

A painting of a forest stream with a wooden cart on a bridge. The scene is bathed in a cool, blue-green light, suggesting a misty or twilight atmosphere. The water flows over rocks, and the surrounding forest is dense with tall, thin trees. A wooden cart with large, spoked wheels is positioned on a simple wooden bridge that spans across the stream. The cart is partially obscured by the water and the bridge's structure. The overall mood is serene and somewhat mysterious.

Re-enchantment

Bianca Bondi

Shuyi Cao

Dorota Gawęda & Eglė Kulbokaite

Olga Grotova

Angelika Loderer

Manuel Mathieu

Wanda Mihuleac

Teresa Pağowska

Ariana Papademetropoulos

Curator: Oona Doyle

17 February—11 May 2024

Paris Pantin

Thaddaeus Ropac

London Paris Salzburg Seoul

Re-enchantment

17 February—11 May 2024

Paris Pantin

The exhibition brings together ten artists whose practices explore ways of re-enchanting the world.

The term *re-enchantment*, which is increasingly present in the cultural landscape, is opposed to the idea of disenchantment. In the aftermath of the First World War, the sociologist Max Weber described this phenomenon as the result of a process of 'rationalisation' inherent to modernity, by which reality becomes objectifiable. While *enchantment* means falling under the spell of magical influences, the word *reenchantment* implies an act of reparation of the world through wonder, and suggests a new ethic that seeks to reconnect with a sense of mystery. The exhibition responds to a vision of reality that is often felt as demystified and damaged by the ecological crisis and hyper-rationalisation.

Through dream-space, inversions of the hierarchy between landscape and figure, and even transgenerational research that reveals the history of invisibilised women, the artists on view seem to blur the divisions between the imaginary and reality, past and present, the human and the non-human.

This softening of boundaries is expressed through representation – in the paintings of Ariana Papademetropoulos, Teresa Pağowska and Manuel Mathieu, human figures and attributes merge with the animal, plant and mineral realms – but also through the very processes of making. Some of the artists collaborate with living matter and time through trailblazing experimentations. Angelika Loderer introduces aerial mycelium that consumes photographic images and creates abstract shapes. Shuyi Cao juxtaposes myriads of materials, from shells to bioplastics and glass that metamorphose into imaginary beings. In her paintings, Olga Grotova includes earth and the imprint of plants associated with the memory of women forgotten by Soviet history. Bianca Bondi presents an installation of sand, salt and glass that crystallises for the duration of the exhibition. The artist duo Dorota Gawęda & Eglė Kulbokaitė has conceived a mirage installation, fusing folklore and AI. With her poems, Wanda Mihuleac sculpts shadows, water, earth, reflection and fire – words that are scattered throughout the exhibition, linking the artists together.

By suggesting resonances between materials, shapes and colours, and by interacting with the gallery's natural light, this exhibition attempts to capture a process of enchantment and encourage inter-connectivity.

Thaddaeus Ropac

London Paris Salzburg Seoul

Ariana Papademetropoulos

About the artist



Ariana Papademetropoulos's (b. 1990, Los Angeles, USA – lives in Los Angeles) paints domestic settings rendered in black and white, where nature and colour erupt – waterfalls burst into modernist interiors. Her screen-coloured paintings capture both the reality of the virtual – we are constantly present in two spaces at once – and the way in which fiction and illusion are superimposed onto reality, particularly in her native California. Her paintings quench the desire for a world where human figures merge with the properties of the non-human, where women are made of water, where flowers shed tears.

Ariana Papademetropoulos often depicts imaginary beings found in different cultures, such as unicorns and mermaids. These cultural constellations allow her to delve into the ideas of the collective unconscious as developed by Carl Jung.

Papademetropoulos studied at CalArts and the Universität der Künste, Berlin. She has exhibited at Jeffrey Deitch, Los Angeles (2021); Vito Schnabel, New York (2020, 2022); Gagosian, New York (2020); The Breeder, Athens (2018, 2019); Manifesta, Marseille (2020); Soft Opening, London (2018). She also curated the exhibition *The Emerald Tablet* at Jeffrey Deitch (2021). In 2023, she presented a film at the Musée du Louvre. She is currently preparing projects with the Villa Medici, Rome and the Palazzo Strozzi, Florence.



