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Press release

À Marée Basse

Curator : Lê Thiên-Bảo

Alexandre Zhu
Clémence Besse
Lim Sokchanlina
Mathilde Cazes
Đỗ Nguyễn Lập Xuân

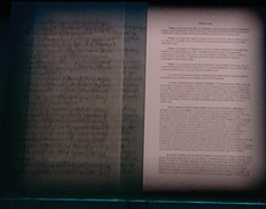
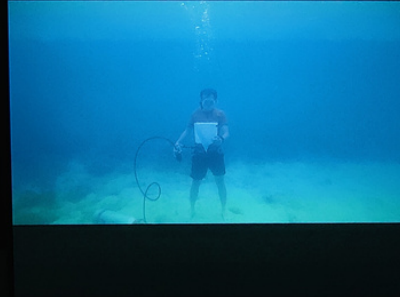
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Lim Sokchanlina, Letter To The Sea, 2019, installation view © Galerie BAQ

In countries with long coastlines in Asia, fishermen perform many rituals each year to pray for a fruitful voyage. In these appeals, people perform their attempts to connect with nature through immersion, offerings, sacrifice, and prostration – or some combination of these rites. After these rituals, the ebbing tide reveals the valleys, the rocks and the remains of the offerings on the sand that once formed a bridge between man and the divine.

Inspired by this poetic and mysterious scene, Lê Thiên-Bảo proposes an abstract approach to "water" according to East and Southeast Asian ideologies and traditions. Echoing her selection at *There is no lonesome wave* at Poush Aubervilliers, Thiên-Bảo prolongs the waves to the very first exhibition *À Marée Basse* at Galerie BAQ (Paris).

'There is no lonesome wave' at Poush (23/3-3/5/2023) is co-curated by Justine Daquin, Clair Luna, Lê Thiên Bảo, and Elena Posokhova. The four proposals can meet in certain places and collide in others, like islands in an archipelago. Geometries change and islands float. So far, the co-curatorship has always been merged into a single text and fusion form. This time, the curators will cross their gaze in polyphony.
Artists in chapter 'À Marée Basse' at Poush : Alexandre Zhu, Alix Marie, Bùi Công Khánh, Mathilde Cazes, Nguyễn Thị Châu Giang and Trần Trọng Vũ.

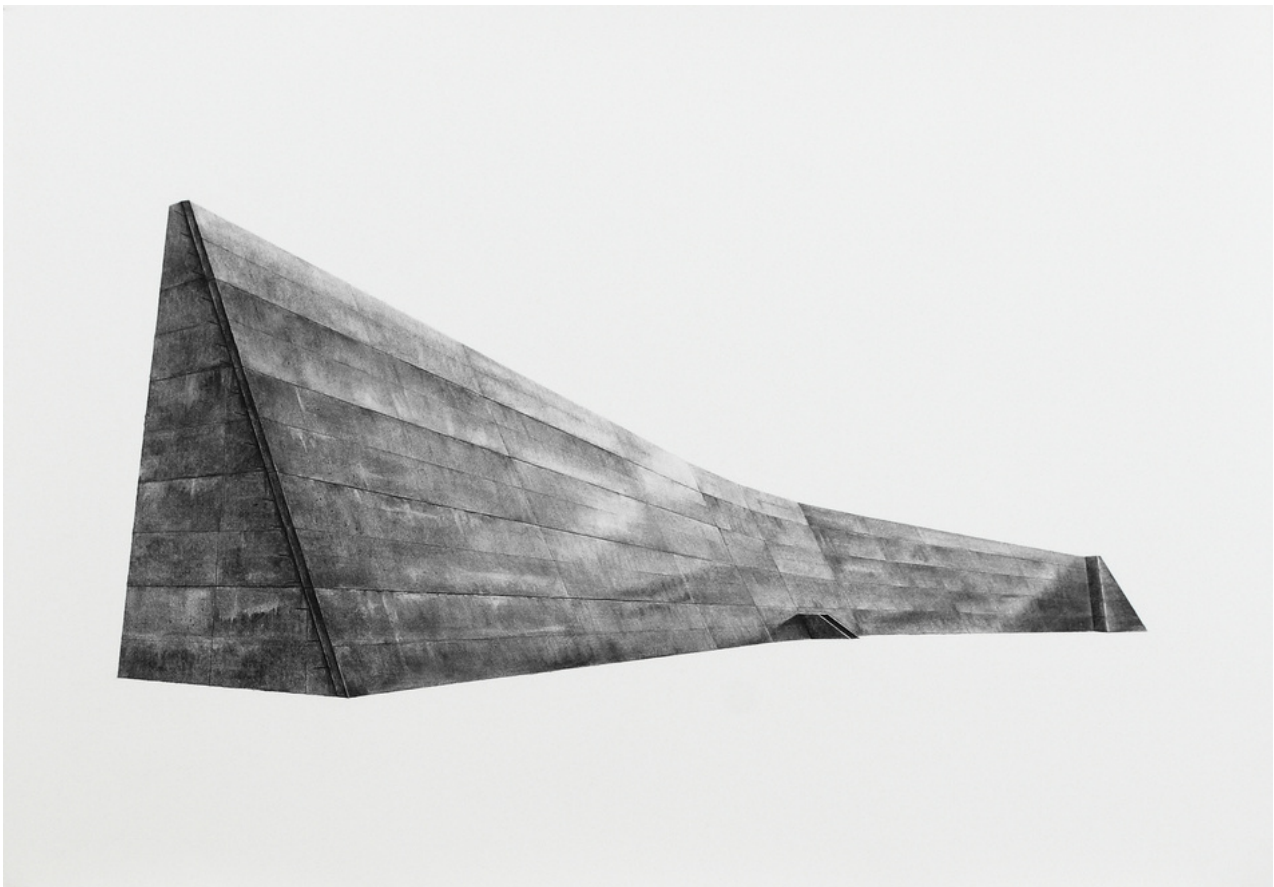
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Alexandre Zhu de-contextualizes the structure of an anti-tsunami dam in *Landmark V* (2018) resizing it using a meticulous drawing technique, and then places it on an empty whiteboard. The artist explores the complex relationship between man and nature, seeking a balance between boundaries and territory, survival, and protection.



