russian artists. The Iragui gallery works in an interdisciplinary way, but has become particularly well known for its conceptual art. Through various international projects, the artists represented by Iragui have become integrated into the global artistic context. With an emphasis on research, Iragui believes in working closely with artists, curators and collectors.

The gallery has collaborated with institutions such as the Centre Georges Pompidou, Espace Louis Vuitton, Musée de Pera, Fondation d'art contemporain Daniel & Florence Guerlain and the Japanese Alps Art Festival. Iragui has exhibited at art fairs including Drawing Now Paris, Art Paris, Paris Internationale, NADA Miami, NADA New York, LOOP, Artissima, Art Bruxelles, Art Dubai.

C2



Rodion Kitaev, *From the series La Bête de Gévaudan*, 2023, acrylic, ink, marker, pencil, paper, 29,7 x 42 cm.
Courtesy of the artist and the gallery

Greta Schödl

Untitled

indian ink, gold leaf, inks, pastels and pages from old books on papyrus, 26 x 20 cm.

Untitled, 2024

marbre porphyre, encre et feuille d'or, 6 x 9,5 x 6,5 cm.

Courtesy of the artist and the gallery

Greta Schödl, active since the 1960s, continues to explore visual language and abstraction. Presented at the Venice Biennale 2024 under the direction of Adriano Pedrosa, she also took part in the 38th Venice Biennale in 1978 and the São Paulo Biennale in 1981. Her work can be found in national and international collections, including the National Gallery of Modern and Contemporary Art in Rome, the MART in Rovereto, the MAGA in Varese and the National Museum of Women in the Arts in Washington, USA.

Schödl's art fuses letters, symbols and geometric shapes, rhythmically repeated until they become abstract. She often uses gold leaf on various surfaces such as botanical book pages, maps, leaves, marble and textiles, evoking a sense of memory and past existence. By fusing linguistic and visual elements, Schödl erases the original meaning of words and objects and gives them new significance. Her work questions the social constructions of language and invites other interpretations, suggesting new means of expression. Using these techniques, she transforms familiar symbols into complex visual patterns, reflecting her commitment to a unique artistic language over the last six decades.

LABS Contemporary Art

Bologne (IT) | Alessandro Luppi

LABS Contemporary Art has been operating in Bologna since October 2014. From its inception, the space was conceived as a place dedicated to research, with particular attention to the dialogue between historical and contemporary art. There is a strong link between the exhibition space and the history of the town. Our gallery is housed in a building dating from the XIII^e century, once occupied by the Saint-Blaise hospice. This hospice was closely linked to the nearby Church of St Mary of Cериola.

With a desire to promote national and international artists, the gallery today continues its activities by working directly with artists, consolidating long-standing relationships and presenting new figures on the contemporary scene. Constant collaboration between private and public players remains a fundamental pillar of its ethos.

C14



Greta Schödl, *Untitled*, indian ink, gold leaf, inks, pastels and pages from old books on papyrus, 26 x 20 cm (GRS881).
Courtesy of the artist and the gallery



Greta Schödl, *Untitled*, 2024, porphyry marble, ink and gold leaf, 6 x 9,5 x 6,5 cm.
Courtesy of the artist and the gallery

Hyunsun Jeon

Paintings in the Bushes, 2021

watercolour on paper, 76 x 57 cm.

© Hyunsun Jeon, courtesy of the artist and the gallery

Hyunsun Jeon's works evoke the world of fairy tales, where nature sometimes takes on disturbing twists and turns. Forests and green hills are synonymous with peace, tranquillity and contemplation, but they are also charged with dramatic intensity. His compositions are dominated by green, blue and black. Done in watercolour, the small brushstrokes are juxtaposed to form pixelated images, often featuring geometric shapes with well-defined contours that seem to inhabit these imaginary landscapes. Hyunsun Jeon's work plays on different perceptions of reality: perspective changes, mirrors or windows create points of view that blur the lines and give free rein to daydreaming. The artist appreciates the shifting, unconventional vision, as revealed by the choice of presentation for her works: sometimes hung non-linearly on the wall, they are often assembled in self-supporting structures, in the form of folding screens or polygons.

