

GALERIE
CAROLE DECOMBE



**WOMEN ! WOMEN ! WOMEN !
GROUP EXHIBITION**

TUESDAY 31 MAY–WEDNESDAY 13 JULY, 2016
PRIVATE VIEW: TUESDAY 31 MAY, 2016, 6PM–9PM
GALLERY HOURS: MONDAY–SATURDAY, 11AM–7PM

For the Carré Rive Gauche *Woman/Women* event, the Carole Decombe Gallery will be hosting a group exhibition showcasing the work of women artists it has been following since the day it first opened. *Women! Women! Women!* celebrates the talents and craftsmanship of six contemporary creators: two sculptors, two photographers, a gilder and a ceramicist. Their work will be presented alongside some of Nanna Ditzel's most iconic designs, in a tribute to the woman who was such an important part of the golden age of Danish design. An all-woman show that brings together twentieth-century and contemporary decorative works to underscore Carole Decombe's enduring commitment to the arts and crafts.

WOMEN ! WOMEN ! WOMEN !

Nanna Ditzel - furniture designer (1923-2005).

When Nanna Ditzel first started out on her career after the war, women cabinetmakers were few and far between, and like others at the time, she initially became known for furniture designs made in collaboration with her husband, Jorgen. After Jorgen's death in 1961, she achieved fame in her own right and relocated to London, where she founded the Interspace International Furniture and Design Centre.

In the 1980s, she returned to Copenhagen, where she continued to work for leading furniture makers until shortly before her death in 2005.

Nanna Ditzel was constantly experimenting with new materials and techniques, working sometimes with wood, wicker or rattan, sometimes with more innovative synthetic materials such as fiberglass, foam rubber and plastic. Her iconic works—*Toadstool*, *Hanging Egg Chair*, *Bench for Two*—are at once modern, mischievous and profoundly feminine, earning her the title of 'First Lady of Danish furniture design'. Nor were her bold designs confined to furniture. An artist of many talents, she also experimented with a wide range of arts and crafts, including textiles, tableware and jewelry.



Femen group, Agnès Baillon, 2015.

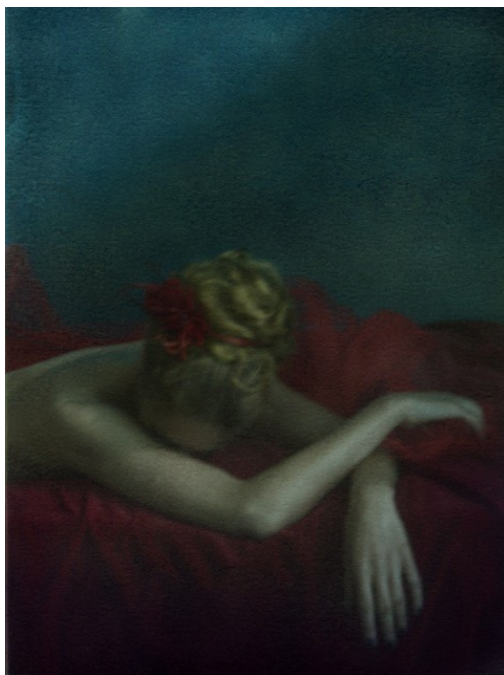
Agnès Baillon – sculptor.

Agnès works with synthetic clay, papier-mâché and bronze. Her figures of men, women and children, though generally stripped of distinctive signs or attributes, never fail to impress. For the exhibition, Agnès will be presenting a group of women with raised fists, modeled in synthetic clay—Femen activists, no less!

WOMEN ! WOMEN ! WOMEN !

Valérie Kling – sculptor.

Valérie has been steeped in art since her childhood, learning the techniques of metalwork and sculpture (ceramic clay, synthetic clay, plaster) at a very early age. The ease with which she moves back and forth between different materials is reflected in the three works on show: *Bird with Magnifying Glass*, *Heart-Shaped Chandelier* and *Fox*, the first two openwork steel and glass, the third an animal sculpture cast in bronze.



Divine # 5 , LiliRoze, 2013.



Heart-Shaped chandelier , Valérie Kling, 2016.

LiliRoze – photographer.

When LiliRoze takes pictures of women, she draws on a range of images, textures, colors and photographic techniques to capture not just the model but a host of sensations and impressions besides. For *Women! Women! Women!* LiliRoze has chosen two photographs from the series *Divine*.

Diana Lui – photographer.