Ariana Papademetropoulos
Invitation, 2024
Oil on canvas
233.7 x 200.7 cm (92 x 79 in)
(ARP 1000)

Teresa Pągowska

About the artist



Teresa Pągowska (1926–2007, Warsaw, Poland) is a key figure in the development of post-war Polish art. She was trained by the Polish Colourists and later became associated with the New Figuration movement. She is known for integrating the material of the canvas into her compositions, which allows her to invert the hierarchy between the figure and its environment – the figure is represented by negative space, while the background is colourfully painted. In some works, the raw canvas refers to the texture of sand.

For the artist, ‘each painting depicts an experience and materialises a dream’. Her liberty in her hybrids of animals, human figures and dancing shadows seems to defy an imposed patriarchal reality; it is the full expression of a felt reality. The expression of the figure seems to spring from the experience and sensitivity of a living body in this world and its surroundings, and a female self, rather than the objectification of a body or the representation of a figure for its social role.

Pągowska’s exhibitions include the First Paris Biennial at the Musée d’Art Moderne de la Ville de Paris (1959); MoMA, New York (1961); Palazzo Strozzi, Florence (1963); National Museum of Women in the Arts, Washington D.C. (1991); Muzeum Susch (2019); and a retrospective at Spectra Art Space, Warsaw (2022).



Teresa Pałowska
Sama, z cyklu *Figury magiczne* (*Alone*,
from the series: *Magic Figures*), 1977/1978,
reworked in the 1990s

Acrylic, tempera, oil on canvas
145 x 135 cm (57.09 x 51.15 in)

(TP 1006)





Teresa Pałowska
Zimowy ogród (Winter Garden), 2002–2003
Acrylic, tempera on canvas
145 x 130 cm (57.09 x 51.18 in)
(TP 1002)

Olga Grotova

About the artist



Olga Grotova (b. 1986, Chelyabinsk, Russia – lives in London and Paris) uses superimposed images, natural pigments, plants and earth from sites associated with the little-known and traumatic histories of the Soviet era. One of these sites is the collective garden of the camp for ‘Wives of Traitors to the Motherland’ in Kazakhstan, where her great-grandmother and grandmother were condemned to forced agricultural labour, like millions of other women.

She begins her works in the darkroom, where she captures the presence of plants as well as her own body using emulsions. For her new series, she also took her mother’s imprints. The images are then screen-printed and overlaid with earth and pigments extracted from minerals and botanical sources. The strata and traces reflect the way in which the soil archives everything it encounters, without hierarchy, thus disrupting the way in which patriarchal narratives are formed. The artist notes, ‘By interweaving my family history with socio-political themes, these works are a proposal for a ‘feminist monument’: unfixed and ephemeral.’

She has exhibited her work at Studio Voltaire, London (2023); the Kadist Foundation, Paris (2023); and the Garage Museum, Moscow (2021). She was awarded the Prix d’Arles (Prix Découverte Louis Roederer) (2022) and will be included in a forthcoming group exhibition at the MEP, Paris (2024).





Olga Grotova

Arches and Vessels, 2021

Hematite, malachite, pigments on linen

150 x 110 cm (59.06 x 43.31 in)

(OG 1006)



Olga Grotova

Rana (Wound), 2023

Urals soil, photogram, pigments, hair, on linen

150 x 110 cm (59.06 x 43.31 in)

(OG 1007)

Shuyi Cao

About the artist



Shuyi Cao (b. 1990, Guangzhou, China – lives in New York) juxtaposes shells, fish scales, fake nails, driftwood and materials ‘that are out of place’, which are notably gleaned from the shoreline of the Brooklyn Dead Horse Bay, a former dumping ground for dead animals and rubbish. The stones come from Mount Kunlun, the home of deities in Chinese mythology. Her assemblages are inspired by natural patterns of growth: coral reefs, barnacles and mineral formations evolve without hierarchy between the natural and the artificial, reflecting the disturbed order of matter in the contemporary world. They house the spirits of displaced matter and diasporic memory. For the artist: ‘It’s a way of finding a sense of belonging in the places to which I have emigrated, and of creating wonder in a demystified and damaged landscape.’