A 2018 graduate of Ewha Womans University, she has been exhibited in Seoul in Panorama at the SongEun Foundation, at the 12th Mediacity Biennale at SeMA, and at the Leeum Samsung Museum of Art; in Suwon, at the Suwon Ipark Museum of Art; in Cheongju, at the National Museum of Modern and Contemporary Art; in Busan, at the Busan Museum of Art; and in Hong Kong, at the Korean Cultural Center. In June 2024, the Jean-François Prat Foundation awarded its 13th prize for contemporary painting, with Hyunsun Jeon among the three finalists.

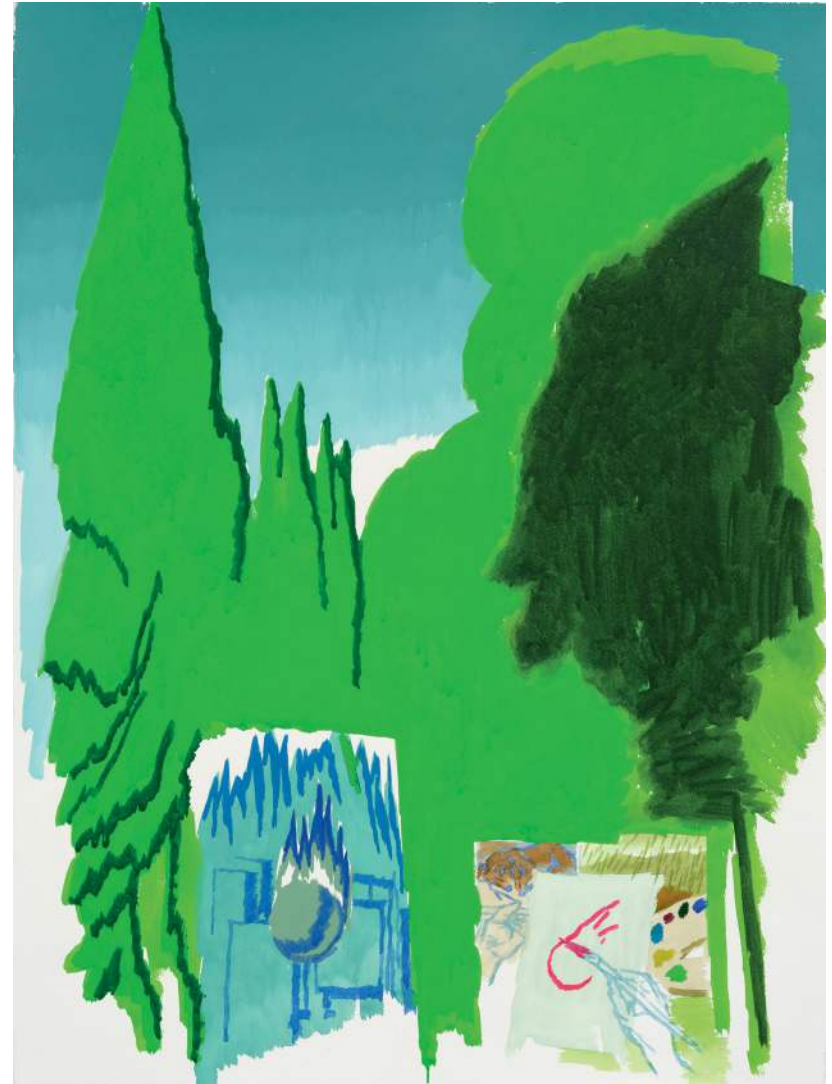
Galerie Lelong & Co.

Paris (FR) | Jean Fremon, François Dournes and Patrice Cotensin

Galerie Lelong & Co. has offices in Paris and New York. It was founded by Jacques Dupin, Daniel Lelong and Jean Frémon.

