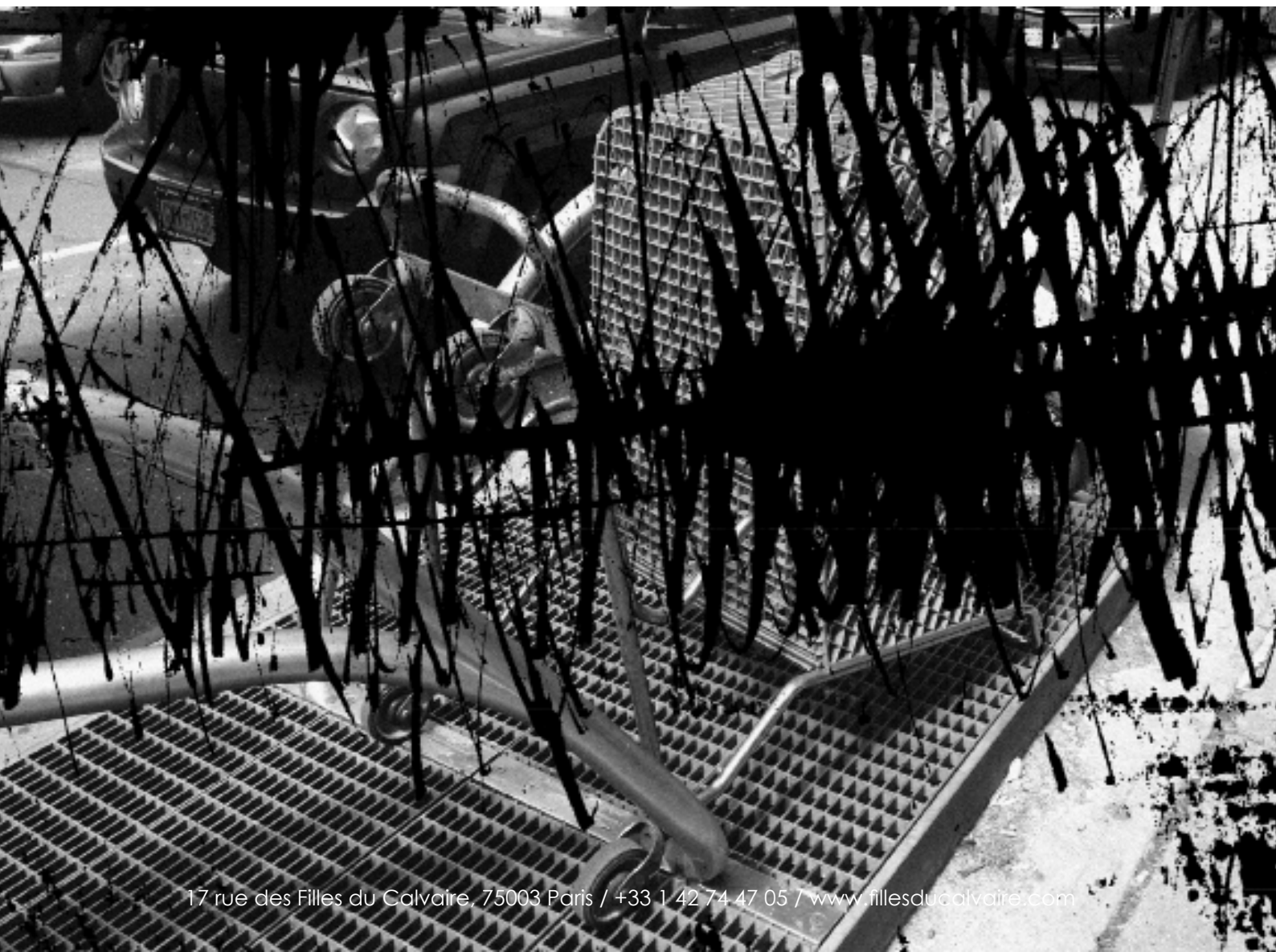


**JOHN BEECH**  
*Object in Place*

Exhibition from September 03rd to 24th 2016  
and from October 08th to 22th 2016



## JOHN BEECH

Exhibition from September 03rd to 24th 2016

And from October 08th to 22th 2016

Opening on Saturday, September 03rd 2016 - 6pm to 9pm

**GALERIE  
LES FILLES  
DU CALVAIRE**

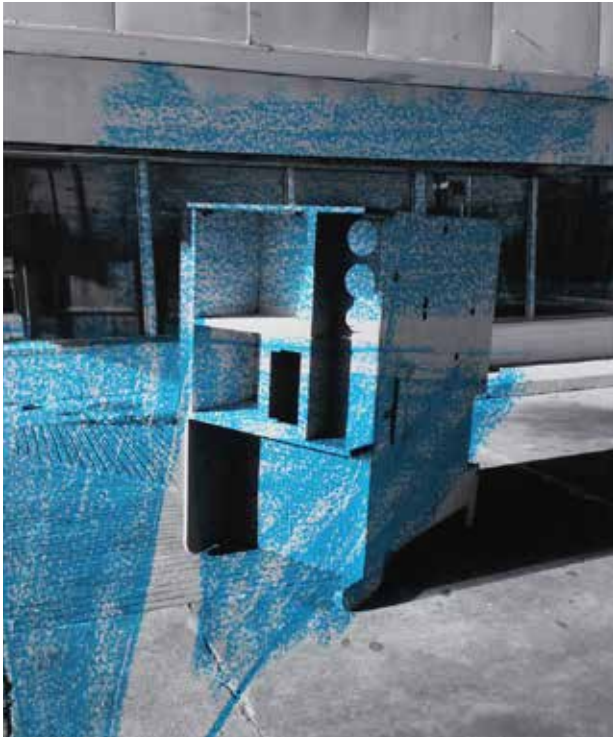


Photo-Print # 8, 2015  
Paper size : 90.2 x 76.8 cm  
Print size: 63.5 x 50.8 cm

### OBJECT IN PLACE

*Four years after his first French solo show and many group shows, Galerie Les Filles du Calvaire is pleased to exhibit the experimental and formal work of British-American artist John Beech again. Here, the gallery revisits abstraction, the art field it has specialized in over the last 20 years, through the elegant and impactful mix of its various defining elements. For this show, John Beech has spent three weeks in Paris in order to create pieces made on site*

Each Photo-Paintings hanging on the walls combines two temporalities. First, there is the temporality of the photograph taken by the artist, and then the one of the pictorial gesture, which consists in adding another layer on the surface of the image. The photograph is therefore no longer

meant to inform. On the contrary, it throws spectators off, and the content of the image (industrial volumes in urban spaces, dumpsters, containers etc.) is overshadowed by the space and volume of the paint itself. The mix of these two media creates a hybrid visual language which toys with our perception of images and the unpredictable nature of pictorial and screen printing intervention. The artist adds to the industrial process of screen printing by using tires, wire fences, and other manufactured items such as carpets or thermoplastic to blur the surface<sup>1</sup>.

Whether in his photo-paintings, tape-drawings, coated-drawings, print-drawings or paintings, John Beech practices an intrusive form of abstraction through more or less wide colored flat tint areas, which sometime totally cover up the original image. This gesture is both ambiguous and disconcerting: the artist alters and disrupts the image's readability, while at the same time recomposing its aura as a unique piece. Sometime, he goes as far as to entirely cloak the photograph to get a monochromatic surface: the image then only exists through the depth of its layered material. In his sculptures, abstraction is not simply represented; it is embodied through the volume of the industrial objects that the artist's sculptures reference (Containers, Rolling Platforms, Blocks etc.).

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<sup>1</sup> These elements can later become sculpture-paintings of their own.