Egg-Born, Moisture-Born, With Scales, Without Scales are inspired by the categorisations in the *Bencao Gangmu*, an ancient Chinese encyclopaedia, and refer to the ways in which life originates according to Buddhist teachings: from an egg, a womb, moisture or ‘spontaneous generation’.

Cao holds an MFA from the Parsons School of Art, New York. She teaches at the Pratt Institute and Parsons. Her work has been exhibited at the Hive Center for Contemporary Art, Shanghai (2023); Hyundai Motorstudio, Beijing (2023); Today Art Museum, Beijing; and MASS MoCA, USA. In 2024, she will take part in the sculpture Biennale of Montréal.



Shuyi Cao

Every name carries a deity (nightly salt) 2023

Quartz, rocks, minerals, barks, dried roots,
seashell fragments, clams, mussels, glass, plastics,
bioplastics, resin, metal

56 x 40 x 70 cm (22.05 x 15.75 x 27.56 in)

(SHC 1000)



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56 x 40 x 70 cm (22.05 x 15.75 x 27.56 in)

(SHC 1000)



Shuyi Cao, *Re-enchantment*, installation view,
Thaddaeus Ropac Pantin, 2024. Photo: Charles Duprat



Shuyi Cao

Priscilla II, 2023

Hand-blown borosilicate glass

15 x 14 x 10 cm (5.91 x 5.51 x 3.94 in)

(SHC 1008)

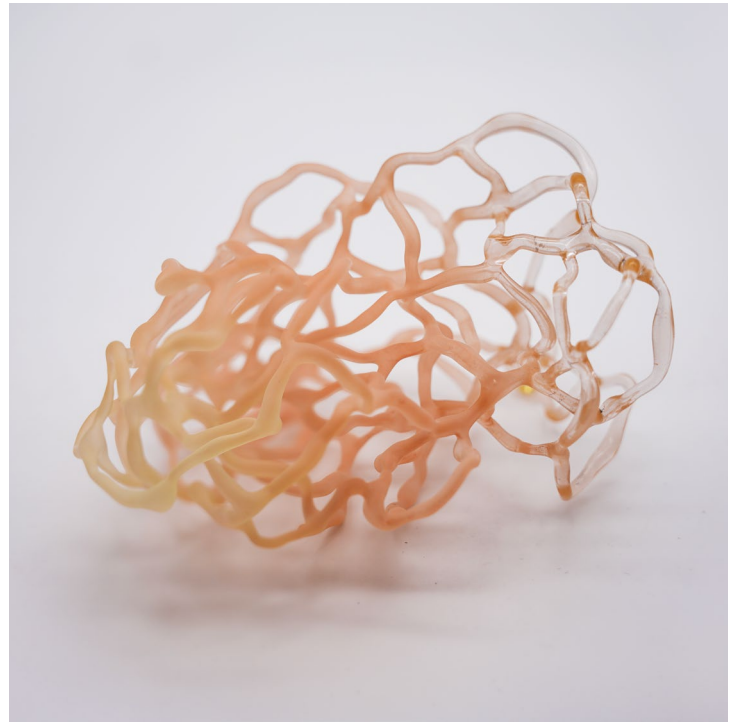
Shuyi Cao

Priscilla I, 2023

Hand-blown borosilicate glass

18 x 13 x 10 cm (7.09 x 5.12 x 3.94 in)

(SHC 1007)



Shuyi Cao

Priscilla I, 2023

Hand-blown borosilicate glass

18 x 13 x 10 cm (7.09 x 5.12 x 3.94 in)

(SHC 1007)

