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**Jean-Jacques Braghini** of Espace Beaujon  
and  
**Serge Grégorian** of New Art Center  
show

**April 20 to April 27, 2010**  
Tuesday-Saturday, 1-6 PM  
**Reception: Wednesday, April 21, 2010 6-8 PM**

**[Link#2](#)**

**----- → Exhibition of 5 Young Artists from Paris, France, at the New Art Center in New York**

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After a very successful first edition, the New Art Center in New York is pleased to welcome "Five Young Artists from Paris, France", April 20th - 27th, 2010.

This project was initiated by Serge Gregorian, the passionate Curator of the New Art Center in New York, in cooperation with the innovative Jean-Jacques Braghini, Director of the Beaujon Cultural Center in Paris, an unique artistic "nursery" for young talents.

Gregorian for whom art can not save the world, but is constitutive of our humanity, shares a mission and a passion with Braghini: to promote and support contemporary art and upcoming artists.

The exhibition will feature the work of 5 emerging artists from Paris: 3 painters, 1 mixed-media artist and 1 video artist. All find their inspiration in a mixture of cultures and personal experiences. Their work is a reflection on the human Being and its condition, exploring topics such as the human body, the role of memory and a recurring presence throughout space and time.

In these pictorial, plastic or audio-visual proposals, the body is seen as a territory for artistic research. The concepts of "life" and "humanity" are distorted, but these transformations are driven by complex emotions that the artists invite you to discover.

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[Sylvie Lobato](#)

Painter



[Jean-Baptiste Perrot](#)

Visual Artist



[Mauro Bordin](#)

Painter



[Mihai Grecu](#)

Video Artist



[Christophe Faso](#)

Painter



## Sylvie Lobato

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The body is a place where we let go our feelings. Mixed media is used on canvas to bring to light a million emotions.

As time goes by, art language is purged out and rigid structure is replaced by thinnest gauze – veil on which I tend to mend a skin showing cracks and failures of life, a different story. These very light airborne textures induce a sort of breathing space in the new set called : « Apparitions » (« Visions »).



Passage (46 x 38 cm)  
Oil on canvas, 2008



Regard (73 x 60 cm)  
Oil on canvas, 2008



Apparition (50 x 40 cm) Mixed  
media on gauze and mirror 2008

Born in Paris of Spanish parents. Lives and works in Paris.

In Sylvie Lobato's paintings, the arcane shadows of a single body shelters many possible lives. The fragmentation of these faces is an opening on the infinite, a seizure on the canvas of the elusive and ever mobile nature of time. The color matter is a mise en abyme of the living matter of man, particularly in the gauzes, where atmosphere is at stake.

The vibrant hypersensitivity of the painter reaches across the impalpable surface to its surroundings and gives breath to a new life, the work itself.

Luciana Mottola- Colban

### Sylvie **LOBATO**

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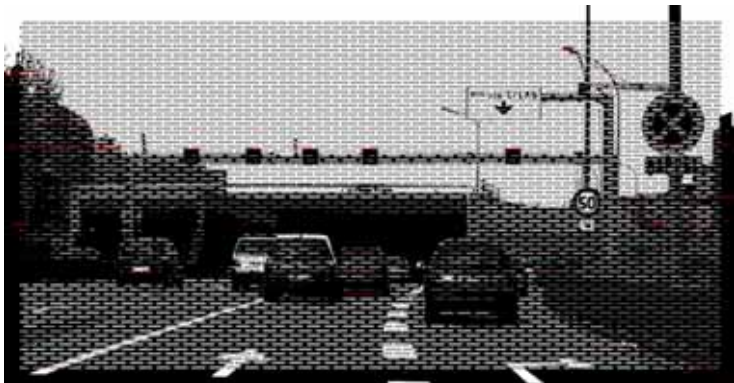


## Jean-Baptiste Perrot

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In a way, Jean-Baptiste Perrot's works reproduce the memories dynamic. They come in our mind in fragmented and moving way, in scattered, reversed, absurd order. But there is always a moment where the picture, the scene takes sense and we easily recognize it like a synthesis of the past and the present

As an answer, the use of various mediums to support the matter, build an articulated succession of pictures as rich and major images as the subject treated.



