

Romain Gandolphe  
Karim Ghelloussi  
Hazel Ann Watling

Press release

Welcome  
to a Land  
of Needs  
and Desires

Curated by Claire Migraine

La Vague de Saint Paul

21.03.20 € → 29.05.20



LA VAGUE DE SAINT PAUL

45, Chemin des Salettes – 06570 Saint-Paul-de-Vence  
thankyouforcoming.net – vaguesaintpaul.fr

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# Editorial

Located in the immediate vicinity of the Maeght Foundation, whose national and international standing in the world of art and culture contributes to the development of the town of Saint-Paul and, on a broader scale, to the surrounding area, it seemed natural to the team of La Vague de Saint Paul hotel to become involved with this historical institution and its active partner.

Since we arrived at the heart of the magnificent site of the Sine forest, we have taken care to insure the substantial and permanent presence of contemporary art within our walls. This commitment fully involves us in the exceptional artistic environment that surrounds us and which we are now part of. Our approach has always been to showcase local contemporary artists and, from this year on, to open up to new forms of art and artists



from different backgrounds.

To this end, we have entrusted the organisation of two collective exhibitions to two contemporary art specialists, exhibition curators Claire Migraine (*Welcome to a Land of Needs and Desires*, from March until May 2020) and Stefania Angelini (*Courber la ligne du temps*, from June until October 2020) whose enthusiasm and professionalism drive our approach and organization.

We hope you enjoy the 2020 programme, dedicated to discovery in the light of art history!

**GUILLAUME PUIG,**

Director of La Vague de Saint Paul, February 2020

# Practical information

## **Artistic board**

Henriette ALBIN, president of the working board “art @ La Vague 2025”

Maurus FREI, architect

Nicolas GITTON, chief financial officer – Fondation Maeght

Guillaume PUIG, director – La Vague de Saint-Paul

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## **Welcome to a Land of Needs and Desires**

21.03.2020 to 29.05.2020

Artists: Romain Gandolphe, Karim Ghelloussi & Hazel Ann Watling

Exhibition’s curator: Claire Migraine

La Vague de Saint-Paul

45, Chemin des Salettes, 06570 Saint-Paul-de-Vence – FR

Tel: 0033 492 112 000

Free entrance

Open daily 10am – 10pm

Websites:

[www.vaguesaintpaul.fr](http://www.vaguesaintpaul.fr)

[www.thankyouforcoming.net](http://www.thankyouforcoming.net)

The full events programme is available page 15

# Press Release

## IN A FEW WORDS...

From 21 March until 29 May 2020, La Vague de Saint-Paul will be showcasing the exhibition ***Welcome to a Land of Needs and Desires***, which brings together artists Romain Gandolphe (1989, France), Karim Ghelloussi (1977, France) and Hazel Ann Watling (1984, Great Britain). Sharing a pronounced fondness for the ironic, the outrageous and the undermining of hierarchies, these artistes are engaged in pondering their personal relationship to the history of art and the context of dissemination and perception of images and works. They invest a broad range of media and disciplines (sculpture, painting, collage, installation, performance), producing an unprecedented ensemble of artistic proposals.

## A BIT MORE...

From 21 March until 29 May 2020, La Vague de Saint-Paul will be showcasing the exhibition ***Welcome to a Land of Needs and Desires***, which brings together artists Romain Gandolphe (1989, France), Karim Ghelloussi (1977, France) and Hazel Ann Watling (1984, Great Britain). These artistes are engaged in pondering their personal relationship to the history of art and the context of dissemination and perception of images and works. Invited to create new, even site-specific<sup>1</sup> pieces to echo the architecture and the function of the exhibition venue, encompassing all at once inspiration, copy, pastiche, reference, homage, souvenir, oblivion or displacement, the works displayed at La Vague gaze backwards in order to better address the present and look to the future. This fertile reinvention occurs through a vast array of media and disciplines (sculpture, painting, collage, installation, performance) by artists who share a pronounced fondness for the ironic, the outrageous and the undermining of hierarchies.

