

galerie  
Les filles  
du calvaire

PRESS KIT

**JAMES HYDE**  
GOING PUBLIC SCULPTURE

Exhibition from February 1 to 26, 2022  
Opening Saturday January 29, 2022 (3pm - 8pm)

COFFEE

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## **JAMES HYDE**

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*With an Augmented Reality Sculpture in collaboration with Nathan Hauenstein*

Les filles du calvaire gallery is pleased to present a new exhibition of the American artist James Hyde. Based in Brooklyn, the artist returns to Paris with a new set of pictorial works. For over thirty years, his work has been an exploration and experimentation of materiality, mixing mediums (sculpture/fresco, photography, painting, virtual) to raise questions about creation, the work of art. This new body of work uses the pretext of public sculpture by drowning it in a strangeness that shifts the gaze, arouses a curiosity and attention that tends to disappear today in the unique format of our social networks.

Extracts from James Hyde's Going Public Sculpture by Hovey Brock :

« We first connect to James Hyde's works through obvious esthetic hooks like color and surface, even as the canvases don't seem to follow abstract or representational conventions. Then come attempts to decipher the scraps of digital photographic images in the large works that Hyde patches with paint and other materials. These images of public sculptures in various cities derive from Hyde's avid practice of photography. They are an ironic choice of subject matter as public sculptures in cities rarely engage the attention of anyone except tourists and in the few instances that they do, it is more often as obstacles than artworks. Hyde takes our fraught connection to public sculpture as a gambit to explore the collective nature of cognition, a theme he examines from many angles in his new exhibition, Going Public Sculpture at Galerie les filles du calvaire.

[...] How are we to account for Hyde's insistence on accentuating pictorial ambiguity in the paintings? Why does he compare and contrast the actual figure-ground relationships between the frescoes and the gallery walls with the pictorial figure-ground relationships within the paintings? Why does he include an augmented reality piece that operates in a different realm entirely from the actual and the pictorial? In part these outcomes derive from his omnivorous improvisation, but in larger part—and of greater interest to us—Hyde's focus lies not in solving problems but in playing with our expectations. He is at heart a skeptic, and we can understand his paintings, fresco installations, and forays into virtual space as thought experiments about cognition and its handmaiden, vision. [...] Hyde's ambition to knock the viewer off the pedestal of assumptions goes to the heart of his painterly project. »

Hyde takes up the idea that painting comes out of chaos to lead to order and it is up to us to come out of the abyss despite the isolation imposed on us by our technological addictions, to recreate our world through his works.

## QUESTIONS TO JAMES HYDE

**Public Sculpture is the title of the exhibition. What inspired this new series presented at Les filles du calvaire gallery?**

Visiting Mexico City ten years ago, I became intrigued with the Modernist public sculpture scattered around the city. While these monuments were made to be the focus of their immediate environment they were often graffitied and seemed generally unloved, even ignored. It was humorous to see grand sculptural ambitions rendered mundane, but it was also sad. The sculptures had personalities and seemed forlorn. While these public sculptures didn't have a domineering agenda, they embodied a soft ideology of Modernism— the positive function of art in the community and an inclusiveness that was distinct from memorials to generals and politicians. It seemed to me that these values had become disregarded just as the sculptures were and that the sculptures embodied that tragedy.

This was the emotional hook that got me photographing public sculptures. There's a couple of photographs in the work of this show from Mexico City but most were subsequently taken in New York and other North American cities. Making art is a process of learning, and my interest in these photos of public sculptures expanded to the urban context around the sculpture. Generally, we accept that we see the world through transparency. So much so, that there is a contemporary habit of treating the (somewhat) transparent medium of photography as a prosthesis for seeing. Yet, the camera is, itself, an object and it seems to me we see the world as much through objects as transparencies. As such, with my group of public sculpture paintings I explore the urban environment from the perspective— and objectness— of these sculptures.