Shuyi Cao

Priscilla II, 2023

Hand-blown borosilicate glass

15 x 14 x 10 cm (5.91 x 5.51 x 3.94 in)

(SHC 1008)

Angelika Loderer

About the artist



Angelika Loderer (b. 1984, Feldbach, Austria – lives in Vienna) is fascinated by fungi, which have a vast underground network that enables plants to communicate with each other, known as the ‘Wood Wide Web’. She adds mycelium collected from mushrooms in Austrian marshes to photographs contained in plexiglas frames, transforming them into terrariums. Over weeks and months, the mycelium grows, modifying the photographs and creating abstract shapes and patterns. The image is in perpetual transformation. The exhibition presents three different stages in the process of transforming images. In her work, she includes images of both selected moments of her daily life and endangered species.

Angelika Loderer has developed a body of work that incorporates contingency as a formative condition. Her work employs materials, processes and mechanisms of presentation that constantly play with and expose the internal balancing act of the object in relation to an equally contingent viewer.

Her work has recently been exhibited at the New Museum in New York (2021); Grazer Kunstverein (2018); and the Secession, Vienna (2017). She will open a solo exhibition at the Belvedere, Vienna, in March 2024.



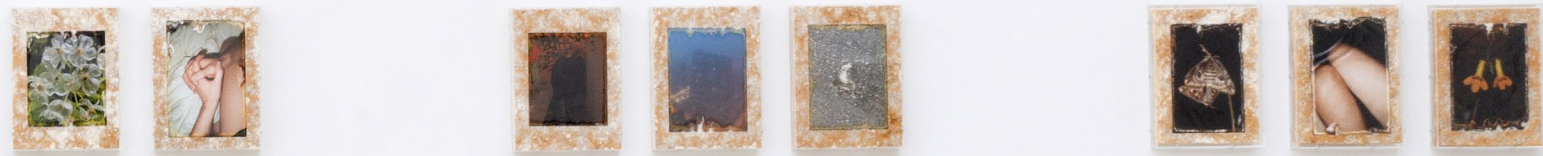
Angelika Loderer

Exposure (7), 2024

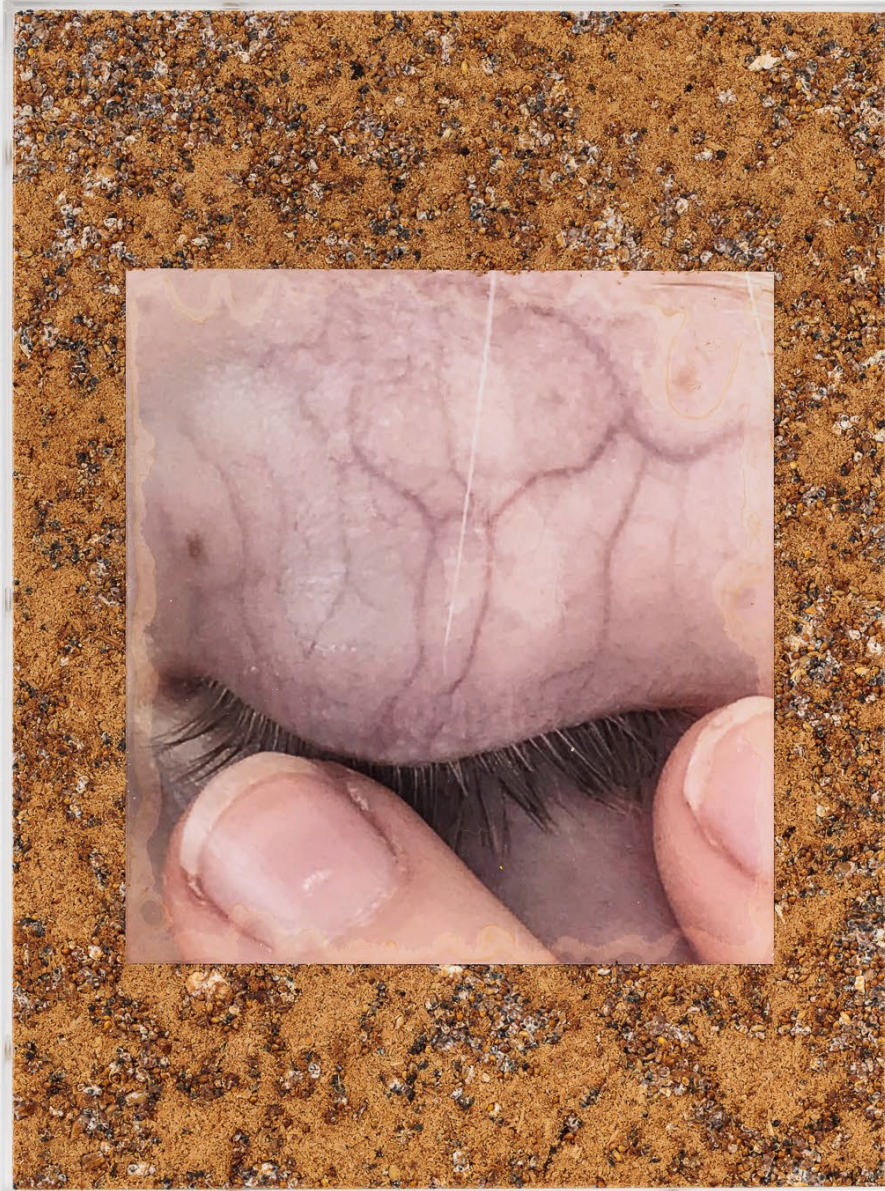
Plexiglass and c-print, wood,
mushroom mycelium