1. Artwork created specifically to exist in a certain place.

# Press release

FIND OUT MORE...

From 21 March until 29 May 2020, La Vague de Saint-Paul will be showcasing the exhibition *Welcome to a Land of Needs and Desires*, which brings together artists Romain Gandolphe (1989, France), Karim Ghelloussi (1977, France) and Hazel Ann Watling (1984, Great Britain). These artistes are engaged in pondering their personal relationship to the history of art and the context of dissemination and perception of images and works.

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**Karim Ghelloussi** (1977, France), whose work eludes all classification, composes wood palimpsests, appropriating scraps and other mundane distressed fragments from the depths of his studio. His meticulously crafted compositions in marquetry, with their artful play and vibration of colours and textures, the attention paid to lines, to perspective and to architectural patterns, reveal his increasingly marked fondness for painting. His materials-waste or relics are thus laid out, composed and edited – in an almost cinematographic sense – by the artist in order to remodel images of our time, which he combines into evocatively entitled series, such as *“Ici comme ailleurs (Au Val D’argent)”* (Here like elsewhere) or *“Mémoire de la jungle”* (Jungle memory). Often the result of national or international geopolitical news events resonating with micro-sites or events (high-rises on the elevated esplanade of Argenteuil, the uprising in Tebessa, Algeria, a speech by an indigenous South American chief, a popular gathering following the deaths of female farm workers in Tunisia), this

precise iconographic selection has been found and borrowed from numerous contemporary media outlets. It embodies a testimonial and a commitment, in the light of the citizen-led and collective movements that unsettle our era.

The pictorial medium is the main research tool of **Hazel Ann Watling** (1984, Great Britain), who is fiercely committed to evoking rather than interpreting. While her smartphone is one of her favourite instruments, which enables her to capture any image or composition that engages her interest on the spot, the artist produces her paintings over a long period of time, in contrast to the instantaneous appearance of the image on a screen. Through this medium she approaches her digital inventory of everyday life, experimenting with the reaction of mixtures, the combination of colours skilfully measured out, the speed at which the pigments propagate and then dry, occasionally letting natural elements play an essential role in the alteration of her paintings (through the rain, the sun...). Influenced by abstract expressionism or the disciplines of Color Field painting in her relationship to colour, Hazel Ann Watling also pays particular attention to the surface and the props of her works, which form explosive wall installations that play here with the chromatic palette of La Vague. Mischievously entitled *“D’PAK & OPRAH”*, this new series was produced in response to Deepak Chopra’s YouTube lectures on the notion of desire, crudely mashed up and served up to the audience in a playful and entertaining manner. Through the artifices of painting which she approaches like a transitional state, Hazel Ann Watling seeks to arouse wonder, to trigger a mental or spiritual journey through images, connect the colour fields and the abstract lines to forces beyond us that could grant us access to a meditative and critical phase.

**Romain Gandolphe** (1989, France) for his part appropriates words. A born storyteller, he draws from the adventures that occurred during his travels and his life as an artist to extrapolate tales whose status is indeterminate, at the crossroads

of performance, confidence, guided tour, theatre or lecture. Orality becomes the main medium of his work. Narrated exhibitions and stories of forgotten works now compose the foundations of his repertoire, although he allows himself to divert, his humour and his storytelling gifts allow him all excesses... On the occasion of a research trip to La Vague, the artist enjoyed strolling under the gentle sun, sitting, lying here and there, feeling his body unfold like Robinson on his island. Drawing up a plan in his notebook which inevitably materialized as a scenario, Romain Gandolphe has created a sound itinerary in the outdoor spaces: *“Ici les formes et là leurs ombres – un ensemble de sculptures racontées”* (Here, the forms and there their shadows – an ensemble of narrated sculptures). Halfway between recited *ekphrasis*<sup>2</sup> and an augmented reality itinerary, he cast doubt in the ears of the visitors. Are these sculptures really just an illusion?<sup>3</sup> And did that figure that just crossed my field of vision emerge from the real world or is it a figment of my imagination?