**Your work includes a rich combination of tools, mediums, and different supports. What led you to combine such a variety of techniques in your work?**

For better or worse, multiplicity is very much a part of who I am as a painter. Since I began exhibiting in the 80s, the emphasis of materiality in my work is a critical part of my primary investigation: what can a painting be? Now, bringing photographic digital fragments into the work expands my material palette. In 1999, Dominique Abensour presented my first exhibition in France, allowing me the entire le Quartier centre d'art to show my works. The exhibition contained around fifty works and included paintings in glass boxes, frescoes on giant styrofoam blocks, as well as paintings made with enamel, plastic, wood, steel and concrete. Many of

the pieces challenged a strict definition of painting; there were works where painting was refashioned as handles, barriers, shelves, mobiles, chairs and even a glowing coffee table. That same year I had my first show in Paris at Galerie les Filles du Calvaire. My 2010 exhibition at Villa du Parc in Annemasse explored metonyms of light and containment and presented work that engaged photography as a ground and a context for painting. It also included a camera obscura that 'photographically' brought the surrounding park into a room in the art center. This exhibition included a projected video and glowing furniture as well. While this new show at Galerie les Filles du Calvaire brings together a variety of materials and techniques such as powdered pigments and glass beads mixed into the paint, a variety of photographic printing, types of painting supports, such as linen and mirror plate steel, and paint application with rollers as well as brushes, this show is, for me, pretty much straight up painting.

Certainly how and what a painter paints is implicated by how that painter understands the history of painting. I tend to think of painting as a complex of abstractions and representations of the world. It seems to me there are many varieties within many traditions, far more than simply painting figures in oil paint on canvas. The contemporary world demands multiple identities which in turn insist on a variety of expressions. At least that is my experience and I try to be true to that with my paintings.

**For the first time, you will present a virtual 3D work in this exhibition. What does it add to this body of work?**

My last show in New York was an augmented reality piece, so this will be my second. While painting in the studio is most satisfying for me, I also enjoy collaborating. Both of these AR works were made working with the artist Nathan Hauenstein who I have known for several years. The first piece was a twenty-meter halo set in the middle of a Brooklyn street. It was based on a colorful painted border at the top of the ceiling of San Francesco in Assisi from the 13th century. I thought it was the ultimate in transparency to present a piece that could only be seen through looking through a smartphone. Also, I hoped that presenting a big community halo would make people feel good!

This new AR piece is different. It can be thought of as a type of dancing sculpture in which the colored elements of the paintings on view in the gallery appear and disappear; come together and fall apart. It is something like a technological analogue to

how the paintings were composed. In that sense it reimagines the process of making the paintings. I love the idea of walking into the gallery, and having this AR piece as an invisible painting, (or public sculpture) swirling around you.

## **QUESTIONS TO STEPHANE MAGNAN**

**How did you discover James Hyde's work? What interested you in his artistic approach?**

Since the opening of the gallery, we have been particularly interested in painting in a variety of abstract fields. Several art critics, including Christine Buci-Glucksmann, Catherine Perret and Eric de Chasse, put me on the trail of American painters like James Hyde. I was immediately seduced by his very original way of mixing abstraction and spatiality. He literally puts painting in space.

**You have represented James Hyde for several years. The last exhibition organized at the gallery was in 2014, how do you perceive the evolution of his work?**

Since his first exhibitions, James Hyde has evolved towards an intensive use of photography that he integrates into his paintings as a support, background, subject, frame. This original way of using photography for unexpected purposes provokes surprise effects for the viewer. Thanks to this combination, Hyde's painting emerges from the canvas in a unique way.



