

FONDATION  
D'ENTREPRISE  
FRANCÈS

## Fragments of a private collection. Exhibition from the 4<sup>th</sup> to 8<sup>th</sup> of November, 2019 Sale the 8<sup>th</sup> of November 2019 - 16h

Sotheby's EST. 1744

On the 8<sup>th</sup> of November and the 5<sup>th</sup> of December, 2019, around thirty artworks from the Estelle and Hervé Francès' collection are put up for sale by Sotheby's on the occasion of the 10 years of the Fondation d'entreprise Francès (corporate Francès Foundation). This selection is the subject of an exhibition planned as an ultimate reverence for an ensemble gathered around a narrative weave, and an authentic framework. A concept dear to the Foundation, which has the entire collection in order to diffuse it in France and abroad through its exhibitions. Like so, this exhibition reveals exceptional artworks, but also the radicality of a contemporary, lively and committed collection. These artworks have contributed to an obvious originality of pieces and artists, from which no one can get away, and they have allowed the construction of unexpected displays that are eager for a better understanding of our humanity.

### The excesses

A first set, raw and instantaneous, directly captures the viewer's sensibility by submitting frontality through the subjects which are mainly portraits and female representations. In a close-up or standing, lying and sitting, these are strong personalities emerging from these photographs, like their authors, who are none other than

**David La Chapelle, Helmut Newton** or **Tracey Emin**. The bodies are at the heart of their preoccupations in this constant search of the ideal fantasy, of a transformation and usually of an inherent truth revealed through the gaze and the bodily attitude. The almost dramatic and fictional intensity of these characters only raises the questions, especially through glances: At times it's the tease of **Naomi Campbell** stretching her legs spread out on her refrigerator, at times it's the provoking expression of a bloodthirsty woman incarnated by **Angelina Jolie**, or of this pure gaze of **Cindy Sherman**, unveiled in plain sight. If these characters offer a disturbing vision of women, they all hide above a society prey to the sirens of entertainment, to the transformed image, to the power of money and to the constant and concealed representation of the objectified women, whose character shows off an independence and body assumed. It's a revindication of liberty of the body and search of excess: living intensely to feel like one is alive.



Tracey Emin, *I've got it all*, 2000, ©collection Francès

Artworks from the sale that are linked to this theme:

Martin Schoeller, *Angelina Jolie with Blood* | Marvin Schoeller, *Cindy Sherman* | Tracey Emin, *I've got it all* | Helmut Newton, *Evie and her Mercedes, Beverly Hills* | Oleg Dou, *Albino' (série Naked Faces)* | David LaChapelle, *Naomi Campbell : Have you seen me?* | Liu Bolin, *N°50 of hiding in the city (n°2 of Construct Harmonious Society Together)* | Andy Denzler, *Figures in motion #5*



Dash Snow, *Eat, Shit and Die*, 2005, ©collection Francès

### Focus on a work of the Francès Collection, also related to this theme:

**Dash Snow** (1981 - 2009), the gossip-provoking artist brings together several themes specific to his work: money, drugs, politics, terrorism, greatest prohibitions summoned onto the same stage.

The artist brings together these excesses and infractions on the religious background, the quest for domination, and on a form of debauchery. The work is questioning all the extremes that make up humanity, while inviting us into an infernal cycle that it becomes impossible to break.

## The control

Then, the effort of contemplation moves towards a set no less tragic, but more inclined to a sensitivity linked to emotions and identity. Metaphorical images, like this squirrel nibbling on the dead flies around her, from the artist Claire Morgan who won the 2019 Drawing Award. Joyfully gorged on flies, yet he seems caught in the trap of this blackish cluster. It is possible to see in it the reminder of our frustrations and suffering which are ever greater despite the abundance of entertainment, pictures and recent technologies of our modern world. The organic forms of the mouth of **Nobuyoshi Araki**, and the orchid of **Robert Mapplethorpe**, while both of them express the pleasures of the flesh... they are regarded as dangerous and demeaning in the way they are represented by fashion photographer **Helmut Newton**. Animality is equally visible in the photographs of **Pieter Hugo**, or even those of **Richard Avedon**, showing the dualist and complex personality of the English artist **Francis Bacon**. This confrontation generates tension while making evident the control and dominance of a system, a society or a relationship.



