

**Cardenas Bellanger**  
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**RENTAL**  
120 EAST BROADWAY FLOOR 6 NEW YORK, NY 10002  
T.212.608.6002 · INFO@RENTAL-GALLERY.COM  
WED-SUN 12-6PM

**Cardenas Bellanger** at **RENTAL**  
Presents

# M A Y D A Y

**Sophie Bueno-Boutellier**

**Kyle Field**

**Amy Granat**

**Clément Rodzielski**

**Jérôme Saint-Loubert Bié**

expose 13 affiches de Francis  
Baudevin, Documentation  
Céline Duval, Daniel Eatock,  
Experimental Jetset, Christoph  
Keller, Mevis & van Deursen,  
Jonathan Monk, Dave Muller,  
Regular, Yann Sérandour,  
Stripe / Jon Sueda & Gail  
Swanlund, Jian-Xing Too, Vier5

**Henry Taylor**

**May 1st – 31st, 2008**  
**Vernissage Thursday May 1st, 7 – 9 pm**

Cardenas Bellanger is pleased to announce its first exhibition in New York at RENTAL.

The group exhibition "M A Y D A Y" presents three French and three American artists working in various media. More in reference to the opening date of the exhibition than to an overriding curatorial theme, the title of the exhibition refers to the international workers' holiday (not celebrated in the US due to its Socialist roots, but particularly popular in Europe), as well as the current state of global affairs ...

*For further information or images please contact the gallery.*

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Mixing cheap, often natural materials like wool, foliage, fruit, shellfish, etc., and recycled or junkshop objects, the works of **Sophie Bueno-Boutellier** (b. 1974) draw their weird, dreamlike dimensions from mythology, popular tales and occult practices \*. She received her degree from the Villa Arson in Nice, is currently included in the "Visions nocturnes" exhibition at the Galerie de Noisy le Sec (\*text from exhibition catalog), and has been included in group exhibitions such as "Voyage interieure" at the Espace EDF Electra in Paris, "All we ever wanted was everything" at the Synagogue de Delme, and at the Galerie Sandra Bürgel in Berlin. She will have a solo presentation curated by Aurélie Voltz in the upcoming edition of "Present Future" at the Artissima art fair in Turin. Her first solo exhibition with Cardenas Bellanger in Paris opens May 17<sup>th</sup>.

**Kyle Field**'s sensibility as an artist is quickly familiar; despite its conflicting shapes and surprising choices, a sort-of unity slowly forms despite itself. This starts with his palette of watercolors: emerald greens, to browns, to reddish ochres; and held together by a graphic network of pen and ink. Texts seem to be streams of consciousness blend into strokes of the pen, sometimes serving as cross hashing, sometimes as punctuation. The ensemble of these graphic gymnastics seems simultaneously tight and free form. When we encounter his cast of characters they are primitive, half-human half-animal, always somehow close to nature. Kyle Field (b. 1973) is in the UBS collection in London, and has exhibited with Cardenas Bellanger and at the Random Gallery (with Raymond Pettibon and Daniel Johnston) in Paris; Taylor de Cordoba, and Roberts and Tilton in Los Angeles; the Confort Moderne in Poitiers; and will be included in an upcoming exhibition at the Palais de Beaux-Arts (BOZAR) in Brussels curated by Jérôme Sans.

The films, photograms and sound works of **Amy Granat** (b. 1976) are ultimately about the existential nature of seeing (or hearing) and being; and reduce visual representation to its black & white brass tacks. By breaking down the different media of photography and the moving image via formal, and in some cases, chemical techniques, her work may be considered to be representations of the media themselves: photographs and films of how these analogue technologies function (and in many ways how our own perception acts as another layer of media). She is a co-founder of the "Cinema Zero" film and performance series, and has been included in numerous group and solo exhibitions including: le Confort Moderne in Poitiers, PS1 and the Sculpture Center in Long Island City, the Swiss Institute in New York, the CAPC in Bordeaux, the Palais de Tokyo and the Kadist Foundation in Paris. She currently has solo exhibitions at Basis in Frankfurt, and Eva Presenhuber in Zurich, has an upcoming exhibition at the Ullens Art Center in Beijing, and is included in the 2008 edition of the Whitney Biennial.