**James Hyde**  
*SCULPTURE AND DOG, 2017*  
UV print and urethane on mirror plate stainless steel  
147 x 117 cm



**James Hyde**  
*APHRODITE, (SCULPTURE), 2020*  
acrylic dispersion, sign painters paint, and ground mineral on archival inkjet print sealed with urethane and uv varnish on stretched billboard vinyl.  
213 x 165 cm



**James Hyde**  
*TREADS (PUBLIC SCULPTURE), 2020*  
acrylic dispersion with powder glass and sand on archival inkjet print sealed with urethane and uv varnish on stretched linen  
122 x 76 cm



**James Hyde**  
*FEET, 2020*  
acrylic dispersion on archival inkjet print sealed with urethane and uv varnish on board  
56 x 30 cm



**James Hyde**  
*MIDTOWN (PUBLIC SCULPTURE), 2021*  
acrylic dispersion pigments powder glass and sand acrylic and urethane varnishes on stretched vinyl billboard (uv) print  
165 x 213 cm



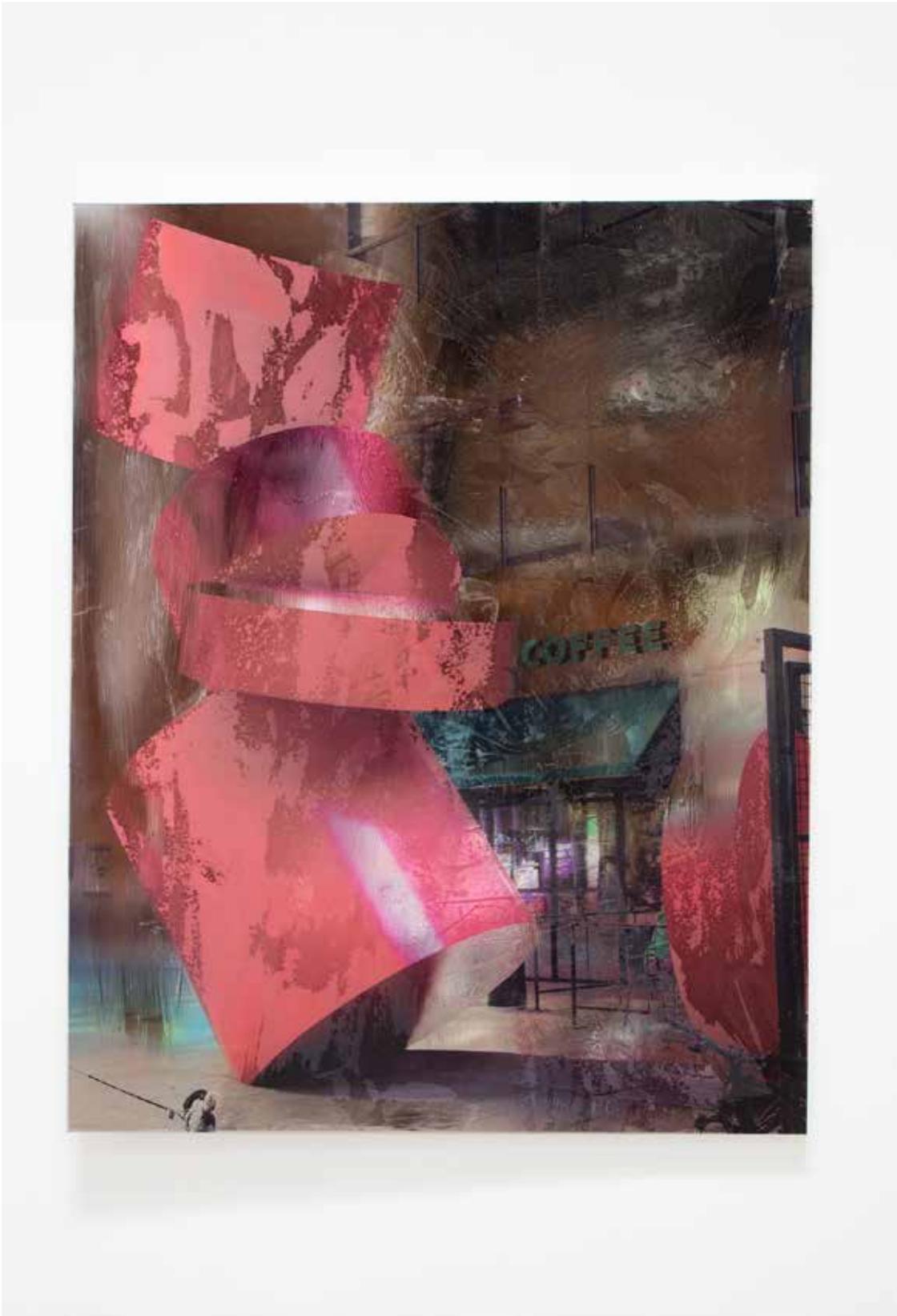
**James Hyde**  
*HERMES (PUBLIC SCULPTURE), 2021*  
acrylic dispersion pigments, acrylic, archival inkjet print and urethane varnishes on stretched vinyl billboard (uv) print  
213 x 244 cm