Richard Avedon, *Portrait of Francis Bacon, artist, Paris, 4 novembre 1979, 1979*, ©collection Francès

Artworks from the sale that are linked to this theme:

Nobuyoshi Araki, *Sans titre* | Robert Mapplethorpe, *Orchid, 1998* | Helmut Newton, *In my Hotel Room, Place de la République, Paris* | Richard Avedon, *Portrait of Francis Bacon, artist, Paris, 4 novembre 1979* | John Stewart, *Poing de Mohamed Ali* | Pieter Hugo, *Abdullahi Mohammed with Mainasara, Lagos, Nigeria (Gadawan Kura - The Hyena Men)* | Claire Morgan, *A Hanging Fog*



### Focus on a work of the Francès Collection, also related to this theme:

**Tony Bevan** (1951) scalps his characters to dig up their nervous component and their psychological pain. Under its every seam, contemplating the work is leading us to discover all the architectural complexity of the human psychology, and of the pervasive, visible ascendancy present on the entire surface of these souls.

Tony Bevan, *Head*, 2009, ©collection Francès

## The romanticism

We give ourselves a moment to catch our breath. The black and white photographs arranged in this space focus on values that relate to the individual and the collective, including family and culture. In this manner, **Seydou Keïta** and **Sebastiao Salgado** offer a united vision of a widespread culture or filiation while **Sally Mann** and **Nobuyoshi Araki** celebrate the thriving of the individual's nude body. Two opposing visions on the representation of bodies evolving in distinct settings; sometimes in the photographer's studio, sometimes the outdoors. Moreover, this space is where a certain spirituality is exercised from the depths of these beings. In total freedom, alone, or in a group, the bodies gain importance and are perceived differently in the image, among others, and as the character of **Eric Fischl**, they become photographic pendants of the Wanderer above the sea of fog (1818) of the German and romantic artist Caspar David Friedrich. Whether introspective, or reflective and looking to the future; the protagonists of this group seek both the light of knowledge and freedom in a balance of life sometimes precarious. **Chiharu Shiota** proposes in his confused form to disentangle the entangled threads and find the key. A quest for depth and absolute.



Sally Mann, *Goosebumps*, 1990, ©collection Francès

Artworks from the sale that are linked to this theme:

Sally Mann, *Goosebumps* | Sebastiao Salgado, *First Communion, Brazil* | Seydou Keïta, *Untitled* | Irving Penn, *Flat Glove* | Seydou Keïta, *A Moorish Haratine Woman Posing with her Daughter on a Chequered Blanket* | Irving Penn, *Three Rissani Women with Bread* | Nobuyoshi Araki, *Sans titre* | Chiharu Shiota, *State of being (Keys)*



### Focus on a work of the Francès Collection, also related to this theme:

**Erwin Olaf** (1959), photographer of light, the latter is the artist's primary obsession and also the anchor point of each of his compositions. Each character revolves around this component. It guides gestures and expressions, creating a symbiosis that affirms the aesthetic shock of this sensory experience. Solitary characters are staged in a frame which is delimited by the artist. He captures their emotions to better counter them. His work is driven by the idea of depth, depth of human beings and depth of solely «being».

Erwin Olaf, *Troy portrait*, 2007 ©collection Francès

## The light

Finally, a life cycle comes to an end with this area which offers a journey towards the aim of the unknown. The absence and the rupture of all things put an end to this furtive appearance of excess, courage and construction of every kind that rhymes with the life of everyone. Here, the crowd of **Sebastiao Salgado** disappears into a stream of unidentifiable forms, creating a dynamic and perspective in the image. The reuse of this perspective by **Jan Fabre**, is projected itself lastly into luminous tunnel devoid of anything natural, since it is a maquette (miniature model) made by **James Casebere**. It is «a light at the end of the tunnel», waiting and welcoming the unexpected that occurs within the physical and material destructions of **Valerie Belin** and **Vanessa Beecroft**. A car reduced to a metal pile, and an abandoned, discarnate body. The majestic cathedral of **Robert Longo** welcomes the different bodies and asserts its monstrous presence, by the imposing bearing of this nave built below. A way to show the force and power of the church, and the religions on a wider scale.



