



since 1973

Galerie Samarcande

Galerie Samarcande
presents

THE OBJECT AND I
• *ANTIQUITIES / CONTEMPORARY ART*
BY ANA PEREZ GRASSANO •

Thirty oil on canvas, sculptures and furniture



16th of December 2016 – 15th of March 2017

from Tuesday to Saturday, 10h30-12h30 et 14h-18h30. Free entry.

Private view : Thursday 15th December 2016
From 6 p.m. to 9 p.m.

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Over the last 40 years, Galerie Samarcande has dedicated itself to the search of objects from Classical Antiquity (Roman, Greek, Egyptian and Middle East civilisations), as well as from Asia and the Islamic World.

The gallery's founder, Joseph Uzan, is the epitome of passion. Both dealer and collector, his quest has been to gather objects with a strong sense of aesthetics, often surprising and unexpected, always enticing for museums and amateurs.



Two years ago, he handed the gallery's reins over to his daughter Sabrina Uzan-Kaminski. Following her university studies, Sabrina decided to join the family gallery. From an early age, her father had taught her the intimacy of archaeology by visiting sites and museums. This proximity to objects has allowed her to learn how to touch, understand and recognise them.

Succeeding to three exhibitions dedicated to Classical Archaeology, Galerie Samarcande is hosting for the very first time some contemporary artwork, presented by Ana Pérez Grassano.

The concept of the exhibition "**L'objet et moi**" (The Object and I), held from December 15th, 2016 to April 15th, 2017 in the jewel box of Galerie Samarcande (13 Rue des Saints-Pères, Paris), stems from an encounter between Ana Pérez Grassano and Sabrina Uzan-Kaminski, with the desire to establish a dialogue across artefacts and contemporary creations. The artist has selected amongst Galerie Samarcande's collection an ensemble of objects from ancient times bearing close links with her own personal life and work. Themes familiar to Ana Pérez Grassano's practice are present, such as love, death or superstition.

The exhibition title itself not only tells the story of the artist electing specific objects, but also refers to the personal journey of each visitor engaging with the works on display.

Informed by these artefacts, Ana Pérez Grassano has created object-specific paintings in her studio. The topics, colours, textures and surfaces of the archaeological objects infuse these tailor-made works. So doing, clues from the past are invited to lodge in today's canvases.

The gallery space is organised as a time clock whose quadrant is distributed against major life events: birth, fecundity, devotion and death. A ceiling light designed in collaboration with Massimiliano Schiavon and manufactured in his studio in Murano forms the central pivot, carrying the clock needle. Two trees – of Life and Knowledge, represent spacial axes. Visitors are invited to contribute to the Tree of Knowledge by attaching to its branches a word, sentence or wish.

The encounter is taking place at the prestigious Galerie Samarcande, where ancient art engages in a dance with contemporary art and visitors are brought on an exalting journey under the sign of time and beauty.

About Ana Pérez Grassano



Ana Pérez Grassano is an Argentinian artist who works across several disciplines including painting, three dimensional design and architecture. She creates for her collectors and clients unique environments integrating the several sensibilities of original design informed by her own art practice.

Her artworks are often journeys into the past and rooted in her South American histories and values. The richness and colourful fierceness of the oil paint unravels personal narratives and cultural concerns applied to her various media.

Born in 1969 in Rosario, Argentina, Pérez Grassano graduated from the Architecture School of Rosario, the Architecture School of La Villette (ENSAPLV) in Paris and the Urbanism Institute of Paris (IUP).

Her interest in the built environment originated from working on architectural projects with companies such as Technip-TPS and Bouygues Construction, with a constant focus on eco-building and an emphasis on originality. Despite the increasing use of computer-based methods, she would always make a point as a creative gesture of rendering her concept plans by hand and individualising her artworks.

In 2012, Pérez Grassano launched her own design firm to gain full autonomy in her creative vision.

In parallel she remains preoccupied with her childhood passion for drawing, attending private tuitions with Martin Reyna, a well-known Argentinean artist in Paris.

In 2012 her first very successful Paris exhibition opened the door to exciting collaborations such as in 2013 with sculptor Richard Orlinski and in 2015 a residence at Chinese poet and sculptor Chen Dapeng's studio in Shanghai, which culminated with a major exhibition at Olympia in London that same year.

2016 is marked by a series of international projects. Pérez Grassano opened the year with *Bajo la Piel* at Coya, London, followed by *Free Feelings* at Ekavart gallery, Istanbul, which received enthusiastic reviews from the national press. She was also invited to an artist residency by Four Seasons Maldives, a stay with significant influences on her paintings' colour spectrum.

This Fall, Pérez Grassano collaborated with Galerie Chevalier, Paris on *Collection Capsule*, an ensemble of design furniture, light box, paintings and rug adorned with Argentinian leather.