**James Hyde**  
*UP AND DOWN (PUBLIC SCULPTURE), 2021*  
acrylic dispersion pigments, powder glass and sand acrylic and urethane varnishes on stretched vinyl billboard (uv) print  
213 x 244 cm



**James Hyde**  
*REVERIE (PUBLIC SCULPTURE), 2021*  
acrylic dispersion with powder glass and sand on archival inkjet print sealed with urethane and uv varnish on stretched linen  
68 x 51 cm



James Hyde  
*SCULPTURE AND DOG*, 2017  
UV print and urethane on mirror plate stainless steel  
147 x 117 cm



James Hyde

*APHRODITE, (SCULPTURE)*, 2020

acrylic dispersion, sign painters paint, and ground mineral on archival inkjet print  
sealed with urethane and uv varnish on stretched billboard vinyl.

213 x 165 cm



James Hyde

*TREADS (PUBLIC SCULPTURE)*, 2020

acrylic dispersion on archival inkjet print sealed with urethane and uv varnish  
on stretched linen on board

122 x 76 cm



James Hyde

*FOOTS*, 2020

acrylic dispersion on archival inkjet print sealed with urethane  
and uv varnish on board

56 x 30 cm



James Hyde

*MIDTOWN (PUBLIC SCULPTURE)*, 2021

acrylic dispersion pigments powder glass and sand acrylic and urethane varnishes  
on stretched vinyl billboard (uv) print

165 x 213 cm



James Hyde

*HERMES (PUBLIC SCULPTURE)*, 2021

acrylic dispersion pigments, acrylic, archival inkjet print and urethane varnishes  
on stretched vinyl billboard (uv) print

213 x 244 cm



James Hyde

*UP AND DOWN (PUBLIC SCULPTURE), 2021*

acrylic dispersion pigments, powder glass and sand acrylic and urethane  
varnishes on stretched vinyl billboard (uv) print

213 x 244 cm



James Hyde  
*REVERIE (PUBLIC SCULPTURE)*  
2021

acrylic dispersion with powder glass and sand on archival inkjet print  
sealed with urethane and uv varnish on stretched linen  
68 x 51 cm

## JAMES HYDE

Born in 1958 in Philadelphia, USA

Lives and works in Brooklyn, New York

### RECENT SOLO SHOWS

- 2022 Going Public Sculpture, Galerie Les filles du calvaire, Paris, FR
- 2021 Halo On Bergen Street: James Hyde and Nathan Hauenstein, Clearsky, Brooklyn, NY
- 2020 Public Sculpture, Freight + Volume, New York, NY  
4 Magnascos at the Boiler, The Boiler Gallery, Brooklyn, NY
- 2018 Western Painting – Magnasco, Cathouse Proper, Brooklyn, NY,  
West, Freight + Volume, New York, NY
- 2016 Pyramid Lake, Reynolds Gallery, Richmond, VA
- 2015 Survey, Part 2, CArD, Piacenza, Italy  
Ground, Luis De Jesus, Los Angeles, USA  
Varieties of Useful Experience, Volume Gallery, Chicago, USA
- 2014 James Hyde, Horton Gallery, New York, USA  
James Hyde, Galerie Les filles du calvaire, Paris, Fr  
C. Ar. D., Magazzini, Pianello Val Tidone, Italy
- 2013 Six Works Around a Dam, David Risley Gallery, Copenhagen, Denmark  
Reservoir, Freedman Gallery, Albright College, Reading, USA  
Building Materials, Real Art Ways, Hartford, USA
- 2012 Building materials, Control Room, Los Angeles, USA  
James Hyde at David Risley, David Risley Gallery, Copenhagen, Denmark
- 2011 INHERE, Shau Ort, Zurich, Switzerland  
Word! Jolie Laide, Philadelphia, USA
- 2010 Villa du Parc, Annemasse, FR
- 2009 Reformation, Galerie Les filles du calvaire, Bruxelles, Belgium  
Massen Cross Gallery, New Brunswick, USA