Since 1981, the gallery has been exhibiting recent works by internationally renowned artists in its Paris premises. In addition to organising exhibitions on its premises and taking part in major contemporary art fairs around the world, the gallery collaborates on numerous museum exhibitions and ensures that the works of the artists it supports are included in important public and private collections. To date, more than 300 exhibition catalogues have been published by the gallery, which also publishes artists' writings (Donald Judd, Louise Bourgeois, Sean Scully, Richard Serra, etc.) and the catalogue raisonné of the complete works of Joan Miró, in collaboration with the artist's estate.

A14



Hyunsun Jeon, *Paintings in the Bushes*, 2021, watercolour on paper, 76 x 57 cm, # W2604.
© Hyunsun Jeon, courtesy of the artist and the gallery

Joris Van de Moortel

Satan in all his glory (après W. Blake), 2023-2024

watercolour and gouache on 100% cotton paper, 57 x 47 x 5,5 cm.

© We Document Art, courtesy of the artist and the gallery

The exhibition *L'apocalypse excite les nerfs de la nef* (The Apocalypse excites the nerves of the nave), Joris Van de Moortel's new show, features a body of recent work, some of which was recently shown at the Fragmenten, Doorgangen, Afdaling en Terugkeer (Fragments, Passages, Descent and Torment) exhibition at the De Warande cultural centre near Antwerp. The exhibition offers visitors a plunge into the heart of the Apocalypse and the human condition, with works addressing themes of destruction and rebirth through a resolutely personal artistic language.

For more than twenty years, Joris Van de Moortel has been developing a body of work of great vitality: paintings, watercolours, drawings, videos, sculptures and models - deployed in substantial installations - are sometimes distinguished by a luminous neon signature. All of the artist's works come to life in performances, often musical, combining hybrid elements such as wax, fire and glass. This rich range of practices gives the artist a spiritual dimension, akin to that of an alchemist. Like this character, his approach is one of endless exploration and research. Large oils on canvas inspired by Albrecht Dürer's series of apocalyptic engravings, a series of watercolours referencing the painter and engraver William Blake, a video with a phantasmagorical universe, neon guitars and self-portraits under the flames, are all born of his investigations. Joris Van de Moortel tries to find his way through the chaos of today's world.