Crossroad \_IMGP4116  
blend of 4 steel plates perforated (50x100 cm)



Crossroad \_IMGP3612  
blend of 4 steel plates perforated (75x150 cm)

Born in Le Havre in 1972, Jean-Baptiste Perrot works and lives in Paris.

Each project seeks to decipher a little more the proponents of a decision.

Do we act by our own free will?

Where begins the determinism?

Are we the subject of inalienable constraints?

"Crossroad or the Free Will" project is a first step to consider free will.

Our life is full of choices, professional or personal, we are more or less decision-makers of them.

"Crossroad" project is seen as a simulation, at the intersection of a road.

But this change of direction is it fully constrained or guided?

Jean-Baptiste **PERROT**

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## Mauro Bordin

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The spectator's glance loses itself in the luminous layers and in the dense matters. Man, drowned by his own destruction, aspires beyond all abysses, to a form of hope and rebirth. In addition to his chromatic research, Mauro Bordin appears to be inexhaustible. His painting leads us to a vision of existence becoming into being. It concretizes on the canvas board a form of life that separates and regenerates itself in the same unity of time and place.



Seascape, oil on paper, 2008, (80x130 cm)



Trash, oil on paper, 2008, (80x130 cm)

I believe that the leading motive of my work is the perception of human presence in the environment. In the first series of my paintings, the bedrooms (1994-1999), I focused on the footprints left on the bed by human bodies as signs of their presence and descriptions of specific existences in a private environment. I used the mountains, the skies, and the trees (1998-2000) as symbols also used by the religions. In the folds of a wave, or the wrinkles of a mountain, I wanted to allude on the hand that has created them - for those who believe - the hand of God, whom we can consider as the first man since He created us in his own image. In the figures and the crucifixes (2001) I affronted the human body as the principal subject. I tried to give weight and volume to the body and I eliminated every reference to the external environment by immersing it into darkness. By doing so, I wanted to highlight the important difference between humans and other living creatures and how grave is the responsibility of humans as dominator of the world. In the destroyed cities (2001-2005) I presented one of the consequences of this responsibility, namely the human destruction of their own environment and what they had created in the environment. Finally, in the most recent series of paintings, No Man's Land (since 2005) and Trash (since 2007) the presence of humans is no longer evident or it appears only remotely: sometimes it can only be hypothesised.

### Mauro **BORDIN**

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## Mihai Greco

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Mihai Greco was born in Romania in 1981. After studying art and design in Romania and France, he has been pursuing his artistic research at the Fresnoy Studio of Contemporary Arts. Recurring topics such as environment, water, city life and war articulate the whole of his exploration of mysterious and subconscious beginnings. These visual and poetic trips, mix several techniques and styles and may be seen as propositions for a new dream oriented technology. His work has been shown in numerous film festivals (Locarno, Rotterdam, Festival of New Cinema in Montreal) and exhibitions ("Dans la nuit, des images" at the Grand Palais, "Labyrinth of my mind" at Le Cube, "Studio" at "Les Filles du Calvaire" Gallery, etc).



UNLITH 2007



centipede sun 2010



## Faso

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Faso paints the man and his mask, where this last one does not precede the individual that it hides but it replaces it.

These portraits are a grotesque vision of human testimony, the print is a social mark, life mark resulted from a suffering lived.

The man is not heroic, manly when he is rigged out of a red nose, the body is no more sacred, and there remains the body effect of. Sometimes spectral where a human presence prints testifies the effort of living.



UJAC 'beige' a/canvas (90x90cm)



UJAC 'wanted' a/canvas (90x90cm)



UJAC 'green' a/canvas (90x90cm)

Christophe FASOlato called FASO was born in L' Union in France.  
Lives & works in Paris.

In 2004, he actively dedicate himself to painting through which he expresses, with strength, color and depth his vision of the society. He Works and collaborates with several associations and collectives of contemporary art and also with many organizations of humanitarian aids. To day Faso has in his asset many collective and personal exhibitions.

With a strong and deep stroke. the expressionist painter Faso depicts human being's difficult realities as poverty, distress, loneliness, fear or even suffering. Looking face to face at his emaciated characters who make us know clearly their bad state, we are engaged to open our eyes and to feel for them. Faso gives us a great lesson of humanism with a style especially inherited from the Dutch expressionists of the early 20th century, like Bacon or Rembrandt.  
Estelle Démoulin

Christophe **FASO**

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