28 x 37 x 4 cm (11.02 x 14.57 x 1.57 in)

(ALO 1006)



Angelika Loderer, *Re-enchantment*, installation view,
Thaddaeus Ropac Pantin, 2024. Photo: Charles Duprat



Angelika Loderer

Exposure (5), 2024

Plexiglass and c-print, wood,
mushroom mycelium

28 x 37 x 4 cm (11.02 x 14.57 x 1.57 in)

(ALO 1004)

Dorota Gawęda & Eglė Kulbokaitė

About the artist



Dorota Gawęda (b. 1986, Lublin, Poland – lives in Basel) and Eglė Kulbokaitė (b. 1987, Kaunas, Lithuania – lives in Basel) work with installation, performance, video and painting, drawing in particular on feminist theory and Eastern European mythology.

Enclosure is made up of images from their performance *-lalia* (2021), which is inspired by Południca, a Slavic mythological figure who haunts field workers and personifies our contemporary socio-ecological anxieties. The images are reworked using an open source GAN algorithm, so that the original scene is altered and new elements appear. The telephone held by the performer is transformed into orchids, sunflowers or laboratory tubes. In addition to this metamorphic imagery produced with AI, the screens which are superimposed in the exhibition space create a ‘hallucinatory’ effect, whereby the space is distorted and the boundaries between the different objects dissolve. They are also presenting the olfactory work *The Large Piece of Turf 02:60*, which diffuses a fragrance known as ‘petrichor’, the smell that emanates from rain falling on dry earth.

Their work has been exhibited at the Centre Pompidou (2023); Shedhalle, Zurich (2022); Kunstraum Niederoesterreich, Vienna (2022); Kunstverein, Hamburg (2021); Swiss Institute, New York (2020); Julia Stoschek Collection, Düsseldorf (2020); Kunsthalle, Freiburg (2020); and Lafayette Anticipations, Paris (2019).