*Rolling Platform (Light Blue)*, 2015  
110 x 122 x 121.5 cm  
Oil Enamel, Aluminum,  
Enamel, Pencil, Wood Glue,  
Plywood, Casters

By associating abstraction and figuration, and alluding to familiar shapes and multiple references, John Beech shows his capacity to renew abstraction. With the negation of frontiers between painting and sculpture, shape and color, volume and flatness, medium specificity<sup>2</sup> is revealed as a relative truth.

This sentence by John Beech: "The connecting link between my approaches is an emphasis on the physical presence of the materials used, in works that shed new light on the overlooked objects and architectural elements of the urban setting" echoes Rauschenberg's: "I don't want a picture to look like something it isn't. I want it to look like something it is. And

I think a picture is more like the real world when it's made out of the real world". While John Beech's creations show a strong influence of art history and American abstraction, they also go beyond artistic categorizations. The utilitarian function of his assembled pieces or of the industrial objects he takes in picture highlight the relation of his work to our daily life. Walking in Rauschenberg footsteps, John Beech plays with the trivial nature of the material he uses. While he does reveal their creative potential, he also preserves their raw nature by consciously limiting his artistic intervention.

By reintroducing material and space inside the gallery, John Beech's artworks and installations seek to interact with us by disrupting our common perceptions. They do not put distance or create a sacred aura around them. Instead, they stand out by their simplicity and modesty. This minimal presence gives rise to an eloquent and original artistic language. Beech's approach could very well recall some of the views defended by Harald Szeemann during his historic exhibition entitled "When attitudes become form: live in your head ». The artist's true conceptual freedom and minimalist approach delicately arise from his basic shapes and "trash" gesture.

Sébastien Borderie

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<sup>2</sup> Clément Greenberg, *Toward a new Laocoon*, *Partisan Review*, 1940