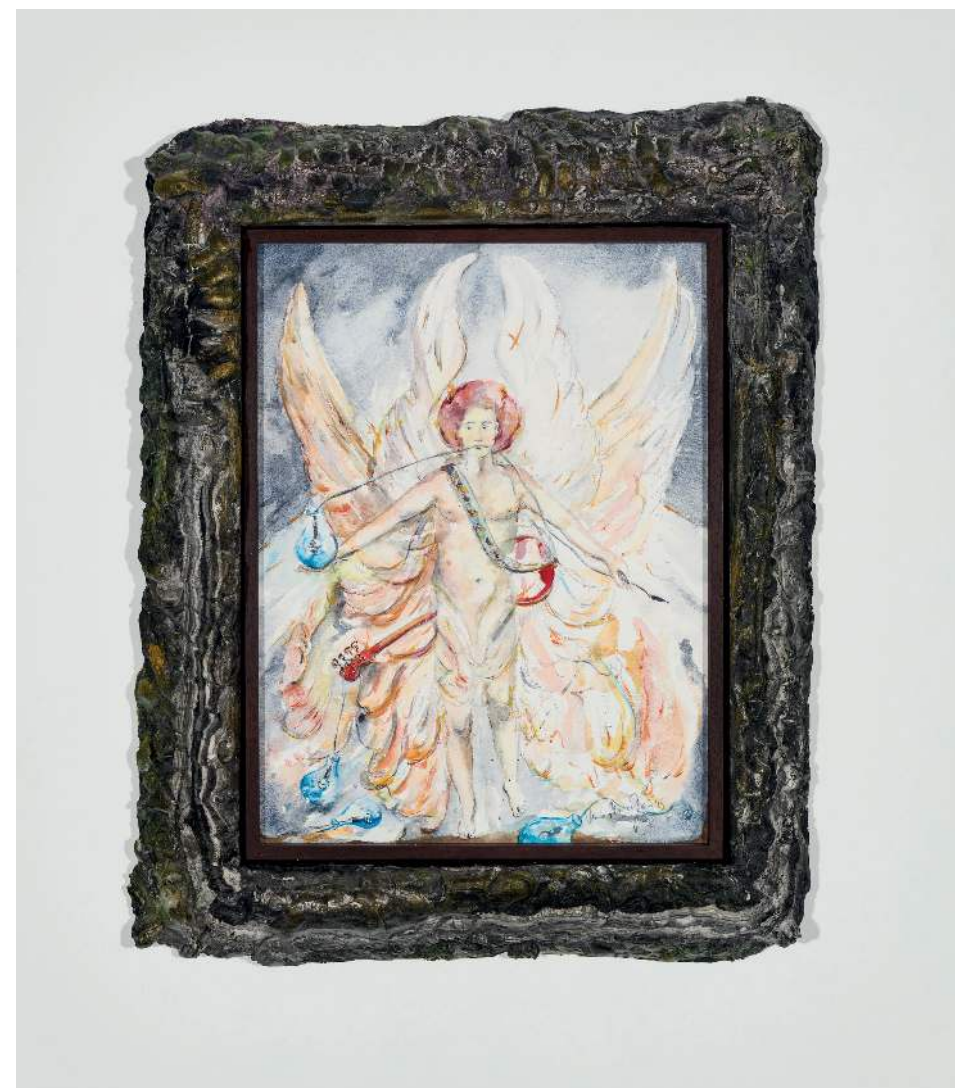
GALERIE NATHALIE OBADIA PARIS/BRUXELLES

Paris (FR) | Nathalie Obadia

Since opening its first gallery in Paris in 1993, followed by one in Brussels in 2008 and a second space in Paris in 2013, Nathalie Obadia has exhibited emerging and established artists from the international contemporary art scene. In autumn 2021, Galerie Nathalie Obadia will open a new space in the Matignon-Saint-Honoré district of Paris.

For many years, the gallery has also been involved in rediscovering artists who have passed away, such as Martin Barré, Josep Grau-Garriga and Seydou Keita. The gallery's mission is also to promote artists to institutions in France and abroad.

A3



Joris Van de Moortel, *Satan in all his glory (après W. Blake)*, 2023-2024, watercolour and gouache on 100% cotton paper, UV protected, framed with arthglass AR70 anti-reflective, wooden frame (32 x 42 cm) and artist's frame in acrylic resin (45 x 55 x 5 cm), 57 x 47 x 5,5 cm
© We Document Art, courtesy of the artist and the gallery

Christelle Téa

L'Escalier, Musée national Gustave Moreau, 13.XI, 2024

indian ink on paper, 65 x 50 cm.

Courtesy of the artist and the gallery

Christelle Téa is an artist and explorer, a modern-day mix of Dürer and Darwin. Indian ink pen in hand, her eye misses nothing, capturing the complexity of the visible world and the forces that shape it. She draws from life, never from photos or memories. With a fine, confident line and a recognisable personal style, she takes the viewer not only into the worlds she explores, but also into her own realm of unique, often challenging perspectives.

It is resemblance, not realism, that she strives for. Architecture, interiors and the objects within them, spiral staircases, culinary delights, the natural world and the vanished wonders of natural history museums are just some of the subjects she explores and will continue to explore.

For Drawing Now 2025, Christelle Téa will present a series of self-portraits wearing hats, as well as a new body of work on paper exploring the interiors of the Musée national Gustave Moreau.

