

Galerie Louis Gendre

RICHARD LONG – INDIA

WORK IN PROGRESS – PHOTOS HERVE PERDRIOLLE

The Galerie Louis Gendre takes great pleasure in presenting a rare and fascinating exhibition retracing the work of Richard Long through the photos taken by Hervé Perdriolle. Our close friendship for several years with Hervé Perdriolle has initiated this exhibition. Hervé has always been very involved with contemporary art. Exhibition curator and art critic, he is considered as being the promoter of the Free Figuration movement. To show the affinities between those artists and their American counterparts, he organized in France the first shows by Jean-Michel Basquiat (with Otto Hahn), Keith Haring, Crash and Tseng Kwong Chi. As a specialist in the Indian arts, we have already invited him to organize superb exhibitions of the contemporary vernacular arts. But it is the photographer and witness of a work in progress by one of the great Land Art protagonists that we are hosting today.



Richard Long – Paddy chaff circle

Behind jivya Soma Mashe's house, a pile of dry chaff. It is that is used to make this work

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A JOURNEY, A BOOK

This period of lockdown has been the opportunity for putting on line several of my travel notebooks about the discovery of tribal and popular art forms in India, which I have worked on with great enthusiasm for more than twenty years. (www.vingtansdepassion.com).

Among these travels, one of my strongest memories of artistic endeavour was the encounter I organized between Richard Long and Jivya Soma Mashe, legendary figure of the Warli tribe.

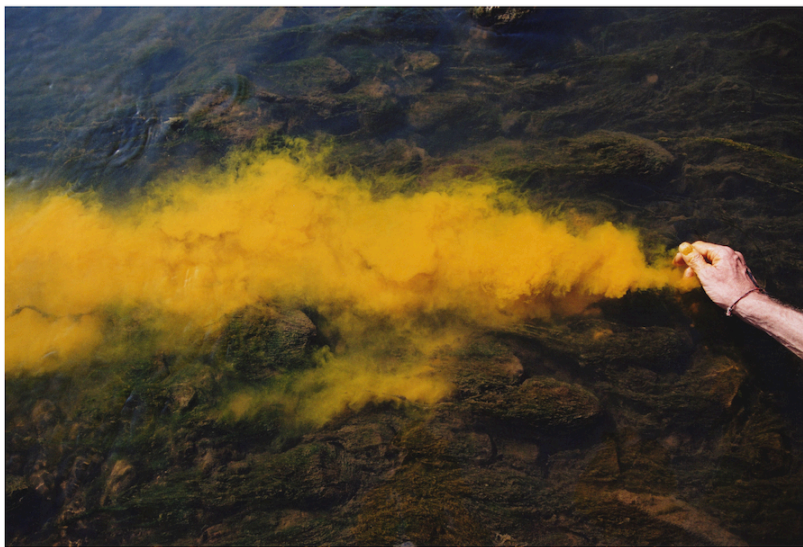
At the end of January 2003, we walked in the company of Denise Hooker for a short week on the land of Jivya Soma Mashe located in the Maharastra and more specifically around his hamlet, Kalambipada.

Plots of burnt ground, rice straw, dirt roads and waterways are the natural materials used by Richard Long to make his works in situ.

For each one of them, several shots like the freeze-frames of an image in a film, make us relive the various stages of the realization of his ephemeral installations.

17 years after this journey, this book "Richard Long – India" is the memory in images of that unforgettable encounter between nature and culture.

Published in July 2020, this book, along with the film by Philippe Haas Stones and Flies made in the Sahara Desert in 1987, is one of the only accounts offering us the possibility of seeing the works in progress by this initiator of the Land Art movement.



Tumeric Line II

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A walking and running circle

On a burnt plot of land. Walking around the outline of this circle until you can see it.



For the first time, an ephemeral work by Richard Long returns to its original state, not by the rhythm of nature and its weather, but by the playful grace of children.

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GENESIS of this book: ONE ENCOUNTER, TWO EXPOSITIONS

The idea for this encounter between Richard Long and Jivya Soma Mashe (both of them present in the catalogue for the exhibition *Magiciens de la terre* – Centre Pompidou 1989) came to me when I was living in India from 1996 to 1999, during one of my many trips devoted to the discovery and the study of art of the Warli tribe in the State of Mahārāshtra, only 150 kms to the north of Mumbai.

During each one of these trips, I had the opportunity of walking for many hours, from village to village. The local people and their rudimentary beauty, but even more, the multitude of details due to man's intervention in nature, faintly reminded me of Land Art and, more specifically, the work of Richard Long that also has a rudimentary beauty.