ALEXANDRE ZHU

Landmark V, 2018

Charcoal on paper, varnish, dibond, aluminum

47 1/4 x 66 7/8 in

120 x 170 cm

© Alexandre Zhu

Photo: © Alexandre Zhu

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Alexandre Zhu (born in Paris in 1993) shared his childhood between Shanghai and Paris. After graduating in 2018 from ENSAD and a stint at the School of Visual Art in New York, he has since participated in several group exhibitions in France and abroad (Galerie Bertrand Grimont, Galerie Valérie Delaunay, Manifesta Lyon...). His work explores the different possibilities of an artificial structure without its original context.

He won the Pierre David-Weill drawing prize in 2021 at the Académie des Beaux-Arts, the Dauphine Prize for contemporary art in 2022, and was selected for the last Artpress Biennial in Montpellier (MOCO & Musée Fabre).

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Clémence Besse is fascinated by volcanic beaches because of their mixed energies of water, fire, earth and air. *Glorious Cinders* (2023) is olfactory poetry that explores the constant self-renewing energy of life, like fire and seawater, destructive yet purifying. The perfume takes us to this imaginary scene where the ocean embraces the burnt materials of volcanic rock, where the tide pools and washes the algae, the strange plant that lives between water and rock, to its chlorophyll.



© Galerie BAQ

CLÉMENCE BESSE

Glorious Cinders, 2023

Installation on site: Volcanic rock, mulberry paper, silk paper. flacon 15 ml

Edition of 20 + 1 AP

The perfume composition: Notes of Seafoam; Notes of Fresh Algae; Notes of Smoke, containing birch, a tree that has the virtue of quickly reviving on lands devastated by fire.

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Clémence Besse (b.1983, Paris) has a Master's degree from the Institut Supérieur de la Parfumerie in Versailles (ISIPCA) and a university education in chemistry and life sciences. She worked more than seven years as an olfactory expert at L'Oréal Luxe where she acquired knowledge of luxury perfumery.

Her research and olfactory poetry are based on a sensitive observation of the expressions of life and the power of certain sensory perceptions in music, gastronomy, materials, color, and light.

Clémence is a perfume designer for various fashion and lifestyle brands and projects in France and worldwide. She works in Paris and likes to be close to her bottles of raw materials, but her ideas germinate all over the place, on white sheets of paper.