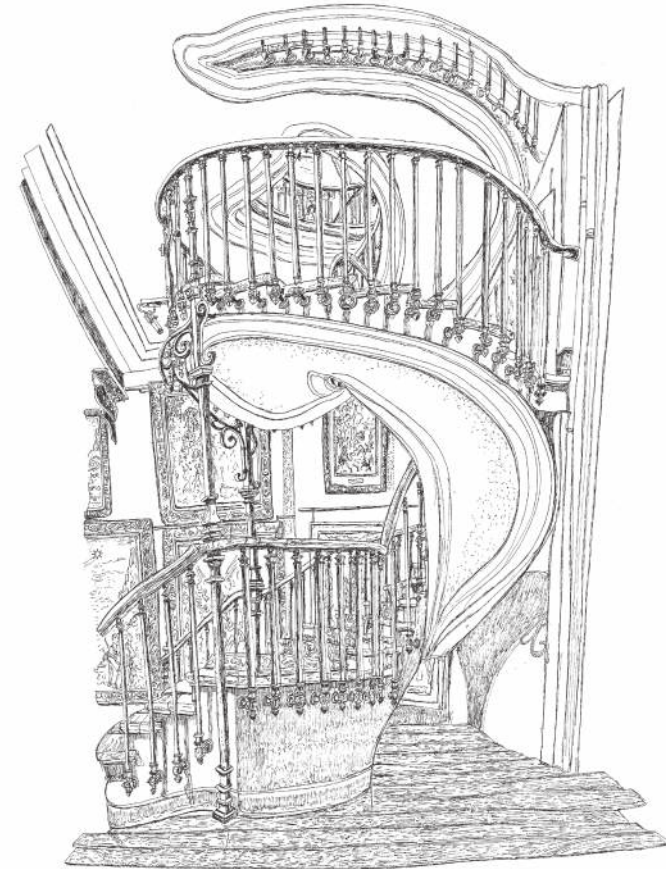
Purdy Hicks Gallery

Londres (GB) | Rebecca Hicks, Nicola Shane and Siena Hicks

It's hardly surprising that the *Chambre des Merveilles*, otherwise known as the *wunderkammer* or cabinet of curiosities, has captured the imagination of collectors and viewers for over half a millennium. What could be better than exposing one's passions, values - both personal and material - and, ultimately, one's identity, through the objects and works of art acquired over a lifetime?

Today, in the age of technology, we have the opportunity to seek inspiration around the world from the comfort of our own homes, with the digital replacing the physical and knowledge easily forgotten due to its effortless access. Yet despite our modern and ephemeral interests, the cabinet of curiosities - where even museums are, in a sense, great chambers of wonder - continues to captivate, rooted in its rich historical, cultural and traditional significance.

B10



Christelle Téa, *L'Escalier, Musée national Gustave Moreau, 13.XI, 2024*, indian ink on paper, 65 x 50 cm.
Courtesy of the artist and the gallery

Dom Simon

It's all in your Head I, 2025

88 x 110 cm.

It's all in your Head III, 2025

88 x 110 cm.

Courtesy of the artist and the gallery

For several years now, Dom Simon has been developing a practice combining drawing, photographic collage and cinematographic capture. In *it's all in your head*, the artist presents a series of drawings that open a window onto a mental space in which characters seem suspended; a state conducive to the embryonic and ephemeral thoughts that run through us and lead us to weave possible relationships, to compose situations, to dream of desired or feared presences...

Using these figures, the artist gives movement, nuance and texture to her quest to represent individual relationships with the world. These transitory shots, these visions, can be understood as so many elements that, placed end to end, lead the viewer to animate a travelling shot of the whole, precarious and evanescent.

As if insulated, infused on paper, this series is an invitation to stretch out time, to leave room for our projections, for the stories that reside within us and that make up a certain collective unconscious, with a view to eventually taking another route, a new path.

RODLER GSCHWENTER GALLERY

Vienne (AT) | | Marina Rodler and Susie Gschwenter

Rodler Gschwenter Gallery, located in Vienna's trendy 7th district, embraces the vision of a gallery as a space for personal encounters and intellectual exchange, fostering lively discourse. Founded in 2019 by curators Marina Rodler and Susie Gschwenter, committed to promoting contemporary Austrian artists and introducing international perspectives to Vienna, their diverse programme crosses disciplines. By participating in art fairs and exhibitions, the gallery focuses on representing artists within a strong international network. In 2024, the gallery opened a second site, dedicated to solo exhibitions of mostly young artists. This is a kind of project space that allows for a diverse and dynamic programme.