**Jérôme Saint-Loubert Bié** (b.1970) is an archivist, designer, and publisher who's practice picks apart the different ways in which exhibitions are produced, communicated, documented, and the manner in which the subsequent information is distributed via different media. In his photographic installations, graphic works, and artist books there is often an uncanny effect where the artist's intervention begins to disappear within its own conceptual framework, leaving us the viewer contemplating a displaced object or event. Recent examples include his exhibition simultaneously held at 2 different Parisian galleries, where he invited 13 artists and designers to make 13 different exhibition announcements, with the individual announcements being exhibited as the works of art in both venues (in a sense the exhibition is it's

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own documentation); and a project for a group exhibition at the Mac/Val Museum in Vitry-sur-Seine where he exhibited framed prints of previous exhibitions documented by the Museum's official photographer (effectively presenting a group exhibition within another group exhibition, both within the same architectural space). Jérôme Saint-Loubert Bié has exhibited at Cardenas Bellanger, Galerie Chez Valentin, and the Galerie de Multiples in Paris; he has previously been included in group exhibitions at the Mac/Val in Vitry-sur-Seine, the International Foto-Triennale in Esslingen, Printed Matter in New York, the Museum of Contemporary Art in Chicago, and at DaimlerCrysler Contemporary in Berlin.

**Clément Rodzielski** (b. 1979) is among a group of young artists whom espouse a painterly reluctant sensibility and/or hybrid practice of painting. His difficult to categorize practice can be sculptural or architectural; can use ready-made elements, watercolor, offset printing methods, ersatz temporary walls, inkjet prints, popular magazines, or spray paint. While exploring different methods of presentation and exhibition, he re-arranges cheap images from mass culture (lo-res jpegs, magazines, offset posters, advertising) via cheap methods of reproduction (inkjet, photocopy) for his own subversive and enigmatic means. He has recently exhibited at the Printemps de Toulouse at the Abattoirs de Toulouse, at the Ellen de Brujin gallery in Amsterdam, at the the MAC in Marseille, and will be included in the 2008 edition of the "Antidote" exhibition in Paris. He was recently featured in Beaux Arts magazine, and his recent exhibition at Cardenas Bellanger will be reviewed in this summer's issue of Artforum.

The paintings of **Henry Taylor** (b.1958) are personal narratives based in a broader social context, formally articulated through a thick application of painterly gesture. Suggesting a certain penchant for collagist sensibilities, the painted objects can find themselves on various supports: cigarette packs, bits of furniture and various discarded materials, as well as on traditionally stretched canvas. The visual impact of these paintings oscillates between the sometimes unsettling nature of the narrative (which almost always leans towards portraiture), and the painterly chops that come with the visceral application of pigment to surface. Henry Taylor has recently exhibited at the Studio Museum, Harlem; Cardenas Bellanger, Paris; Sister, Los Angeles; Daniel Reich, New York; Peres Projects, Berlin; Milliken, Stockholm; Jack Hanley, Los Angeles; Samson Projects, Boston; the Rubell Family Collection, Miami; and will have an upcoming exhibition at the Santa Monica Museum of Art.

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Sophie Bueno-Boutellier  
*Spiral Painter*, 2008  
Copper, plaster, oil paint, wood & mixed media  
120 x 90 x 90 cm / 47 x 35.5 x 35.5 in



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Kyle Field  
*Kaysle Finn, 2006*  
Watercolor on paper,  
27 cm x 31 cm / 10.6 x 12.2 in

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Amy Granat  
Wonderwheats #3, 2007  
Unique photographic print in artist's frame  
118 x 160 cm / 46.4 x 63 in



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Clément Rodzielski

*Untitled, 2008*

Archival ink-jet prints, mdf, pins

2 parts : 111 x 180 cm / 43.7 x 70.8 in. each

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Scherom Sat Luber  
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18 ÖR.

Jérôme Saint-Loubert Bié  
Cristoph Keller poster design for Jérôme Saint-Loubert Bié expose 13 affiches de Francis Baudevin, Documentation Céline Duval, Daniel Eatock, Experimental Jetset, Christoph Keller, Mevis & van Deursen, Jonathan Monk, Dave Muller, Regular, Yann Sérandour, Stripe / Jon Sueda & Gail Swanlund, Jian-Xing Too, Vier5  
Portfolio of 13 offset prints. 60 x 90 cm / 35.4 x 23.6 in. each.



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Henry Taylor  
*We're all water but some of us are muddy*  
Installation view at Cardenas Bellanger  
Paris, June 2007