Diana has been exploring the subject of female identity for more than twenty years, in the course of which she has put together a many-sided portrait of women across the world.

Diana will be presenting two black and white portraits of women. One (*Amira*) shows a woman in an outlandish costume made of barbed-wire and builders' bags; the other (*Veil 15*), a woman in a traditional wedding suit. Two images that highlight the duality of women's status, caught between tradition and modernity, oppression and freedom, fragility and force.



Amira , Diana Lui, 2013.

WOMEN ! WOMEN ! WOMEN !

Manuela Paul-Cavallier – gilder.

A blend of contemporary arts and crafts, Manuela's evocative use of gold leaf plays on contrasts of light and matter. The piece she will be presenting at the exhibition is inspired by the late fifteenth-century Japanese art of *kintsugi*, in which broken pottery is repaired with a lacquer mingled with powdered gold. In *kintsugi*, the damage an object has suffered is highlighted as part of its history. In Manuela's work this time-honored technique is employed to celebrate the resilience of women. Like a hurt woman, the paper is ruffled and crushed, then traced over with gold leaf. A resurrection.



Résilience , Manuela Paul-Cavallier, 2016.



Plaster bracket-lamp, Isabelle Sicart, 2016.

Isabelle Sicart – ceramicist.

Whether a lamp, a vase or simply a form in space, Isabelle's work is remarkable for its precision and delicacy of execution. Depending on the clay she has chosen, the surface can be rough and coarse—when the object is modeled in black stoneware clay with grog, for example—or have a smoother texture when polished with stone and glazed. The colors are sometimes subdued, sometimes bright, and the delicate, inventive forms at once classical and surreal.

***Women! Women! Women!* brings together six contemporary artists and one of the twentieth-century's foremost women designers: a rich array of talents, each with her own individual approach to her craft. By juxtaposing the work of two sculptors or two photographers, the exhibition brings out the different styles at play and presents a moving, multi-faceted portrait of women's art. But does art have a gender? No-one really knows. And what does it matter, since 'genius has no sex', *n'est-ce pas*?**

THE GALERIE CAROLE DECOMBE

Installed at the heart of the Carré Rive Gauche in Paris since September 2012, the Galerie Carole Decombe offers a selection of fine furniture and objets d'art often from Scandinavia but also contemporary artists' works.

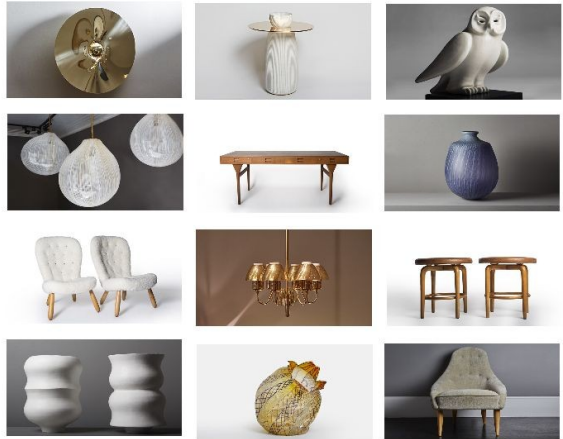
After studying at the Ecole du Louvre where she specialized in architecture and the decoration of large mansions and houses, Carole Decombe's first job was not very far away from her gallery, working for an antique dealer on quai Voltaire.

As a buyer, Carole spent a lot of time at public sales, particularly in the Drouot auction rooms. This is where her passion for art, and her eagerness to search for rare items really began and where she gained an educated eye.

Carole continually looks for authenticity in her work, the simplest way of passing on this unceasing emotion at an object, a creation, a person. She likes to set the stage, boldly putting things together, mixing the genres of the 18th century with the decorative arts of the 20th century, contemporary art.

This is why she knew, when she opened the gallery that bears her name on 30, rue de Lille that creators had to be part of her story. Carole Decombe proudly presents the works of photographers Diana Lui and LiLiROZE, glass blower Jeremy Maxwell Wintrebert, Manuela Paul-Cavallier, who works with gold, wood and pigments, and also ceramic artist Isabelle Sicart and designer Emmanuel Levet Stenne. Convinced of their talent and their artistic sincerity, she does not however forget the beautiful works of the past.

Her pleasure in her work is eclectic: there is no need to turn your back on one era in order to appreciate another. Her motivation is to show how it is possible to play with the integration of items, even though, just like meeting someone can sometimes make or break a life, an object can make or break an interior.



www.galeriecaroledecombe.com

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