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PAUL WALLACH

heretofore

Opening: February 15, 2013

Exhibition presented from
February 16 to April 27, 2013



Absence disparue, 2012, wood, cloth, string, paint (acrylic), 93 x 37 x 52 cm © Paul Wallach, Courtesy Galerie Jaeger Bucher, photo : Georges Poncet

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THE ARTIST AND THE EXHIBITION

From **February 16 to April 27, 2013**, the gallery will present a second exhibition of the American artist Paul Wallach entitled **h e r e t o f o r e**.



© Yves Bresson

The 2010 exhibition at the gallery entitled *Falling Up*, comprising some twenty sculptures, laid the foundations for his work in space: starting **from a dynamic point**, most often the wall, Paul Wallach's sculptures unfold in space, producing an effect of suspension and weightlessness by subtly carving out volumes of air.

The **raw material** of his sculpture—**wood**—is a living substance with a smell and a texture, capable of changing over time. The artist is familiar with every aspect of this material, having worked with wood since childhood, and seeing **trees as the absolute creation** for they are **living sculptures** inserted in Nature with an infinite diversity of forms; Trees are for him absolute creations, living sculptures infinitely diverse in their forms; this does not prevent Paul Wallach from using other materials, such as plaster, steel, cloth, paper, metal or even glass, which give a great unity to the work in the cohesion of their assembly.

The imbrication of these materials with their specific weights generates a **delicate balance** through a process of trial and error. A **slow process of maturation** underlies all of Wallach's works. As he assembles, re-assembles, manipulates and recomposes his materials they gradually come to speak to him and set up a **concentrated dialogue** of great intensity. One thus understands that these manipulations of wood, cloth, string and steel are attempts on his part to **sketch out volumes that float weightlessly** in space. Each studio visit is the occasion to witness the artist attempting to find the correct dialogue with the work.

There is no singular narrative in these sculptures. Indeed, there is rather a deliberately chosen **austerity** that calls on the spectator to use all his powers of observation to receive each work in its uniqueness. **There is an essential mobility inherent in their perception**, a movement of constant unfolding that summons the spectator to discover his own centre of gravity.



Beginning to End, 2010, wood, string, paint (acrylic), 227 x 197 x 115 cm
© Paul Wallach, Courtesy Galerie Jaeger Bucher, photo : Georges Poncet

Approximately fifteen recent sculptures by Paul Wallach will be presented in this new exhibition entitled **h e r e t o f o r e**. This slightly archaic English indicates that we are in an “**up to now**.” It expresses a **vision of history across space-time**, or, as the poet Nicolas Pesquès puts it in his splendid text on the exhibition, “*the support of yesterday for its continuous revival and, in this in-between which is today, the practice of a future that turns its back on nothing.*”



heretofore, 2012, wood, canvas, string, brass, paint (acrylic)
183 x 46,5 x 28,5 cm © Paul Wallach, Courtesy Galerie Jaeger Bucher, photo :
Georges Poncet

These new works have a likeness in their common means of expression: rough and whitened wood, lightness despite volume, the mysterious way in which they hang naturally on the wall, held by a thread, a pin or a simple nail, resembling spatial forms filled with density varying in appearance and volume according to our own perspective. **Volumes in space** as much as **forms filled with space**, these sculptures float weightlessly thanks to their skilfully modelled architectures and geometries: they seem to be **conceived from space**, changing their point of perspective as they see fit in order to multiply the **exploration of our sensory capacities** and demonstrate how essential their exploration is for the world we are forming. By multiplying our points of view on these **“sculptures that draw or drawings that sculpt**, the artist enlarges the experience of our bodies. He opens up a new dimensional communication which is a daily experience for him but which goes against the grain of our ordinary habits and the conventions of our senses.” Thus these sculptures are not objects but **“portions of air, voids maintained in barely discernible limits, volumes scarcely bounded, merely signified. One could almost say they are pure spaces, if such a thing could exist, models of possible space, samplings of the word volume”**, according to Nicolas Pesquès.