Dorota Gawęda & Eglė Kulbokaitė

Enclosure (Haunting) I, 2024

Aluminium, wood,
digital print on chiffon

240 x 120 x 3.5 cm

(94.49 x 47.24 x 1.38 in)

(GAK 1013)

Enclosure (Haunting) II, 2024

Aluminium, wood,
digital print on chiffon

240 x 120 x 3.5 cm

(94.49 x 47.24 x 1.38 in)

(GAK 1014)



Dorota Gawęda & Eglė Kulbokaitė

Enclosure (Haunting Seasons) III,
2023

Aluminium, wood,
digital print on chiffon
280 x 120 x 3.5 cm
(110.24 x 47.24 x 1.38 in)
(GAK 1017)

Enclosure (Haunting Seasons) I,
2023

Aluminium, wood,
digital print on chiffon
240 x 120 x 3.5 cm
(94.49 x 47.24 x 1.38 in)
(GAK 1015)

Enclosure (Haunting Seasons) II,
2023

Aluminium, wood,
digital print on chiffon
240 x 120 x 3.5 cm
(94.49 x 47.24 x 1.38 in)
(GAK 1016)



Dorota Gawęda & Eglė Kulbokaitė, *Re-enchantment*, installation view,
Thaddaeus Ropac Pantin, 2024. Photo: Charles Duprat



Dorota Gawęda & Eglė Kulbokaite
The Large Piece Of Turf 02:60, 2020
Industrial aroma diffuser mechanism,
programmed at 02:60 interval, stainless steel,
synthetic petrichor fragrance (produced
in collaboration with International
Flavors And Fragrances Inc.)
27 x 25 x 12 cm (10.63 x 9.84 x 4.72 in)
(GAK 1008)

Manuel Mathieu

About the artist



Manuel Mathieu (b. 1986 in Port-au-Prince, Haiti – lives in Montreal) orchestrates colours and textures, notably by dissolving and changing the perspective from which he approaches the canvas, until an image appears like a breakthrough. Using free, emotionally-charged gestures, he conjures up shapes. His works reveal tears, wounds and tormented faces that allude to the horrors of the Duvalier dictatorship in Haiti (1957–1986), under which tens of thousands of Haitians were tortured and murdered, while also communicating a vitality that pulsates on the surface of the canvas, suggesting the possibility of renewal. For Manuel Mathieu, ‘art is a pure manifestation of our spirituality’. His interest in the spiritual power of art is partly influenced by the Haitian Saint-Soleil school (founded in 1973), a painting movement strongly influenced by the voodoo religion, which sees the act of painting as a means of making contact with the spirits.

He has exhibited at K11 Shenyang (2023); Musée des beaux-arts, Montréal (2020); and Pérez Art Museum, Miami (2019). His next solo exhibitions will be at De la Warr Pavilion, UK (2024); MOCA, North Miami (2024); and Max Ernst Museum, Brühl (2025).





Manuel Mathieu

A quest for surrealism, 2024

Acrylic, chalk, charcoal, tape

Diptyque

Above panel 91.44 x 76.2 cm (36 x 30 in)

Lower panel 76.2 x 76.2 cm (30 x 30 in)

(MAN 1000)



Manuel Mathieu, *Re-enchantment*, installation view, installation view,
Thaddaeus Ropac Pantin, 2024. Photo: Charles Duprat



Manuel Mathieu

Les Désenchantés, 2024

Acrylic, ink, dust, charcoal, chalk,
tape, oil sticks, paper and cloth

228.6 x 279.4 cm (90 x 110 in)

(MAN 1002)

Wanda Mihuleac

About the artist



In the tautological poems she composed in the 1970s, conceptual artist Wanda Mihuleac (b. 1946 in Bucharest, Romania – lives in Paris) writes words with the materials that constitutes them: *shadow* is written with shadow, *fire* with fire, *reflection* with mirrors, *earth* with earth. Her conceptual practice is not purely mental. By including the substance of the words she describes, she summons the elements and integrates the reality and materiality of the world.

Wanda Mihuleac made environmental sculptures in the 1960s and 1970s, as well as experimental films, performances, installations and artist's books, with a particular interest in philosophy and poetry. Her work has led her to collaborate with major philosophers such as Jacques Derrida and Hélène Cixous. She feels close to the idea of contextual art, defined by art historian Paul Ardenne as art that acts at the heart of a concrete universe, 'in a situation of intervention, of participation'.