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Taking over the ancient stonewall basement of the gallery, *Letter To The Sea* (2019) by **Lim Sokchanlina** invites viewers to stand in front of the letter and the video, as he delivers his words under the sea at koh Kut (Kut island, near the border between Cambodia and Thailand). The letter is the artist's homage to his 'brothers', the anonymous Cambodian fishermen who died during fishing slavery in Thailand's fishing industry, discovered by the Cambodian government in 2015.



LIM SOKCHANLINA

លិខិតផ្ញើរតាមសមុទ្រ | Letter To The Sea, 2019

Video, resolution: 16x9 at 4K, sound scans of the original letter on tracing paper

video: 17 mins 35s

the letter : A4 x 2 pages

Edition of 5 + 2 AP

© Lim Sokchanlina

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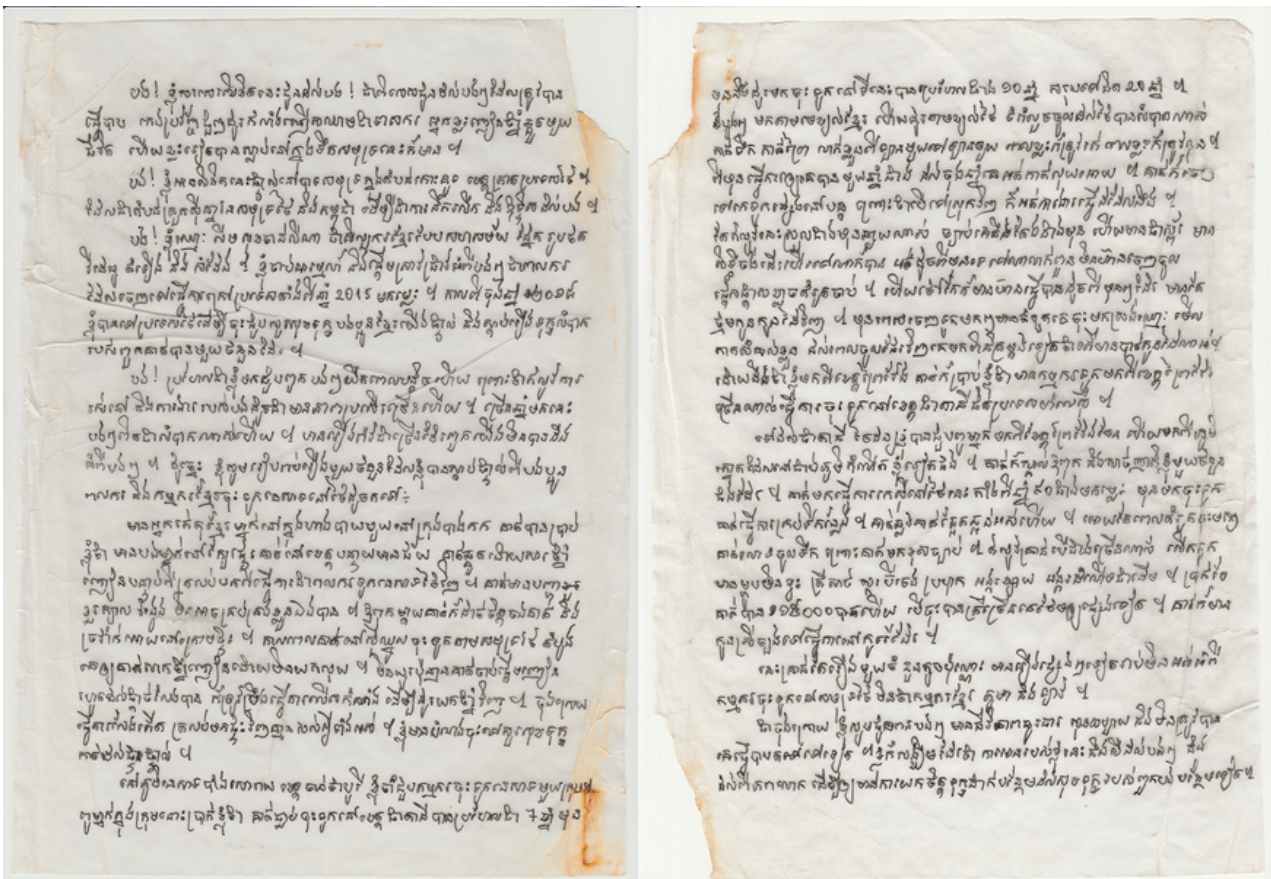
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Letter to the Sea is commissioned by the Singapore Biennale 2019 and is part of a larger project entitled 'Cambodian Migrant Workers in Asia - A Conversation', which spans Thailand, Japan, Singapore, Malaysia, South Korea, and Hong Kong (China). This particular work is the result of research conducted in Thailand in early 2019 (Chapter).