In addition to the traced lines and their **drawings in space**, which become **forms of sculpted space**, there is also a **painterly dimension to his sculpture**, a **painting-becoming- sculpture**, as it were.



color war, 2012
Wood, cloth, paint (oil, acrylic)
13,5 x 19,5 x 17 cm
© Paul Wallach, Courtesy Galerie Jaeger Bucher
photo: Georges Poncet



contact me back, 2012
Wood, cloth, metal, thread, paint (oil, acrylic)
18 x 22 x 3 cm
© Paul Wallach, Courtesy Galerie Jaeger
Bucher, photo : Georges Poncet

Wallach resorts to painting and colours **“to create fields, carve out volumes and accentuate space,”** whether by using vivid colours (**Color War**) or by the layers of thin white fields on a white background (**contact me back**) or by the use of collage with fabric as a canvas background (**patron**).



patron, 2012
Wood, cloth, paint (oil, acrylic)
27 x 39,5 x 1 cm
© Paul Wallach, Courtesy Galerie Jaeger Bucher
photo : Georges Poncet

Great attention must be paid to the titles of Wallach's works, which are **chosen with meticulous care and discernment**— using capital letters, spaces and unusual parenthesis—to complement the visual impression and suggest a **concordance of sense, mind and soul**.



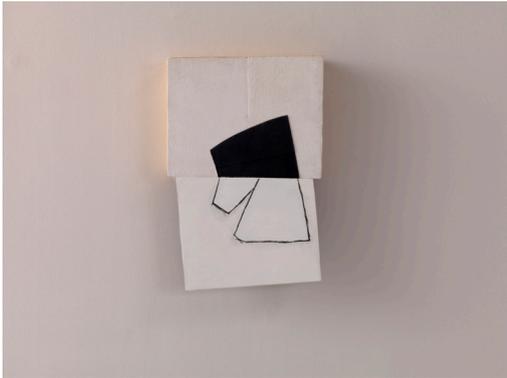
The sculpture **Absence disparue** (disappeared Absence) may be likened to a traditional head-dress whose contours suggest a presence and the memory of a time and a costume fraught with humanity, transparency and lightness.

Absence disparue, 2012
Wood, cloth, string, paint (acrylic)
93 x 37 x 52 cm
© Paul Wallach, Courtesy Galerie Jaeger Bucher
photo : Georges Poncet

The large sculpture **(T)rêve** conjugates in its title the two moments of its conception: the first phase in which the sculpture was fixed to the ground by a metal bar and a cloth ribbon stretched to the limit; the second phase, when the ballast of the bar was released and the ribbon dropped to the floor, sending the sculpture off into the dream of space.



(T)rêve, 2012
Wood, cloth, string, paint (acrylic)
250 x 160 x 180 cm
© Paul Wallach, Courtesy Galerie Jaeger Bucher
photo : Georges Poncet



Règne partagé, 2012
Wood, cloth, paint (acrylic),
pencil
44,5 x 29,5 x 6 cm
© Paul Wallach, Courtesy
Galerie Jaeger Bucher
photo : Georges Poncet

Règne Partagé, **contact me back**, **Color War**, **pathmarking**, and **la fin de la séparation** are works in which the artist seems to be juggling **between sculpture and painting**. They are like *“the notations of tensions and appeals, balancing acts along which the artist as tight-rope walker makes his way”*, in the words of Pesquès.

The wall painting **Pathmarking** is the best exemple of tha way the artist is able de create a piece sculpted inside the wall.



la fin de la séparation, 2012
Wood, cloth, paint (acrylic),
pencil
42 x 53 x 4 cm
© Paul Wallach, Courtesy
Galerie Jaeger Bucher
photo : Georges Poncet



Pathmarking, 2012
Paint (acrylic)
53 x 150 cm
©Paul Wallach, Courtesy
Galerie Jaeger Bucher
photo : Georges Poncet