At the entrance of La Vague, the image of a young girl in a red t-shirt points her finger to the heart of the exhibition, reenacting incompletely the gesture of the admonisher<sup>4</sup>, seeming hereby to engage visitors to remain active, awake, in order to better compare, connect, criticize and perhaps “compose [their] own poem with elements from the poem in front [of them]”<sup>5</sup>. Endlessly challenging their heritage, Karim Ghelloussi, Hazel Ann Watling and Romain Gandolphe create visual and narrative modalities for the transmission of a history of art and utopias, in which art and the imaginary, at the antagonistic crossroads of needs and desires, encourage us to re-state/-situate the chaos of the world through a poetic approach.

**CLAIRE MIGRAINE**,  
curator of the exhibition,  
February 2020.

1. Artwork created specifically to exist in a certain place.

2. *Ekphrasis* is a descriptive discourse that vividly highlights the subject it evokes, which may be a person, a place, an event, appearing thus as, the literary equivalent of a painting.

3. The uncertainty pertaining to reality and its representation, in the specific context of the gardens of La Vague hotel through which guests come and go, unfailingly conjures up *The Invention of Morel* by Adolfo Bioy Casares (1940).

4. In the painting, the admonisher is the character that watches, calls out to the spectators and invites them to take part in the painting.

5. Jacques Rancière, *Le Spectateur émancipé*, 2009, La fabrique éditions.

# Presentation of the artists

## Karim Ghelloussi



KARIM GHELLOUSSI was born in a French-Algerian family in Argenteuil, north of Paris, in 1977. He studied arts in Genevilliers and later at Villa Arson in Nice. He lives and works in Nice.

Karim Ghelloussi enjoys playing around with the labels placed on objects, whether artistic or considered like the relics of a society in search of meaning. In his installations, he appropriates a stance on the margins of our capitalistic society with, at the centre of his work, a vision both distanced and fragmented of it as he collects and reassembles objects stemming from our industrial society, in turn used, digested and discarded by consumers. With these elements, the artist creates imaginary images and landscapes which challenge our consciousness, while questioning the meaning and the value of everything that is represented.

Karim Ghelloussi works on the discrepancy between reality and its representation, on the construction of an image through the appropriation of an object, a fragment of reality. He salvages second-hand objects, scraps from workshops that constitute the founding vocabulary of his work.

He showcased his work at Villa Arson, Nice in 2003. In 2004, he took part in the collective exhibition “It’s all an illusion” at the Migros Museum in Zürich. In 2011, he took part in the exhibition “Magreb : Dos Orillas” at Circulo de Bellas Artes in Madrid, then in 2012 in the exhibition “Come invest in us. You’ll strike gold” at Hilger BrotKunsthalle in Vienna. In 2014, he joined Circonstance Galerie where he showcased his work in 2015. In 2017, he took part in the exhibition “Tous des sang mêlés” at MACVAL and in 2019, in the exhibition “Waiting for Omar Gatlati” at the Wallach Art Gallery in Columbia University in New York. His work has joined private collections, the Paris contemporary art collections, as well as regional art collections of the PACA, Pays de la Loire and Ile De France regions. Karim Ghelloussi is represented by Circonstance Galerie - Nice.

Artist’s website:

[www.documentsdartistes.org/artistes/ghelloussi](http://www.documentsdartistes.org/artistes/ghelloussi)



# Presentation of the artists

## Hazel Ann Watling



HAZEL ANN WATLING was born in 1984 in Great Britain. She lives and works in Marseilles and Bordeaux.

Hazel Ann Watling's painting consists of a way to reflect on a contemporary world where nothing is centric or peripheric but in constant movement. She chooses a palette which is restricted, and sometimes includes only one or two colours. Her working process is a slowing down, by painting, she gives time to the observation of the colours

own dynamics, their liquidity and their manner of deployment on the support. Her source material collected as large archives of digital imagery become part of a process which translates them into the field of painting. By the fact the images are collected by Hazel Ann Watling, they start to lose their narrative impact and take on a signification determined by the artist's interests in form, colour and rhythm. An image may also become a model that engages the elements of painting, such as medium, support and installation in space.