Exhibitions

- Documenta 15, 2022, Kassel, Germany
- Art Week Tokyo, 2022, Tokyo, Japan
- Singapore Biennale 2019, Singapore



LIM SOKCHANLINA
លីសុកចាន់លីនាតាមសមុទ្រ | Letter To The Sea, 2019

scans de la lettre originale sur papier calque, format A4
Édition de 5 + 2 AP

© Lim Sokchanlina

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© Hean Rangsey

Lim Sokchanlina (b.1987, Prey Veng province) base in Phnom Penh, Cambodia. He works across documentary and conceptual practices with photography, video, installation and performance.

Lina is an active member of the artist collective, Stiev Selapak since 2007 which founded and co-runs Sa Sa Art Projects since 2010, a long-term initiative committed to the development of contemporary visual arts landscape in Cambodia. Together with his collective, they teach, initiate, and innovate art programs facilitating a growing and critically conscious community. For the last 3 years, he teach contemporary photography at Sa Sa Art Projects.

Lina's recent exhibitions include Phnom Penh 243(2010-), Asian Art Biennale, Taiwan 2021, Phantoms and Aliens: The Invisible Other, Richard Koh Fina Art, Malaysia (2020), Cambodian Migrant worker in Asia (A Conversation), Singapore Biennale (2019), Wrapped Future II, NCA Nichodo Contemporary Gallery Tokyo (2019), Foreshadows, Tokyo Art and Space, Tokyo, Japan (2019), National Road Number 5, Bangkok Art Biennale, Thailand 2018; Sydney Biennale (2108), This Life of Thing, Esplanade, Singapore (2018), Sunshower, Mori Art Musuem, Tokyo (2017).

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Mathilde Cazes takes her time to dive deeper into the mysterious moments on Earth and aquatic life. 'Abbesses' (2019) takes the form of the teeth of a giant abyssal fish in the deep sea, while 'Vertebrate I' (2020) opens a thin line like a spine, tearing the sand apart when low tide. Her work creates an invisible link, tightening life with the sea in a cycle of reincarnation, from nature to still life, from living to ecological decay.



MATHILDE CAZES

Abbesses, 2019

ceramics

ensemble of 12 works, H20-130 cm

Photo: © Galerie BAQ

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MATHILDE CAZES

Vertebrate I , 2020

silver print on Ilford baryta paper

8 5/8 x 6 1/4 in

22 x 16 cm

Edition of 3 + 1 AP

Photo: Mathilde Cazes

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© Mathilde Cazes

Mathilde Cazes (b. 1991, Toulouse), graduated from the Beaux-Arts de Paris in 2021 after also studying at the Kyoto City University of Arts (Japan), lives and works between Finistère Nord (Brittany) and Paris (in Poush). Having previously worked as a midwife, Mathilde developed a strong connection with the human body and life.

Recent exhibitions: À Première Vue, Galerie Mingei, Paris (2022); L'Appel, Théâtre des Expositions, Paris (2022); Deux îles, Galerie Sono, Paris (duo, 2021); Ces herbes folles, Beaux-Arts de Paris (2021), Coup de projecteur, Photo Saint Germain, Paris (2020); Si loin si proche, Galerie Yoshii, Paris (2019).

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Đỗ-Nguyễn Lập-Xuân shows a page in her long journey, reminding us about the coming season with 'In Time For Spring Delay (03)' (2023). She records the movements of the always-evolving landscapes. This time, it is the melting snow in Oslo, Norway. The documentary accompanying the work shows the painting's durational performance, without the presence of the artist. It is part of her meditative diary, in which she finds solace in the freedom of the unbounded nature, no matter what territory it represents.



