

CAMPOLI PRESTI

Press release

Christian Bonnefoi

The anteriority of the future: 2019-1978

11 September – 22 September 2019

Campoli Presti, London

Campoli Presti is pleased to present *The anteriority of the future: 2019-1978*, a presentation of works by Christian Bonnefoi, and the launch of volume 5, issue 2 of the Journal of Contemporary Painting, titled "Painting as Remodel". The new issue revisits Yve-Alain Bois' 1993 collection of essays "Painting as Model" from a contemporary perspective to examine its ongoing impact. Stemming from the longstanding collaboration with Bois, Bonnefoi has created a visual essay for the latest issue, entitled *The anteriority of the future*.

Bonnefoi's work engages in a set of operations that assume the three-dimensionality of the canvas, by rotating and displacing its orientation, as well as creating depth. The exhibition features historical works and a group of new paintings based on the artist's seminal series *Janapa* (1978). The series gives particular importance to the role of the frame as a structuring device that allows the works to become more complex in divisions and volume.

The first room, features his monochromatic 1978 triptych *Janapa* and an even earlier piece, *Machine 75* (1975), which exposes the physical apparatus needed to dismantle the unity of the surface. The work can be installed in different configurations and according to the position of its two layers of canvas. The light texture of the tarlatan was used as a reverse stencil activating a negative space of variable visibility, a mechanism he has continued to explore in the future.

Bonnefoi's recent works activate procedures present in previous series. Caught up in unending cycles of return, the artist engages in a retrospective reading of his work. The new series does not expand from a single event but rather follows an eternal series of oscillations between the past and the present. For his new *Janapa* series, Bonnefoi explores further manipulations on the colour of the sheer, open-weaved tarlatan. Through a process of pigmentation, the colour is no longer an external element of the canvas, but part of its materiality. Modifying its structure, the colouring process creates once again a series of veiled transparencies, engaging the viewer in an interplay between what is apparent and what is concealed.

Christian Bonnefoi's work is part of the permanent collections of Centre Pompidou, Paris; Musée d'art moderne de la ville de Paris; Musée régional d'art contemporain Languedoc-Roussillon; FRAC Paris; FRAC Picardie; FRAC Centre; FRAC Bretagne; Tourcoing Fine Arts Museum; Morlaix Fine Arts Museum; Orléans Fine Arts Museum; Montbéliard Fine Arts Museum; Sens Fine Arts Museum; Guangzhou Museum of Fine Arts, China. In 2008, Bonnefoi had a retrospective at Centre Pompidou, Paris with an accompanying catalogue. Past solo exhibitions include Campoli Presti, London and Paris (2017), Jean-Paul Najjar Foundation for Contemporary Art, Dubai (2016); Campoli Presti & Westreich/Wagner, New York (2016); Museum of Modern and Contemporary Art, Nice (2013); Guangzhou Museum of Fine Arts, China (2000), Rothschild Foundation, Paris (1989), Museum of Nuremberg, Germany (1981); P.S.1 Contemporary Art Centre, New York (1980).

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