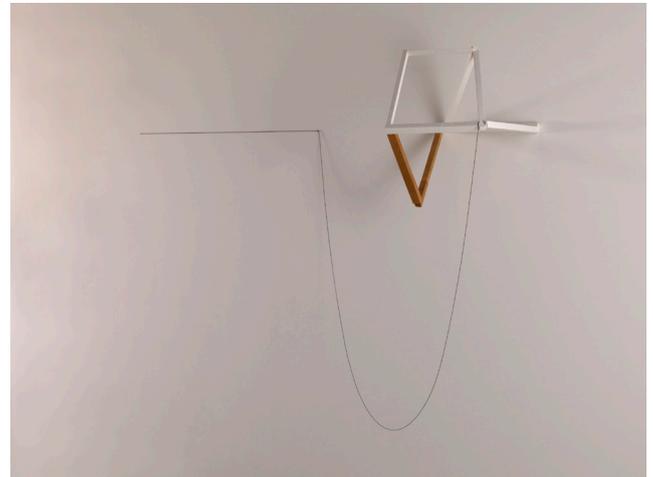


zu, 2012
Wood, canvas, paper, paint
(oil, acrylic), pencil
23,5 x 21,5 x 10,5 cm
© Paul Wallach, Courtesy
Galerie Jaeger Bucher
photo : Georges Poncet

Finally, **patron** and **zu** seem to affirm the desire for “tableau,” while **halfwayhome again** and **Half Empty** with their delicate and intricate spatial structures seem to float.



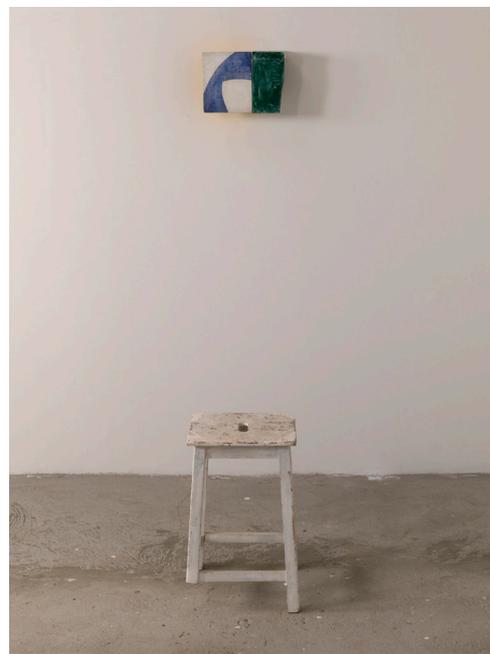
halfwayhome again, 2012
Wood, canvas, string, paint
(oil, acrylic)
108 x 57 x 35,5 cm
© Paul Wallach, Courtesy
Galerie Jaeger Bucher
photo : Georges Poncet



Half Empty, 2012
Wood, string, paint (acrylic)
161 x 204 x 64 cm
© Paul Wallach, Courtesy
Galerie Jaeger Bucher
photo : Georges Poncet



throne, 2012, Wood, cloth, paint (acrylic, oil), 146 x 28 cm, © Paul Wallach, Courtesy Galerie Jaeger Bucher, photo : Georges Poncet



The work **throne** is an **installation** composed of a **small painting** in relief hung on the wall **and a stool** placed at a certain distance from it. One might think that the stool was put there knowingly by the artist at a calculated distance to allow the painting to be contemplated, but in fact the artist has irreversibly united them in an installation called **throne**, deeming that the two objects generate a space appropriate to their encounter.

The sculptures of Paul Wallach invite us into the **heart of geometry** and its many **spatiotemporal landscapes** as well as **mindscapes**; their perception is ever renewed according to the time, mood and light.

One of the effects of his works is to make us apprehend how to live in and with space by constantly changing our points of view and points of reference to increase the capacities of our senses. Nicolas Pesquès, who as a poet intimately shares Wallach's quest for spirit and space, admirably sums up the mission of his works: *"to alert us, to make us feel how the exploration of our sensory capacities determines the world that we form"* and how the **transformation of this world will happen through the infinite conjugation of our senses** *"and the relation of our bodies to plan, volume and distances."* Through his works Paul Wallach puts us back in tune with *"new perceptions, at the sources of the simplest verbs: see, touch, feel, reflect—the most enigmatic verbs too."*

Thus one discovers the work entitled **h e r e t o f o r e**, the only free-standing sculpture in the exhibition, so aptly described by Nicolas Pesquès as *"the rotation of chance when chance works in our favour, in order to acquaint us with a plural physics, an ad hoc art."*