ĐỖ-NGUYỄN LẬP-XUÂN

In Time For Spring Delay (03.1) - The Soil, 2023

performative painting in Vinterbros, Oslo, Norway, acrylic on paper

39 3/8 x 39 3/8 in

100 x 100 cm (in a series of 3)

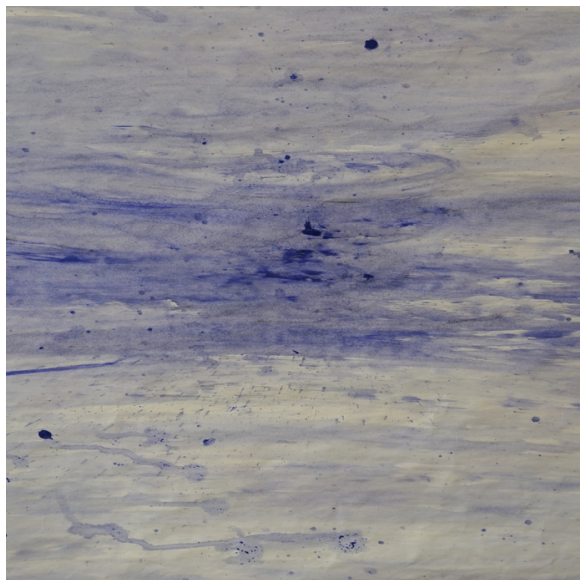
Documentation videos available

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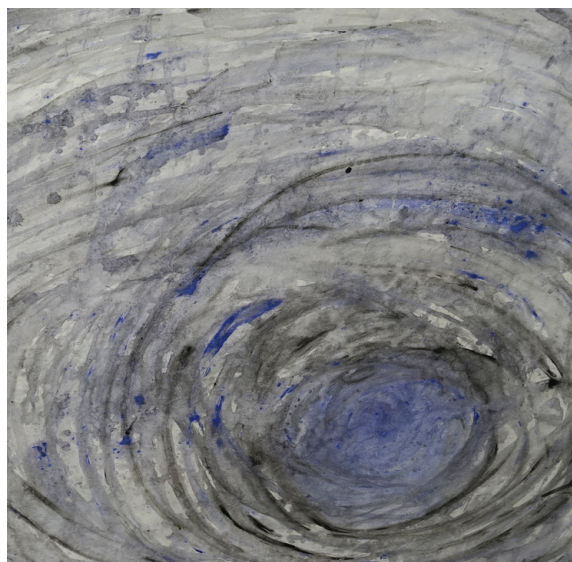
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03.1



03.2



03.3

ĐỖ-NGUYỄN LẬP-XUÂN

In Time For Spring Delay (03.2) - The Snow, 2023

performative painting in Vinterbros, Oslo, Norway, acrylic on paper

39 3/8 x 39 3/8 in

100 x 100 cm (in a series of 3)

accompanied by a documentation video

© Đỗ-Nguyễn Lập-Xuân

Photo: © Galerie BAQ

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© Alexander McMillan

Đỗ-Nguyễn Lập-Xuân (b.1986, Ho Chi Minh City) is a mix-media artist and social practitioner born in Saigon. She holds a Bachelor degree of Visual communication from Nanyang Academy of Fine Arts (Singapore) and a Master of Art from the University of New South Wales (Australia). In 2018 she was awarded the Scientia PhD scholarship at the University of New South Wales. She is an artist and educational practitioner working with fragments of words, visualisation, movement and sound. Her performative approach explores the transversal dimensions of 'Voice' as an artistic medium across the themes of encounter, identity, displacement, marginalisation, and liminality, presented in various works including performances, paintings, and videos.