Photo-Print # 1, 2015  
Paper size: 90.2 x 76.8 cm  
Print size: 63.5 x 50.8 cm



Photo-Print # 19, 2015  
Paper size: 76.8 x 90.2cm  
Print size: 50.8 x 63.5cm

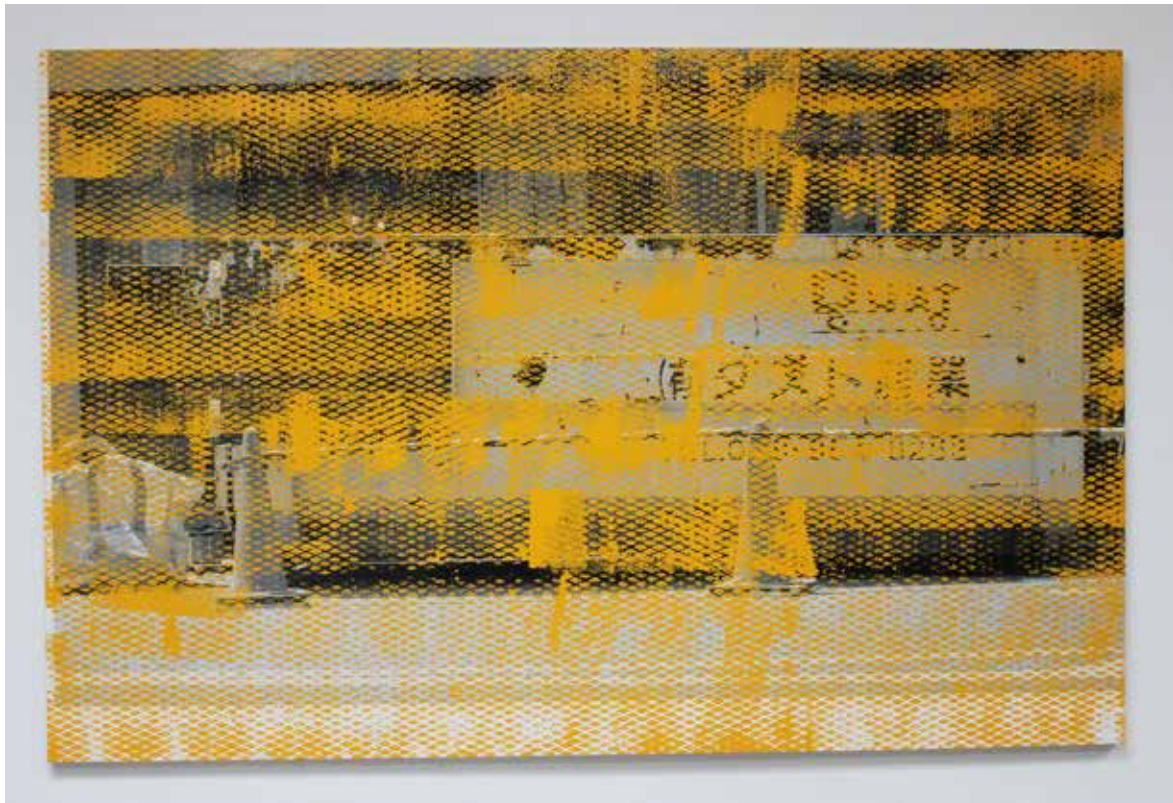


Photo-Painting # 66, 2014  
198 x 305 x 5 cm  
Oil Enamel, B/W RC Photograph, Adhesive,  
Canvas on Wooden Panel



Photo-Painting # 67, 2014  
198 x 305 x 5 cm  
Oil Enamel, B/W RC Photograph, Adhesive,  
Canvas on Wooden Panel



# John BEECH

Born in 1964 in Winchester, England

## EDUCATION

**1986** B.A., University of California, Berkeley, Californie, USA

## SOLO EXHIBITIONS

- 2016** Object in Place, Galerie Les filles du calvaire, Paris, France
- 2015** Frieze New York, Peter Blum, New York
- 2014** M&R Fricke Gallery, Berlin, Germany  
Haus Der Kunst St.Josef, Solothurn, Switzerland  
John Beech: Small Wall Objects, Concept Space, Shibukawa, Gunma, Japon
- 2012** *Time Expanded*, Charlotte Jackson Fine Art, Santa Fe, New-Mexico, USA  
The Space Surrounding, Peter Blum Soho, New York, New York, USA  
Likelihood / Unlikelihood, Galerie Les Filles Du Calvaire, Paris, France
- 2011** 85-87 FBG. St. Martin (with Galerie Les Filles Du Calvaire), Paris, France, 10. 2011  
Door to the Window, Haus Der Kunst, Solothurn, Switzerland, 10-12. 2011  
John Beech, A Selection of Recent Work, Elizabeth Leach Gallery, Portland, Oregon  
John Beech, Portland Art Museum, (Curator: Bruce Guenther) Portland, USA  
The State of Things, Peter Blum Chelsea, New York, New York
- 2010** John Beech: Works for a Wall, Galerie Gisèle Linder, Basel, Switzerland
- 2009** Incidents: Drawings and Sculpture, Galeria La Caja Negra, Madrid  
John Beech & John Zurier, Gallery Paule Anglim, San Francisco, California
- 2008** *Obscure / Reveal*, John Beech & Edward Albee, Peter Blum Soho, New York,  
Nohow, CCNOA, Brussels, Belgium
- 2007** *That and This: New Work*, Peter Blum Chelsea, New York, New York  
Galerie Gisèle Linder, Basel, Switzerland
- 2006** John Beech New Work, Gallery Paule Anglim, San Francisco, California  
John Beech: Project Space, G Fine Art, Washington D.C.  
John Beech New Work: Sculpture and Drawings, Howard Yezerski Gallery, Boston,  
Massachusetts
- 2005** *Recent Sculpture and Large Scale Drawings*, Peter Blum, New York, New York  
New Sculpture made on Site and Drawings, Galerie M+R Fricke, Berlin, Germany
- 2004** John Beech Works 1989 – 2004, Stiftung für Konkrete Kunst, Reutlingen, Germany  
John Beech from the Collection, Albright-Knox Art Gallery, Buffalo, New York  
John Beech New Work, Charlotte Jackson Fine Art, Santa Fe, New Mexico  
John Beech – New Sculptures and Paintings (with John Meyer – Drawings),  
Galerie Gisèle Linder, Basel, Switzerland
- 2003** Peter Blum, New York, New York  
Archive Inc. Gallery, Toronto, Ontario, Canada  
Brooklyn Container, Brooklyn Central Public Library, New York  
(+ Collaborative Drawings 1998 –2003 with Simon Lee and Christopher Lesnewski)
- 2002** Charlotte Jackson Fine Art, Santa Fe, New Mexico
- 2001** *Rotating Paintings*, Gallery Paule Anglim, San Francisco, California
- 2000** John Beech: New Work, Stark Gallery, New York , New York  
Alexander Nagel, Toronto, Ontario, Canada  
Built on Site, TD156, San Francisco, California
- 1999** Petra Bungert Projects / CCNOA, Brussels, Belgium  
Gallery Paule Anglim, San Francisco, California
- 1998** *The Locker Plant*, The Chinati Foundation, Marfa, Texas  
Gallery Paule Anglim, San Francisco, California