IN9



Dom Simon, *It's all in your Head I*, 2025, 88 x 110 cm.
Courtesy of the artist and the gallery



Dom Simon, *It's all in your Head III*, 2025, 88 x 110 cm.
Courtesy of the artist and the gallery

Mbaye Diop

Untilted, 2024

oil pastel and graphite on paper, 50 x 70 cm.

Courtesy of the artist and the gallery

In Dakar, street vendors are an integral part of the urban landscape. In the bustling city centre of the Senegalese capital, Mbaye Diop follows the daily route of one of the many coffee vendors, identifiable by their red carts. Somewhere between testimony and fiction, the artist depicts the journey of an individual trying to find his way in a tumultuous metropolis, inhabited by buildings reminiscent of colonial history, its contemporary contradictions and its submission to concrete - a veritable urban entropy where everyone tries to survive, where evanescent silhouettes are overhung by countless buildings growing on top of each other, where taxis and passers - by coexist in a constant cacophony. In his sensitive approach to the city, Mbaye Diop reflects on the trajectories and spaces inhabited by individuals who survive in a so-called 'informal' economy, in a city dominated by the congestion of public space.

At Drawing Now Paris 2025, Selebe Yoon presents an animated film made from several thousand drawings, which are duplicated on paper using an acetone photographic transfer process. The use of stop-motion technology gives the film a slightly jerky dynamism that plunges the viewer into the heart of Dakar, while preserving the materiality of the drawings. A series of works on paper in pastel and graphite complete the presentation, demonstrating Mbaye Diop's ability to capture the liveliness of the moment in a black-and-white rendering of the fleeting effervescence of everyday street life, where so many paths cross for a brief moment.

Selebe Yoon

Dakar (SN) | Jennifer Houdrouge

Located in downtown Dakar, Selebe Yoon is a contemporary art gallery and residence for artists and curators founded in December 2020. Built in 1952, the modern building housing the gallery is an emblematic example of Dakar's architectural history. *Selebe Yoon* means crossroads in Wolof. Selebe Yoon has several exhibition rooms, a library, workshops and accommodation for our residents.

The programme is punctuated by large-scale thematic and monographic exhibitions featuring artists from the younger generation as well as major figures from the post-colonial period. Selebe Yoon accompanies its artists in projects outside its walls and internationally.

IN4



Mbaye Diop, *Untilted*, 2024, oil pastel and graphite on paper, 50 x 70 cm.
Courtesy of the artist and the gallery

Nina Mae Fowler

A11

Paula (Sweet Charity), 2023

Sidney (The Slender Thread), 2023

charcoal on paper, baroque pearls, chain, glass mirror, 53 x 29 x 3 cm.

Courtesy of the artist and the gallery

Nina Mae Fowler is best known for her black and white drawings. Fascinated by the golden age of Hollywood from an early age, the artist has developed a powerful practice dealing with female archetypes, particularly those of actresses in Hollywood culture. Drawing on archives of press reviews and scenes from legendary films, Nina Mae Fowler works on the construction of images, accentuating the cinematic quality of her works. As if in an editing room, she rewinds, pauses and cuts obsessively, not hesitating to take details from different freeze-frames that she assembles on paper. Taking a close look at the sometimes ephemeral and dazzling heyday of Hollywood's adored icons, the artist tackles the binary themes of fear and desire, tragedy and heroism, light and darkness, beauty and ugliness.

Created with precision and meticulousness, Nina Mae Fowler's drawings question our fascination with public figures who are often borderline, worn down by the Hollywood system and the tabloid press.

Galerie Suzanne Tarasieve

Paris (FR) | Lucas Marseille, Alice Vaganay, Veovansy Veopraset and Julien Bouharis

After opening and running her first gallery in Barbizon for 20 years, Suzanne Tarasieve moved to Paris in 2003, in the Rue Louise Weiss district (13th arrondissement). In 2008, she opened a second space, LOFT 19, offering temporary exhibitions and a residency programme to support her foreign artists. In 2011, Suzanne Tarasieve moved her main gallery from the 13th arrondissement to the Marais (Paris), pursuing an objective of representing emerging and established artists, with an international exhibition programme evoking the major historical transformations of the 20th and 21st centuries.