2017 is promising with the prospect of an ambitious project in UNECSO buildings, Paris, bringing together complementary themes dovetailing the artist's range of disciplines from painting, architecture and urbanism to design.

Humanity's Arm

Human beings fulfil themselves through their thoughts and the strength of their arm.



© Solène Perrot

Le Bras de l'Humanité, 2016

Oil on canvas, resin, wire, 116 x 88 cm

Fragment of a white marble sculpture

Egypt, Ptolemaic Period, 332 - 30 BC

H. 39 cm

Seven Layers of Lives

Bastet is a goddess with an ambivalent personality: she can be tender and cruel, as much as attractive and dangerous.

Similarly, the dual artworks alternate gold and blackness without apparent rule or transition.



© Solène Perrot

Sept couches de vie, 2016

Diptych, oil on canvas, 100 x 70 cm

Bronze sculpture of a cat

Egypt, Late Period, 750-330 BC

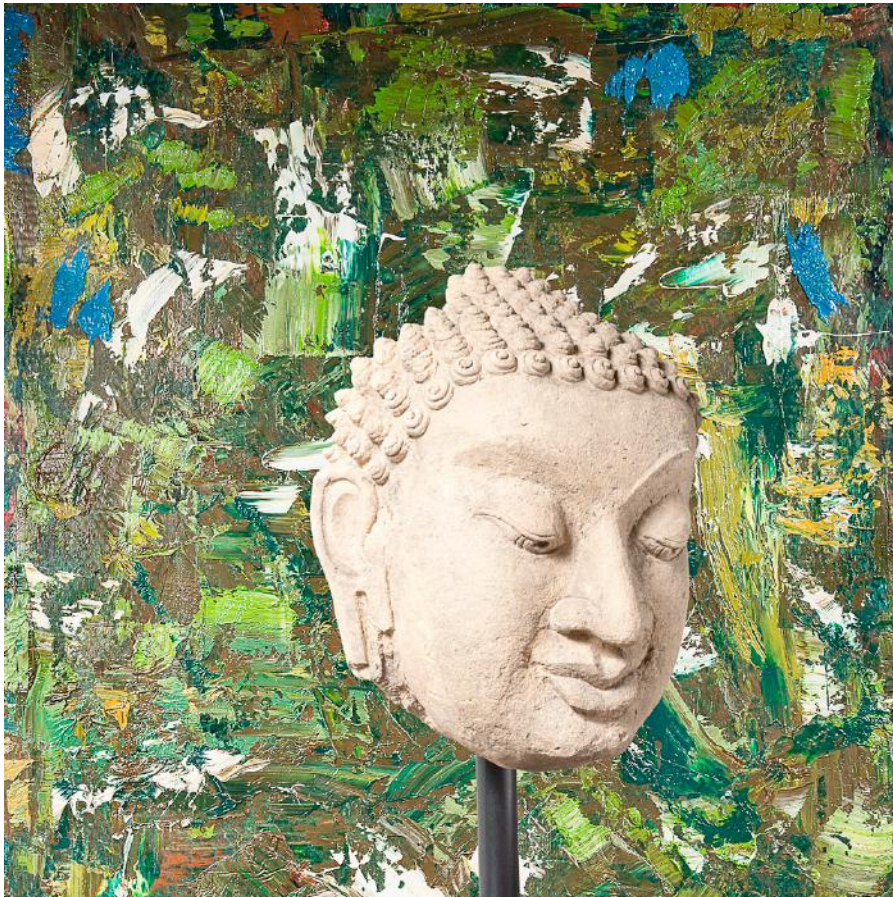
H. 11.6 cm

Awakening

Buddha's life is marked by emblematic moments: the awakening, the first sermon, death. Each of these episodes took place in a forest.

Each paintbrush opens a gate to this spiritual forest, here a clearing appears, there the thick paint is a trigger for solitude and thinking.

"I was in the midst of the forest, there were two paths in front of me, I took the one less trodden and here my life started" - Robert Frost.



© Solène Perrot

L'Éveil, 2016

Oil on canvas, 146 x 114 cm

Buddha head in stucco

Thailand, Dvaravati, 7th – 8th centuries

H. 53 cm x L. 44 cm

Women stories

The brush's fulgurances and violence echo the trials of a woman's life.



© Solène Perrot

Histoire de femmes, 2016

Oil on canvas, 146 x 174 cm

Marble portrait of a divinised queen

Greece, Hellenistic Period, 3rd century BC

H. 21 cm

Nile Crossing

The paintings depict the Nile, its bank vegetation and after-death crossing, evoking the dead ones who cross the river before resting in peace at their final home.



© Solène Perrot

Traversée du Nil, 2016

Diptych, oil on canvas, 46 x 33 cm

Sarcophagus mask in wood

Egypt, New Kingdom, 1,500 – 1,000 BC

H. 34 cm