## GROUP EXHIBITIONS

- 2016** Dumbball: David Ireland and his Circle, Anglim Gilbert Gallery, San Francisco, California
- 2015** Kabinettstücke / Sammlung Gabriele Kuebler, Stiftung für Konkrete Kunst, Reutlingen, Germany  
Peter Blum Edition: Books and Prints, Peter Blum, New York, New York, USA  
Retrospective Paule Anglim 1923- 2015, Gallery Paule Anglim, San Francisco, California  
Quand fondra la neige, où ira le blanc, (Curator: Bernard Marcelis), Galerie Les Filles du Calvaire, Paris, France  
Concrete Post 3, raum2810, Bonn, Germany  
Concrete Post 2, (Curator: David Thomas), PSSR Gallery, RMIT University, Melbourne, Victoria, Australia
- 2014** CCNOA 30/30 Image Archive Project: A Collective Collection A/B/Contemporary, Zürich, Switzerland
- 2013** Brasserie, Haus der Kunst St. Josef, Solothurn, Suisse  
Histoires et Géographies: Acquisitions récentes du Frac Bretagne, Frac Bretagne, Rennes, France  
Coluna 2, Vienne, France  
Unruly, Berkeley Art Museum, Berkeley, Californie, USA  
Six Memos for the Next..., Magazin 4 Bregenzer Kunstverein, Bregenz, Autriche
- 2012** Art on Paper 2012, Weatherspoon Art Museum, University of North Carolina, Greensboro, North Carolina  
Pink, Charlotte Jackson Fine Art, Santa Fe, New Mexico  
Virtual Insanity, Fiedler Taubert Contemporary, Berlin, Germany  
Drawing a Line in the Sand, Peter Blum, New York, New York  
Eretai Riverside Art Museum, Riverside, California
- 2011** Fifty Years of Bay Area Art: The SECA Awards, San Francisco Museum of Modern Art, San Francisco, California, USA  
The Long Curve. 150 years of Visionary Collecting at the Albright-Knox Art Gallery, The Albright-Knox Art Gallery, Buffalo, New York  
Carte Blanche à Clare Kenny: Odds and Ends, Galerie Gisèle Linder, Basel, Switzerland  
Paper Variables, Dieu Donné, New York, New York  
John Beech & Kathrin Kunz, Galerie Gisèle Linder, Basel, Switzerland
- 2010** Thirty Years of Collecting: A Recent Gift to the Museum, Scottsdale Museum of Contemporary Art, Scottsdale, Arizona  
Human Rites, (Curator Silvia Karman Cubiñá & Steve Holmes) The Bass Museum of Art, Miami Beach, Florida  
Living in Two Worlds, Charlotte Jackson Fine Art, Santa Fe, NM  
The Artist & The Photograph, (Curator: Clare Kenny), Ausstellungsraum Klingental, Basel, Switzerland  
Metropolis, Galerie M & R Fricke, Berlin, Germany  
Reflection, Peter Blum Soho, New York, New York  
My Eyes Keep Me in Trouble, (Organized by CCNOA, Brussels), La Station, Nice, France  
Quantos Queres, Marz-Galeria, Lisbon, Portugal
- 2009** Des Mondes Voisins, Galerie Gisèle Linder, Basel, Switzerland  
Common Ground: Color, Charlotte Jackson Fine Art, Santa Fe, New Mexico  
Glissements de Terrain, Galerie Les Filles du Calvaire, Paris  
30 x 30 cm Project, Mcnay Art Museum, San Antonio, Texas  
Yellow, Galerie Gisèle Linder, Basel, Switzerland  
Projet 25 une exposition pour Gisèle, (Curator: Friederike Stangier), Galerie Gisèle Linder, Basel, Switzerland  
Art Unlimited 10, Art Basel 40, Basel, Switzerland  
PS 1999-2009, PS, Amsterdam, The Netherlands  
Prints, Galerie Gisèle Linder, Basel, Switzerland
- 2008** Miniaturization, Galerie Gisèle Linder, Basel, Switzerland  
Paper, Galerie Gisèle Linder, Basel, Switzerland