The programme is developed in collaboration with museums, art centres and curators. The Suzanne Tarasieve gallery exhibits and supports the production of works ranging from German neo-expressionism to recent works by emerging artists. After Suzanne Tarasieve's death in December 2022, the gallery was taken over by her four collaborators, who continued the work of the now legendary founder.



Paula (Sweet Charity)



Sidney (The Slender Thread)

Nina Mae Fowler, 2023, charcoal on paper, baroque pearls, chain, glass mirror, 53 x 29 x 3 cm.
Courtesy of the artist and the gallery

Noemi Conan

Blue Moon, 2024

acrylic and pigments on paper, 170 x 145 cm.

Courtesy of the artist and the gallery

Born in Warsaw, Poland, in 1987, she lives and works in London. Through drawing and painting, she explores the impact of migration on her self-image and on perceptions of Eastern European femininity. The artist revisits her childhood in an outlying town in Poland in the 1990s, and highlights the strong women who surrounded her at the time, recreating their surreal rituals and interactions. The artist gives 'voice' to her self-portraits, which reflect a quest for identity construction.

The artist explores the multiplicity and plurality of the individual, sometimes using the technique of the double. Noemi Conan, who graduated in Painting and Printmaking from Glasgow School of Art in 2021, recently had her work shortlisted for the John Moores Painting Prize in Liverpool for the second time. She has had solo exhibitions at the David Kovats Gallery in London, at the Untitled Art Fair in Miami with Christine Park Gallery, and in Shanghai in 2024 with the same gallery. In the same year, she presented a solo exhibition at the Traits Libres gallery in Paris and took part in a residency at Borgo Pignano in Tuscany, Italy. Her work can be found in public and private collections, including the Royal Collection in the UK, the Urban Nation Museum in Berlin and Soho House.