Robert Longo, *Study for north cathedral*, 2009, ©collection Francès

Artworks from the sale that are linked to this theme:

Sabstiao Salgado, *Ecuador, Nun reading / Brazil (1980) / Mexico, Praying to Mixe God* | Eric Fischl, *Untitled* | Robert Longo, *Study for North Cathedral* | Sebastiao Salgado, *India, Churchgate Station, Bombay' (Western Railroad Line)* | Edward S Curtis, *Vanishing race* | Jan Fabre, *Graf Voor Een Onbekende computer: herfst -(Série The Four Seasons)* | James Casebere, *Tunnel with Dark Hole* | Valérie Belin, *Untitled (N°98121906)* | Vanessa Beecroft, *vb53 167.vb* |



### Focus on a major work of Francès Collection, also related to this theme:

**Sofie Muller** (1974), is a Belgian artist studying the physical and psychological upheavals of the human being, introduces us her grandmother. Suffering from Alzheimer's disease, she is on a swing; to show and accentuate both the mental and the physical regression caused by the disease. Her gaze looks as if it is « mutilated » in the matter, it no longer exists, only its sensations remain, those of the gentle swing of her seat.

Sophie Muller, *Elza*, 2009 ©collection Francès



## The gift

In the continuity of the religious category, a series titled I.N.R.I by the French artist **Bettina Rheims** arrives at the culmination of the exhibition. This one is attached to showcase the female body in often disturbing representations. This series of 13 photographs depicting scenes of Christ's life, proposes other scenarios in the Christian figures, replaced by women.

Sensual and immersed in a baroque universe, here, the artist proposes a new language as well as other forms of religious (in this case biblical) outlines. Produced in collaboration with Serge Bramly, the I.N.R.I. series frees the body from traditions and constraints.

The atmosphere is deep, provocative, yet human; because beyond religion and ideology, the artist's subject is always focused on humans. These 13 episodes illustrate both suffering and joy, that of a renewal, of a possible rediscovery in commitment and the gift of self to finally be able to move towards a possible redemption.



Bettina Rheims, I.N.R.I Portofolio de 13 photographies 1997, ©collection Francès

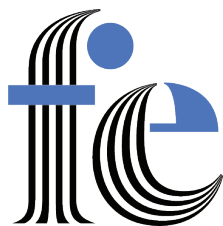
Artworks from the sale that are linked to this theme:  
Bettina Rheims, *I.N.R.I Portfolio de 13 photographies*



### Focus on a work of Francès Collection, also related to this theme:

**Andres Serrano** (1950), as the photographer of the extreme, marks here his most famous but also most controversial work. Representing a crucifix immersed in frozen urine, this cliché provokes strong reactions: disgust, shock, disapproval, discomfort. The process goes beyond these feelings by demonstrating it is possible to aestheticize an object which is considered as morally repulsive. This representation, apart from the plastic analysis, is also a tribute to Christ and to the sacrifice experienced in physical suffering.

Andres Serrano, *Piss Christ*, 1987 ©collection Francès



**La Fabrique  
de l'Esprit®**

La fabrique de l'esprit is an art education association that develops artistic and experimental education programs.

Born from the Francès Foundation's needs of art-mediation in 2013; its development in the territory and the framework of clubs for UNESCO is accompanied by a change of visual identity. Inspired by architectural forms and the juvenile pleasure of discovery, this visual charter energizes the image of the structure for presenting its original programs to make contemporary art known to all.

This one is signed by the Fat Studio, and more specifically, by graphic designers Justine Lhote and Ca-mille Weber.

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