

ENGLISH

GALLERIA CONTINUA

SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS DUBAI

Via del Castello 11, San Gimignano (SI), Italy

tel. +390577943134 fax +390577940484|info@galleriacontinua.com|www.galleriacontinua.com

EVA JOSPIN

VEDUTE

27/05/2023 - 10/09/2023

Opening on Saturday 27 May 2023, Arco dei Becci 1, 4-9pm.
The gallery is open from Monday to Sunday 10am - 1pm / 2pm - 7pm.

Galleria Continua is pleased to present, from May 27th to September 10th, the **first solo exhibition** of the French artist Eva Jospin in its historical space in San Gimignano, a major figure in the contemporary international art scene.

Born in 1975 in Paris, Eva Jospin creates a **constant play of scales, blending grandeur and meticulousness, nature and culture**, where the profusion of details urges us to **contemplate and explore**.

With *Vedute*, the artist emphasizes her **passion for Italy**, as well as for art history: the *veduta* (view in Italian) is typically a graphic work characterized by one or **several viewpoints highlighting the natural or urban landscape**. The artist's vedute are both **impenetrable forests and caves inspired by Renaissance gardens** populated with ruins, architectural follies, and intertwining vegetation.

In these **works created for the exhibition**, one embarks on a journey through **different materials and techniques** – a stroll through the plurality of practices that marks the beginning of this new collaboration between the artist and the gallery. The eye wanders and navigates through the stratifications moulded in **plaster cement, ink drawings, silk thread embroidery, and, of course, the inevitable sculptures made of honeycomb cardboard**.

The **landscape is certainly one of the central themes** in Eva Jospin's work: a landscape that, as defined by Pierre Wat, is a nature affected by humans, where the human presence is absent but its memory and traces can be sensed through the remaining ruins. This ruin, this trace, is present in Eva Jospin's **sculpture *Grotte* (2023)**, in which fictional vegetation of vines and brambles unravels in an architectural cavern, **recalling the cavities of antiquity and the caves created for the baroque gardens of Italy and Europe**, where "nature was represented as an alchemical theatre, a fusion of artifice and spontaneity."¹ The cave created by Eva Jospin is built through an **accumulation of successive layers of cardboard, sculpting by addition, creating volume**, and then focusing on ornaments, leaves, and twigs. The material is sanded and chiselled, transforming cardboard into rock, rock into disintegration, and vines finding a winding path within the cavity.

This mineral quality also appears in ***Stratificazioni 2* (2023)**, where **rough walls made of plaster and cement casting resemble eroded limestone cliffs**. These successive folds are layers, strata that bear the marks of the **inexorable passage of time** and human life. They pay homage to **troglodyte architecture**, where humans defied the mountain and carved out vital spaces within the stone.

In Eva Jospin's artwork, it often

happens that a central motif appears. The **woods, the forests** relegated to the background in Renaissance paintings, become the main subject of her sculptures. *"La Forêt"* (2023), dense and impenetrable, appears in the exhibition. A towering forest, silently rising, where interlaced branches create **a space devoid of human or animal presence yet rich in myths, stories, and references to our imagination, our fears**, that moment of **childhood** when tales lulled our nights. A **mental forest** takes the form of cardboard vegetation, at the border between the industrial and natural world, explored in all its possibilities, delicately cut out, sanded, and assembled. **The cardboard is left bare, without colours**, and the forest appears desiccated, **a fossil of a bygone era**. But by looking at the sides, **one discovers the artifices**, sees the supports, the depth that ends at the contact with the wall, and witnesses the **unveiling of the illusion**. The dormant wood is nothing but an immense diorama, a meticulously and laboriously crafted scenography, and it's not surprising to learn that before studying painting, **the artist dreamed of becoming a scenographer**.

This artifice continues in the **gardens embroidered by the artist**, where **the profusion of details is combined for the first time with that of colour**. The architectural follies and whims are translated through **silk threads in Galleria** (2023), a word in Italian that simultaneously means art gallery, tunnel, and covered passage. Here, **the references to different temporalities and influences are striking**. The artist evokes, in turn, the splendid embroidery hall of the **Palais Colonna in Rome** (discovered during her residency at the Villa Medici), as well as the **painting of the Nabis and Édouard Vuillard**, where figures and background blend into the same colourful magma, which is reflected in the richness of silk details. In *Galleria*, the succession of coloured thread lines sets the rhythm and is reminiscent of the abundance of strokes present in the artist's drawings.

Indeed, while her **drawing practise** may be less known, it has accompanied the artist throughout her academic career at the Ecole des Beaux-Arts in Paris. The opulence of details, of these **lines which seem to be etched with a burin**, evokes ancient engravings. For the artist, **drawing allows for the summoning of three temporalities**: the

present, during its creation; the past, thanks to multiple references; and the future, as these drawings often become projects for sculpture or embroidery.

Eva Jospin (1975, Paris), who graduated from the École Nationale Supérieure des Beaux-Arts de Paris, has been composing forest and architectural landscapes for the past fifteen years, which she develops in various media. Winner of the Prix de l'Académie des Beaux-Arts in 2015 and resident at the Villa Medici in Rome in 2017, she has had numerous exhibitions of international importance, notably at the Palais de Tokyo (*Inside*, 2014) and at the Palazzo Dei Diamanti in Ferrara in 2018, at the Museum Pfalzgalerie in Kaiserslautern in 2019, at the Hayward Gallery in 2020, at the Het Noordbrabants Museum in Den Bosch (*Paper Tales*, 2021) and more recently at the Musée de la Chasse et de la Nature in Paris (*Galleria*, 2021). The artist also unveiled several monumental and immersive installations as part of specific commissions, for example *Panorama* in the centre of the Cour Carrée du Louvre (*Panorama*, 2016), or at the Abbey of Montmajour (*Cenotaph*, 2020); signed the creation of an incredible set of embroidered panels for the Dior Haute Couture fashion show 2021-2022 (*Chambre de Soie*, 2021) and realized the monumental décor of the Dior spring-summer 2023 fashion show (*Nymphées*, 2022).

Eva Jospin also created permanent works such as the installation *Folie*, at the Domaine de Chaumont-sur-Loire, inaugurated in 2015, *La Traversée* at Beaupassage in 2018, Paris and *Le Passage* in Nantes in 2019. In 2022, Eva Jospin inaugurated *Microclima*, a new permanent installation conceived as a winter garden in the Max Mara Piazza del Liberty shop in Milan. Throughout 2023, more than twenty of the artist's works will be presented at contemporary art fairs around the world as part of the carte blanche given to the artist by the house Ruinart. This series of works will be connected with Eva Jospin's solo exhibition at the Fondation Thalie in Brussels in the spring of 2023 (*Panorama*) and with the exhibition planned to start in the summer of 2023 at the Palais des Papes in Avignon (*Palace*).

For more photographs or information: Silvia Pichini, press office,
press@galleriacontinua.com
cell. + 39 3474536136

¹Emanuele Coccia, « Le dessin de la nature », dans Eva Jospin. Galleria, Paris, Editions Lord Byron, 2022