Hazel Ann Watling (1984 Southport, UK) graduated with BA hons from Glasgow School of Art in 2006 and awarded the William and Mary Travel Prize. She has a Masters/DNSEP from École supérieure d'art & de design Marseille-Méditerranée (2015). Her paintings have been exhibited by MASC (2019), Galerie Porte Avion (2018 & 2019), Galerie des Petits Carreaux (2018 & 2019) and Galeria Die Mauer (2016). She has been on residency with Ateliers du Plessix Madeuc (2018) and Ateliers de la Ville de Marseille (2016-2018) followed by the presentation of her work at La Friche de Belle Mai with Triangle France. Her work is in various private collections as well as the Fonds Communal d'Art Contemporain (FCAC collection) - Marseille (2018).

Artist's website:

[www.hazelannwatling.com](http://www.hazelannwatling.com)



# Presentation of the artists

## Romain Gandolphe



ROMAIN GANDOLPHE (born in 1989, lives in Lyon) is an artist.

After he studied science, he discovered history of art and performance at École Nationale Supérieure des Beaux-Arts de Lyon (national art school) where he graduated from in 2016 and where he later returned to for a few years to perform research within the group Post-Performance Future. Using words, he works on memory

and the narration of works by artists who have preceded him, surround him and follow him — when they are not imaginary. This results in performances which usually take the form of guided tours, travel narratives and imaginary exhibitions.

He has showcased his work at Centre Pompidou (Paris), BNKR (Munich), M Museum (Leuven), Nahmad Projects (London) and in personal shows at La BF15 (Lyon) and École d'Arts du Choletais. He also gives lectures in the frame of workshops for art students.

Artist's website:

[www.romaingandolphe.com](http://www.romaingandolphe.com)

# Presentation of the guest Curator

## Claire Migraine



Claire Migraine's area of curatorial interest is in artistic and co-production practices which generate new forms of political action and of social criticism, whose aim is to transform the world rather than to depict it, with a specific emphasis on works and research that interacts with contemporary society and the public space. After obtaining a master's degree in "Organising and Curating Exhibitions" from the University of Rennes II (Sarkis year class), she began working as an exhibition curator and as a production manager for numerous institutions, galleries, curators and associations in France and abroad.

In 2013-15, she was curator of *Market Zone*, an interdisciplinary and transnational public event space in Nice as well as Cuneo and its programme *En Résonance*, developed with DEL'ART (Nice) and Art.ur (Italy). Until 2016, she ran the communications and partnerships programme for the Réseau Documents d'Artistes and its editorial platform. In 2017, she was artistic coordinator for MOVIMENTA, Nice's first biennial moving image festival supported by L'ÉCLAT, and with co-curator Mathilde Roman curated the Movimenta Prize exhibition. In 2018-19, she designed, organized and moderated the 5<sup>th</sup> edition of the series of major conferences "Demain, l'Humain" at the Palais des Congrès in Antibes-Juan-les-Pins.

Since 2011, Claire Migraine has coordinated the curatorial platform *thankyouforcoming* in Nice, which aims to produce, disseminate and make accessible contemporary art and the work of artists, critics and curators. In the same way that it supports creative collaborations, *thankyouforcoming* initiated in 2015 the *ACROSS program* (regional scenes), critical and curatorial residencies that welcome 6 French and international professionals each year to undertake a prospective, research-oriented stay on the French Riviera.

Since 2017, Claire Migraine has been an approved mediator developing the Fondation de France's "Nouveaux Patrons" programme in the Alpes-Maritimes region. Initiated by the Fondation de France for 25 years ago, this scheme allows any citizen to commission a work by a contemporary artist.