## **AWARD /RESIDENCIES**

- 1999** The Pollock-Krasner Foundation Award
- 1998** The Chinati Foundation, Residency, Marfa, Texas
- 1992** SECA Award, San Francisco Museum of Modern Art, San Francisco, California
- 1985** Maybelle Toombs Award for Practice of Art, University of California, Berkeley

## **PRINT MAKING PROJECTS / EDITIONS**

- 2016** Sides,' Edition of 15 painted seven inch vinyl records and sleeves  
Prints of Darkness Printshop, Long Island City, NY
- 2015** Prints of Darkness Printshop, Long Island City, NY
- 2014** Smith Andersen Editions, Palo Alto, California  
Subway Plywoods, 1998 – 1999, Portfolio (Edition of 6) of 9 color photographs taken in the  
NY City Subway system
- 2013** 'Lone Rail,' Arber and Son Editions, Marfa, Texas
- 2012** The Space Surrounding, Book with reproductions of 31 Collages made while traveling in  
India and 17 b/w photographs, Peter Blum Edition, New York
- 2011** Dieu Donné, New York, New York
- 2010** Smith Andersen Editions, Palo Alto, California
- 2008** Obscure / Reveal, Book with Edward Albee, Peter Blum Edition, New York
- 2007** Container Series Edition, Arber and Son Editions, Marfa, Texas
- 2001** Dumpster Template Monotypes, Smith Andersen Editions, Palo Alto, California  
Car-Mat Print' Edition, Smith Andersen Editions, Palo Alto, California
- 1993** Smith Andersen Editions, Palo Alto, California

## **PUBLIC COLLECTIONS**

Albright- Knox Art Gallery, Buffalo, New York  
San Francisco Museum of Modern Art, San Francisco, California  
Manfred Wandel / Stiftung fur Konkrete Kunst, Reutlingen, Germany  
Oakland Museum, Oakland, California  
San Jose Museum of Art, San Jose, California  
University Art Museum, Berkeley, California  
Laguna Art Museum, Laguna Beach, California  
Museum of Art, Fort Lauderdale, Florida  
de Saisset Museum, Santa Clara University, California  
The Martin Z.Margulies Collection, Miami, Florida  
Kunstmuseum, Basel, Switzerland  
Microsoft Corporation, Seattle, Washington  
Sidley and Austin, New York, New York  
Pfizer Corporation, New York, New York  
Bank of America, Los Angeles, California  
Robertson Stevens & Co., San Francisco, California  
Roche, Switzerland  
Swiss Re, New York, New York  
KFW Bank, Frankfurt / Berlin, Germany  
Shoes or no Shoes? Ghent, Belgium