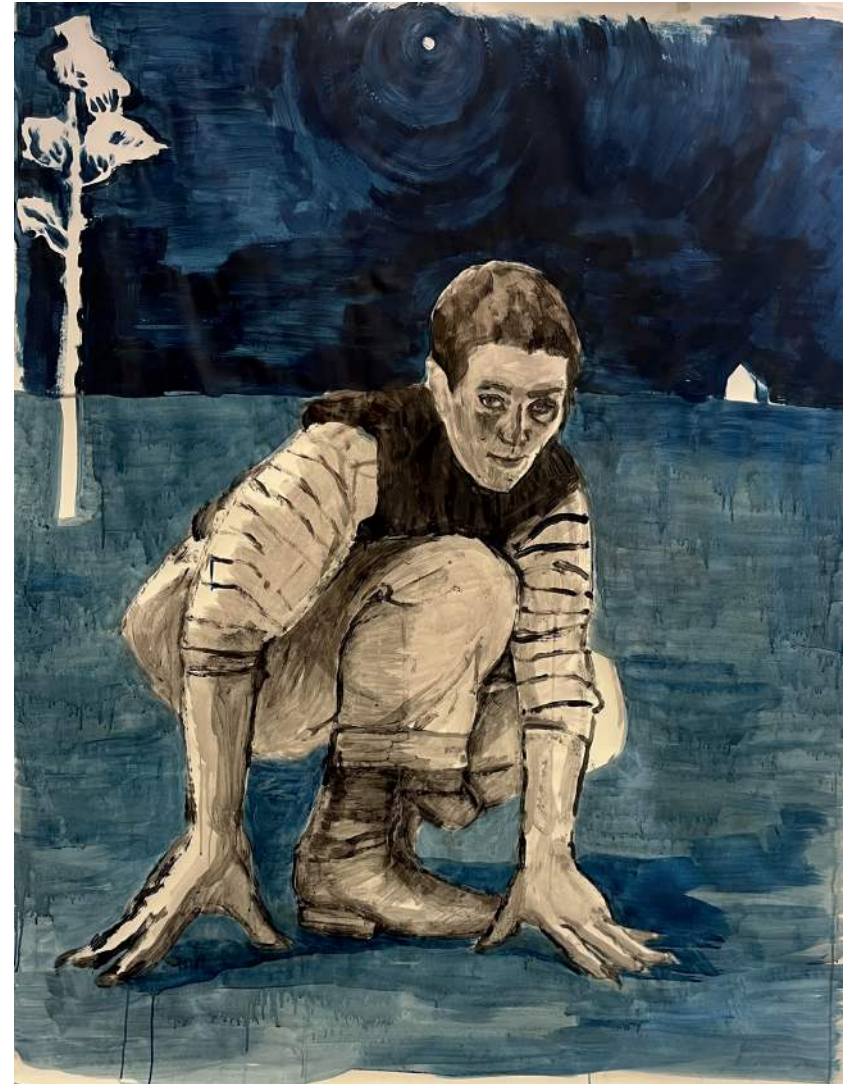
Traits Libres

Paris (FR) | Ella Merlette and Daria Antseva

Founded by Dasha Antseva in collaboration with Ella Tushinsky, the Traits Libres gallery is committed to emerging contemporary art by supporting and producing the projects of the artists they represent or invite. With an eye to the curatorial and contextual dimensions of the projects they present, they work with curators and art critics to help them build a critical apparatus. They see the gallery space as both a commercial space and a place for artistic and cultural reflection.

The Traits Libres gallery is interested in multidisciplinary and experimental practices that embrace current societal issues.

IN10



Noemi Conan, *Blue Moon*, 2024, acrylic and pigments on paper, 170 x 145 cm.
Courtesy of the artist and the gallery

Atsoupé

Dites une chose et il se passe son contraire, 2023

ink and pastel on paper, wool, 74 x 60 cm.

© Loïc Madec, courtesy of the artist and the gallery

Atsoupé is an artist of Togolese origin whose work is an apparent paradox between childhood and violence, making it particularly unique. Her plastic work, made up of faceless dolls and multiple portraits on paper, seems to summon spirits and establish a link between the past and the future.

Atsoupé's dolls are strange sculptures, mostly female bodies, reconstituted using a variety of materials such as wrought iron, fabric, wool, plastic, leather, bolts and bells. They are regularly adorned with naïve floral motifs, as if a child's hand had come to awaken these extinguished silhouettes, witnesses to the youth of Atsoupé. As for the portraits, these anonymous hybrid figures, they permeate the papers in astonishing, controlled palettes. As if magnified, they come to life in Prussian blues, carmine reds and jade greens, superimposed and blended in virtuoso washes. The artist deploys a powerful expression in these mysterious faces, sometimes riddled with holes or sewn together with threads or ribbons, they look at our world with a profound melancholy.

Galerie Anne de Villepoix

Paris (FR) | Anne de Villepoix

Since 1990, Galerie Anne de Villepoix has presented a number of young talents as well as more established artists such as Derrick Adams, Franck Lundangi, Marcella Barcelo and Joyce Pensato. Using a wide range of mediums, the artists come from different generations and cultural backgrounds.

Since May 2018, the gallery has moved to a new space in the 11th arrondissement of Paris (18 rue du Moulin Joly). The gallery participates in numerous international art fairs such as FIAC in Paris, Art Brussels in Belgium, 1:54 in London.

B14



Atsoupé, *Dites une chose et il se passe son contraire*, 2023, ink and pastel on paper, wool, 74 x 60 cm (framed).
© Loïc Madec, courtesy of the artist and the gallery

DRAWING NOW PARIS

From Thursday 27 to Sunday 30 March 2025
from 11am to 8pm (7pm on Sundays)

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DRAWING SOCIETY

Drawing Now Paris, the contemporary drawing fair, is the must-attend event for the drawing market organised by the Drawing Society.

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