Curator's website:

[www.thankyouforcoming.net](http://www.thankyouforcoming.net)

# Images available for Press

The following reproductions are exempt from all reproduction rights solely for the promotion of the exhibition ***Welcome to a Land of Needs and Desires***, on display from 20 March until 29 May 2020 at La Vague de Saint-Paul.

All reproductions must bear the full title of the work as well as its photographic credit.

Interested in receiving the high quality pictures? Please contact Claire Migraine on : [contact@thankyouforcoming.net](mailto:contact@thankyouforcoming.net)

# Karim Ghelloussi



Karim Ghelloussi  
*Ici comme ailleurs*  
(*Au Val D'argent*)  
2019  
Chute de bois  
140 x 140 x 4 cm



Karim Ghelloussi  
*Le gars de Tébessa*  
(*Mémoire de la jungle*)  
2019  
Chute de bois  
146 x 175 x 4 cm



Karim Ghelloussi  
*Welcome to the land of desire  
and needs*  
2015  
Photographie encadrée  
21 x 30 cm



Karim Ghelloussi  
*Sans-titre*  
(*La chase aux lézards*)  
2019  
Résine & matériaux divers  
180 x 40 x 40 cm



Karim Ghelloussi  
*Fils De Rien*  
2018  
95 x 77,5cm



# Hazel Ann Watling



Hazel Ann Watling  
*D'PAK & OPRAH 3*  
2020  
aquarelle, encre et acrylique  
sur toile (coton) sur châssis,  
vernissé à la bombe  
(UV protection mat)  
10 x 80cm



Hazel Ann Watling  
*D'PAK & OPRAH 6*  
2020  
aquarelle, encre et acrylique  
sur toile (coton) sur châssis,  
vernissé à la bombe  
(UV protection mat)  
10 x 80cm



Hazel Ann Watling  
*1 + 1 + 1 = <3*  
2018  
Galerie Porte Avion With Nicolas  
Ramel and Nicolas Nicolini

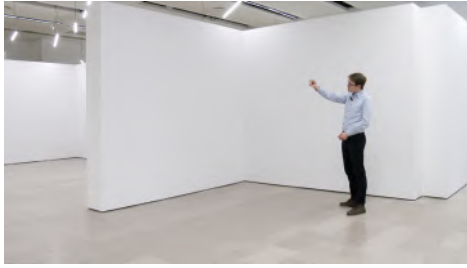


Hazel Ann Watling  
*Pretty Thing and Spurt* 2018  
Hydrogynesis Metaxu Toulon  
Photo Credit Alexandre Minard



Hazel Ann Watling  
*VISION*  
2016 Postdigitalpink Galerie  
Die Mauer Prato Italie  
Photo Credit Ariana Guillamo

# Romain Gandolphe



Romain Gandolphe  
*À venir*, performance, vidéo, couleur,  
son, 38 min, 2017. Image : Axelle Pinot.



Romain Gandolphe  
*À la recherche*, vidéo, couleur,  
muet, 23 min, 2017.



Romain Gandolphe  
*Every secret has a holder*,  
performance au long cours, 2016.  
Image : Benedict Johnson, courtesy  
Nahmad Projects, Londres.



Romain Gandolphe  
*À venir (drag queen)*, performance,  
vidéo, couleur, son, 8 min, 2019.  
Image : Ophélie Demurger.



Romain Gandolphe  
*Une semaine dans une cimaise*,  
performance, 168 h, 2013.  
Image : Axelle Pinot.



# Events around the Exhibition

## Saturday March 21

Picture of a Botox(s)' tour  
© Evelyne Creusot

### **2pm – 3:30pm: Guided tour of the exhibition**

Guided tour of the exposition with the curator Claire Migraine, and artists Romain Gandolphe, Karim Ghelloussi and Hazel Ann Watling. Free entrance, meeting point at the entrance of the hotel, at 2pm.

### **Afternoon: “Saturday’s Visitors”**

Guided tour of the exhibition as part of the programme « Saturday’s Visitors », alongside with the curator and the artists.

Bus tour starting from Nice (11:30am), then heading to Saint-Paul and Vence, organized by Botox(s) network.