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VUES DE L'EXPOSITION



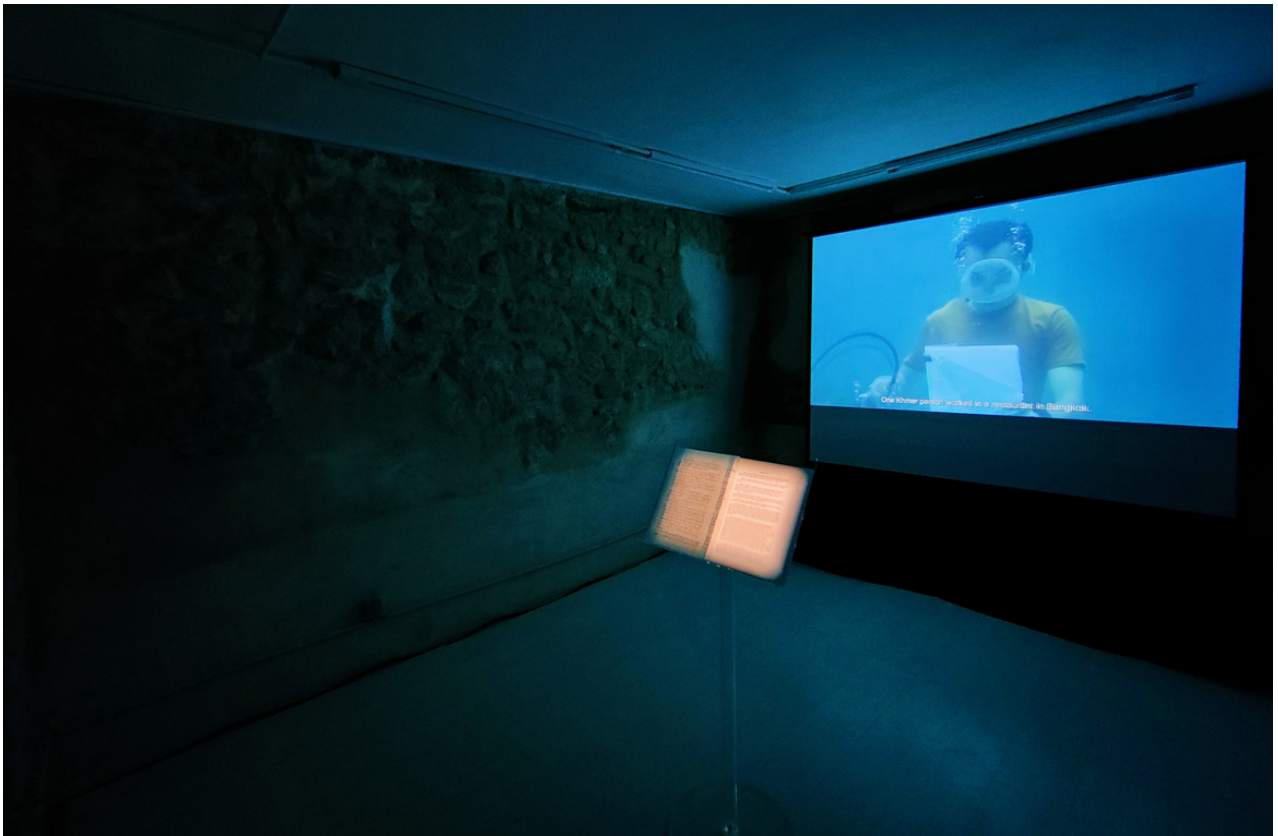
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OUR STORY

BAQ opened in Paris, France in 2023, under the direction of Lê Thiên-Bảo and Quinnie SG Tan. Galerie BAQ champions and amplifies contemporary art from the world's emerging centers of creativity, working directly and in collaboration with artists who have ties to Southeast Asia and their diasporic communities everywhere. In addition to artists whose work creates a dialogue with Southeast Asia, Galerie BAQ is curious about forms of cultural production and creative expression that engage with complex histories and identities, reimagine traditions, and challenge dominant ideologies.



'There is no lonesome wave' at Poush (23/3-3/5/2023) is co-curated by Justine Daquin, Clair Luna, Lê Thiên Bảo, and Elena Posokhova.

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THE TEAM



LÊ THIÊN-BẢO
Co-Founder / Director

Lê Thiên Bảo divides her time between Ho Chi Minh City and Paris. Since 2010, her curatorial practice has been exploring the best ways to promote contemporary art in Southeast Asia by raising awareness and connecting artists and their communities. After curating the first contemporary art center in Vietnam (The Factory) from 2016 to 2019, she structured "Nổ Cái Bùm", an artist-run art festival in 2020 and 2022. In France, she commissioned several exhibitions, notably with Château La Coste (2019), A2Z Art Gallery (2022, 2023), and POUISH (2023). In April 2023, she co-founded BAQ Gallery in Paris with the aim of creating a dialogue between Southeast Asian and European art practices



QUINNIE SG TAN
Co-Founder / Director of
Operations

Quinnie SG Tan Quinnie Tan holds a bachelor's degree in architecture and cultural studies from Yale University. After moving to Paris in 2019, she completed a master's degree in public affairs at Sciences Po, focusing on cultural policies. During her 16-year career in public service, she served as a trusted policy advisor and senior administrator on complex civic projects involving affordable housing, streetcar expansion and waterfront redevelopment. As co-founder of Galerie BAQ, Quinnie will lead day-to-day operations, overseeing administrative, financial and legal functions, as well as developing community programs with external partners.

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OPENING

6PM-10PM, 07 April 2023

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HD PICTURES

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