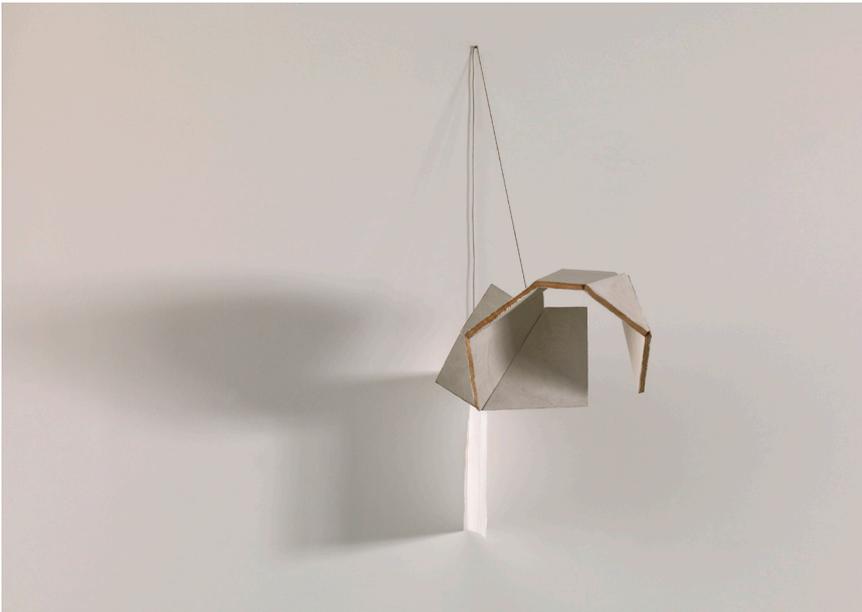


heretofore, 2012
Wood, canvas, string, brass, paint (acrylic)
183 x 46,5 x 28,5 cm
© Paul Wallach, Courtesy Galerie Jaeger Bucher
photo : Georges Poncet

On the occasion of this exhibition, a catalogue will be published including colored reproductions of artworks displayed as well as a text written by poet Nicolas Pesquès - with its english translation. Moreover, a short movie presenting the exhibition will be produced by the gallery and directed by Philippe Moncel, Cercle d'Art Editions, and by web TV Whoozart.

Images for publication

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Wood, cloth, string, paint (acrylic)
93 x 37 x 52 cm
© Paul Wallach, Courtesy Galerie Jaeger Bucher
photo : Georges Poncet



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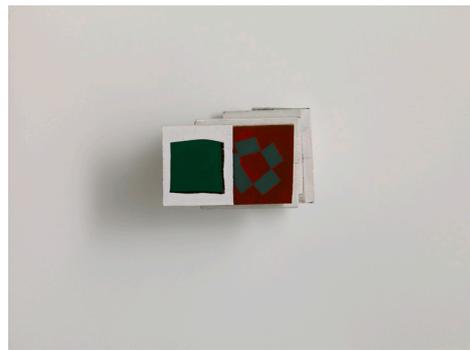


throne, 2012
Wood, cloth, paint (acrylic, oil)
146 x 28 cm
© Paul Wallach, Courtesy Galerie Jaeger Bucher, photo : Georges Poncet

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Wood, cloth, string paint (acrylic)
250 x 160 x 180 cm
© Paul Wallach, Courtesy Galerie Jaeger Bucher, photo : Georges Poncet



Color War, 2012
Wood, cloth, paint (oil, acrylic)
13,5 x 19,5 x 17 cm
© Paul Wallach, Courtesy Galerie Jaeger Bucher, photo : Georges Poncet



patron, 2012
Wood, cloth, paint (oil, acrylic)
27 x 39,5 x 1 cm
© Paul Wallach, Courtesy Galerie Jaeger Bucher, photo : Georges Poncet



Pathmarking, 2012
Paint (acrylic)
53 x 150 cm
© Paul Wallach, Courtesy Galerie Jaeger Bucher
photo : Georges Poncet

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Opening hours:
Tuesday - Saturday / 11h - 19h

Exhibition presented from February 16 to April 27, 2013

Opening on February 15, 2013 from 6pm with the artist.

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