By registration only, at [info@botoxs.fr](mailto:info@botoxs.fr) (20€/person + 5€ of subscription, including travel costs, museum’s free access, guided tour and drink party). Find out more on [www.botoxs.fr](http://www.botoxs.fr)



# Events around the Exhibition

## Saturday April 18



**7:00pm: Talk by John Kenneth Paranada, screening of the movie “Mapang-Akit” (original soundtrack with English subtitles)**

Talk and meeting with John Kenneth Paranada, Filipino art curator, critic and writer, based in London. John Kenneth Paranada will discuss his work as a curator and his artistic projects before playing the film “Mapang-Akit” (2011), by Filipino video maker John Torres (in the original language with English subtitles), which has specifically been chosen for its relevance to the exhibition **Welcome to a Land of Needs and Desires**.

Free entrance.



**8:30pm : Gala dinner. Guest of honour, John Kenneth Paranada.**  
Places limited, upon booking only at  
Hôtel La Vague de Saint-Paul, +33 492112 000  
or [reservation@vaguesaintpaul.com](mailto:reservation@vaguesaintpaul.com).

### John Kenneth Paranada

Laureate of the 27<sup>th</sup> ACROSS residency for art critics and curators, organized by *thankyouforcoming* on the French Riviera, John Kenneth Paranada (The Philippines / UK) works as an independent art curator and writer.

John Kenneth Paranada is a London and Manila-based curator, writer and theorist working to develop critical cultural forms and open, experimental projects. Kenneth holds an MFA in Curating from Goldsmiths, University of London, an MAS in Contemporary Art at the Zurich University of the Arts and was at Science Po Paris for the Philosophy of Nature programme, a pending MA in Museum Studies at the University of the Philippines Diliman and holds a Bachelors in Philippine Studies from De La Salle University in Manila. His interdisciplinary practice focuses on experimental South East Asian Anthropocene Futures, Entanglements and Technologies. Kenneth has worked with art galleries and off spaces including the kamel mennour gallery London, Pi Artworks London, A plus A Gallery, Venice, Chalton Gallery, London, Bärengasse Museum Zürich, knoerle & baëting contemporary, Ládron Galleria Mexico, Leroy Neiman Art Centre, New York, LLLLL Kunstraum, Vienna, Künstlerhaus Bethanien with the Node Centre for Curatorial Studies Berlin among others.

He was awarded the exceptional talent visa in the UK in 2016 and was shortlisted for the Purita Kalaw Ledesma Award for Art Criticism in Manila in 2017, he was selected curator for the Asia-Europe Foundation in 2015 and recently been part of the HKW Anthropocene Campus and the PACT Zollverein in Essen, Germany. He co-runs a collective: Never Ripe / Never Rotten (n/R) with Francesca Altamura and Helena Lugo. Currently, he is the artistic director of the Centre For Ecologies, Sustainable Transitions, & Environmental Consciousness in the Philippines that will open in 2020. An experimental inter-disciplinary research platform that gathers different disciplines that will publish ground-breaking work in the realms of ecologies and contemporary art that explores topics including post-colonial habitat, ancient myths, farming and faith, kinship and land, imagination and exhaustion, queer ecologies, climate justice, sustainable energy, imprints of environmental colonialism, risk assessment and equity, and our entrenched entangled relationship with pollution.

Website:  
[thankyouforcoming.net/en/across-27](http://thankyouforcoming.net/en/across-27)



MAPANG-AKIT is a documentary fiction, which is set in the aftermath of the Hudus Hudus festival in Antique (Philippines). On the occasion of this event during the Holy Week, the community traditionally gathers around a large sculpture representing Judas Iscariot. Building on his ability to lipread and to invent tales, a talent which the shy child he once was managed to develop, John Torres (born in 1975 in the Philippines) combines here images captured on the spot among the villagers, archival videos, found images and powerful visual effects, to outline the story of a man on his way home.