### RECENT GROUP SHOWS

- 2021 Year of the Unicorn, Store for Rent Gallery, Brooklyn NY.
- 2020 Fantastic Voyage, Peter Piper Presents, Brooklyn NY
- 2019 A Night for El Paso, Brooklyn NY. Curated by Daniel Barragán. August 2019
- 2018 A Salon. Sherle Wagner International, New York, NY  
Chair, Chair, Chair, Lamp, Table, Bed, Sofa. Furniture by Artist, David Risley Gallery, London, UK,  
March  
A Short History Of Abstraction, Rønnebæksholm, Næstved, Denmark, Summer of Love,  
Freight + Volume, New York, NY  
Retrato de un Paisaje / Portrait of a Landscape, Eduardo Sívori Museum, Buenos Aires,  
Argentina  
Show Room Mart, Suffolk St. #170A, New York, NY, November - December  
Ensemble, Cathouse Proper, Brooklyn, NY, December 2018 - January 2019
- 2017 Feed the Meter, Ceysson & Bénétière, Wandhaff, Luxembourg  
Double Down, Pierogi, New York, NY  
Avant-Grave, Tiger Strikes Asteroid, Brooklyn, NY  
Vatic Utterance, Trestle, Brooklyn, NY

## COLLECTIONS

Museum of Modern Art, NY  
Albright-Knox Collection  
Guggenheim Museum of Art, NY  
Brooklyn Museum of Art, Brooklyn, NY  
Weatherspoon Art Museum, University of North Carolina Greensboro, NC  
Corcoran Gallery of Art, Washington, D.C.  
Denver Art Museum, Denver, CO  
Memorial Art Gallery, Rochester, NY  
Museo Cantonale d'Arte, Lugano, Switzerland  
Allen Memorial Art Museum, Oberlin College, Oberlin, OH  
San Jose Museum of Art, San Jose, CA  
Susquehanna Art Museum, Harrisburg, PA  
Musée Fabre, Montpellier, France

West Collection  
Progressive Insurance Corporation  
Dr. and Mrs. Berlingieri  
Dr. and Mrs. Panza  
Saks Fifth Avenue  
Ruth Kaufmann  
Dudley del Balso  
Steven Jacobson  
French National Art Collection  
Marty Margulies  
Claude Berri  
Anne and Ron Dees  
John Robertshaw

## GRANTS, FELLOWSHIPS & COMMISSIONS

2011-2012	Pollock-Krasner Grant
2008	Guggenheim Foundation Fellowship
2004	Falk Visiting Artist Fellowship
2002	Greenwich House Pottery Artist Fellowship
2000-2001	Joan Mitchell Foundation Fellowship
2000	Lansdowne Lecturer, University of Victoria, British Columbia, Canada
1994	Entrance Atrium—Permanent Installation, Progressive Insurance Corporation Cleveland, Ohio
1993 - 1994	Public Commission at Progressive Insurance Main Campus, Cleveland
1989	Glass Workshop Fellowship, New York
1982	New York State CAPS Grant



galerie  
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Open from Tuesday to Saturday  
from 11am to 6:30pm