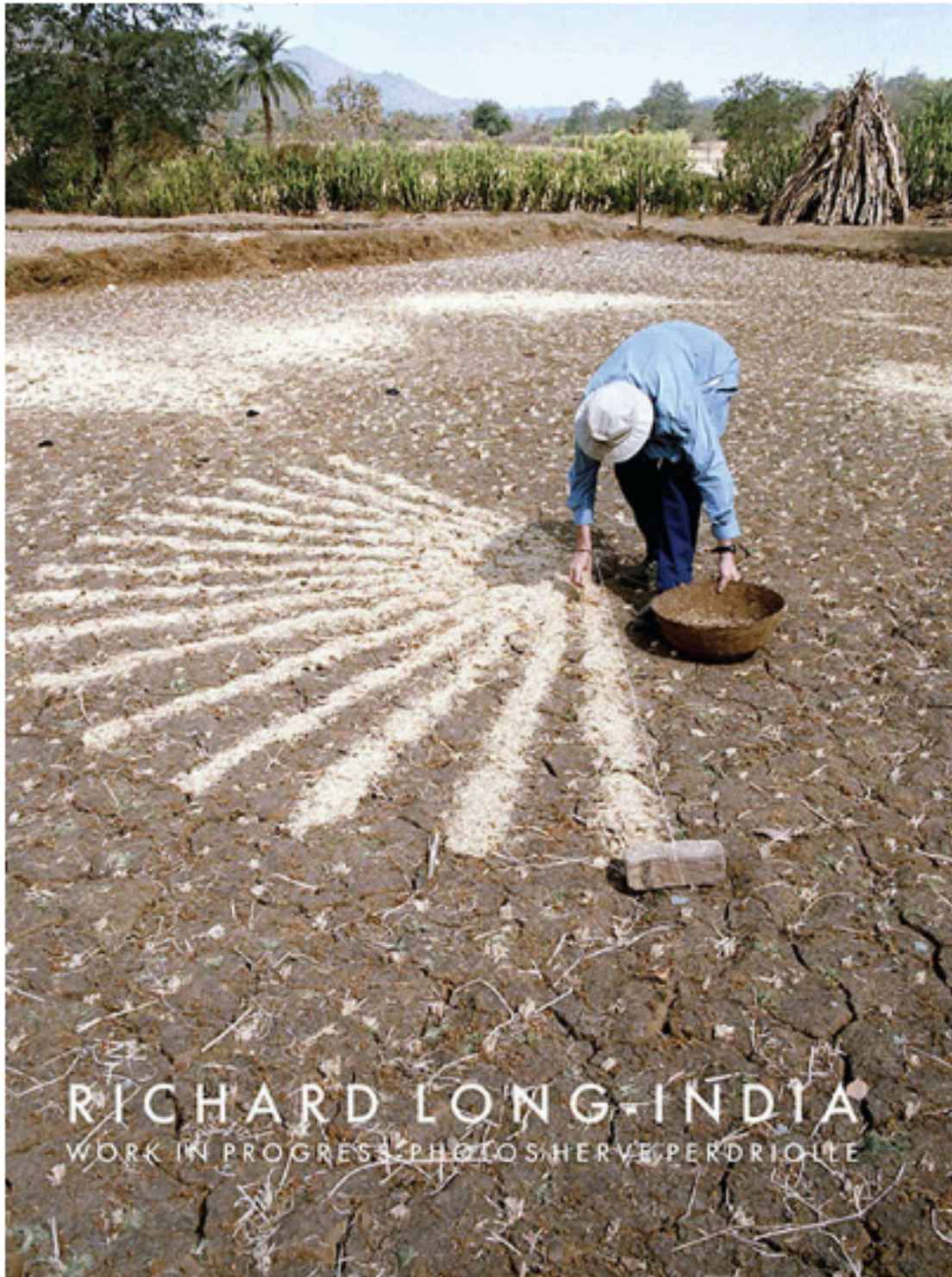
In the way they lay out simple pieces of wood on the soil to dry them in the sun and spread their rice harvests over the ground or simply, among many other examples, the daily cleaning of the beaten earth floors in their huts, the Warli (an animist people speaking an unwritten dialect) recall - through the studied, sensitive and gracious attention paid to each one of these actions - that their only divinity is the Mother Goddess, Goddess of the Earth and Fertility, Palaghata. This cult, if it is one, has inspired and still inspires in them to this day, a profound respect for nature. This respect for nature is also expressed by the Warli through paintings. The themes, motifs and rudimentary style of each Warli painting and, more particularly, those by Jivya Soma Mashe – the first artist in this tribe to be freed from portraying only ancestral ritual subjects – seem to be in praise of the Earth, in the same way that Land Art seems to be.

This is how the idea for these two exhibitions was conceived or rather germinated, journey after journey, season after season. The idea, which was only at the beginning a feeling, an undefined perception of the random walks in the Warli landscape, took the form of this encounter, that of two artists, two men certainly from two very different cultures, but belonging first and foremost to the same world, to the same Earth, and paying similar respect and consideration to them.

Hervé Perdriolle, 10th April 2003, text published in the catalogues for the exhibitions: *Dialog*, Richard Long – Jivya Soma Mashe at the Museum Kunst Palast (Dusseldorf 2003) and at the Padiglione d'Arte Contemporanea (Milan 2004), places of exhibitions directed at the time by Jean-Hubert Martin.

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WORK IN PROGRESS – PHOTOS HERVE PERDRIOLLE

March 18 - May 8 mai, 2021.

**Prints, UltraChrome Pro pigment inks
on Hahnemühle Photo Rag Ultra paper Smooth 305 gr, available for sell:**

**94 x 67 cm
110 x 76 cm
150 x 100 cm**

**Edition of 50
numbered, dated and signed**

The book by Hervé Perdriolle is available at the gallery or online :

**Size 28x21 cm – Rigid cover - 104 pages – 69 colored reproductions - PP 35€
July 2020**

Hours : From Wednesday to Friday 2-7pm, Saturday 10am -6pm.

For further information, please contact:

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