MAPANG-AKIT is a captivating and mysterious piece with its folkloric resonances, populated by aswangs and other elemental beings, the signature of the personal and poetic style of the Filipino video maker.

# Detailed practical information

## **Welcome to a Land of Needs and Desires**

21.03.2020 to 29.05.2020

Artists: Romain Gandolphe, Karim Ghelloussi & Hazel Ann Watling  
Exhibition's curator: Claire Migraine

### Websites:

[www.vaguesaintpaul.fr](http://www.vaguesaintpaul.fr)

[www.thankyouforcoming.net](http://www.thankyouforcoming.net)

### Press contact

Madame Janine MAISONSEUL

Mail: [janine.maisonseul@wanadoo.fr](mailto:janine.maisonseul@wanadoo.fr)

Mobile: 0033 609 172 599

### General info

Free entrance

Open daily 10am – 10pm

Contact us by phone: +33 492 112 000

Contact us by email: [direction@vaguesaintpaul.com](mailto:direction@vaguesaintpaul.com)

or [contact@thankyouforcoming.net](mailto:contact@thankyouforcoming.net)

### Mediation

Tour booklets have been designed to guide you within your exhibition's discovery.

A bilingual (French/English) exhibition catalogue soon to be released from April 2020 (graphic design: T&D Studio ; printing and producing: Maison Riso).

### Access

La Vague de Saint-Paul

45, Chemin des Salettes

06570 Saint-Paul-de-Vence

FRANCE

Accessible to people with reduced mobility.

Free car park.

# La Vague De Saint-Paul Hotel



In a building initially erected in the late 1970s by the famous architect André Minangoy, La Vague de Saint Paul, with its clean style and contemporary decoration, invites guests to a trip spanning modernity and its Provençal setting. Design and architecture make La Vague de Saint Paul a unique venue.

Tucked away in the heart of the hills only 2km away from the medieval village of Saint-Paul-de-Vence, La Vague promises a moment of peace and relaxation, dedicated to hedonism.

The hotel comprises 44 rooms, 2 Junior suites and 4 Suites, spread over three floors. All have been furnished in a style befitting the form and the structure of the building and each has been designed in its own style, its own atmosphere, each boasting its own view.

## ART AT THE HEART OF LA VAGUE

Since its opening in 2013, La Vague de Saint Paul has been organising art exhibitions that mix world-renowned artists and young local and international artists.

Art is on display throughout the year:

- From its March reopening when La Vague is turned into a gallery for spring
- From June to October with its annual exhibition of internationally acclaimed or emerging local artists who take over the bar, the restaurant and the gardens
- From June until September around events held in the restaurant (Brunch, Sea Buffet, Farm to Table...) with local musicians
- In July through a partnership with Nuits du Sud in Vence
- In December for the end-of-the-year celebrations, especially its Christmas market and throughout the year in partnership with the Maeght Foundation, Saint-Paul-de-Vence, CRT Côte d'Azur (the Riviera tourism board) as well as for our seminars in facilitating *team-building*.

# Upcoming Exhibition

## June to October 2020

### *Courber la ligne du temps*

Summer exhibition, La Vague Hotel

Resonating with the masculine artistic history of Saint-Paul-de-Vence, the summer exhibition at the Hôtel La Vague chooses to convey the alterity through the feminine, with a particular emphasis given to the space and environnement. A specificity which echoes strongly within the artistic heritage of the territory (Villa Santo Sospir, Villa E1027, Fondation Maeght, the numerous chapels, more recently Hôtel Windsor, to name a few). These artistic remains, ruins of the modern times, recount moments of friendship, a certain rhythm, inspired travels. The purpose and vision of the Hôtel La Vague follow these narratives; the strongly connoted architecture, surrounded by an ethereal nature is an invitation to wander, meander and share. The group exhibition 'Courber la ligne du temps' refers to the choreography of the bodies in the transiting space of the Hotel, breaking with the linearity of its time, where past, future and present shape every single instant.

Group exhibition,  
organised by Stefania Angelini.

### Press contact

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Mobile: 0033 609 172 599