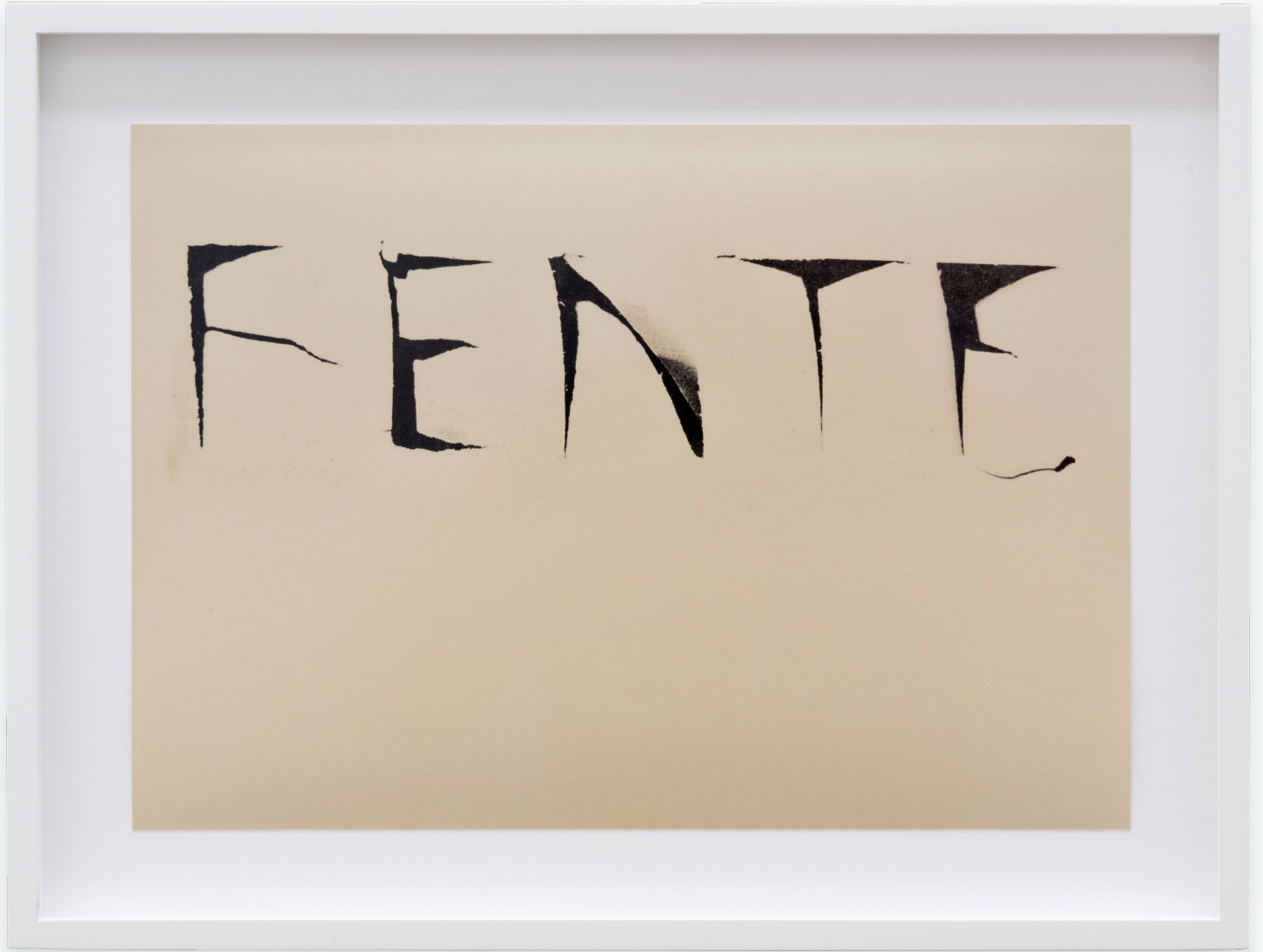
Mihuleac's work is part of the Centre Pompidou collection, where she was exhibited in 1989. She took part in the Biennales in Venice (1972), Paris (1982) and São Paulo (1987). She has had numerous solo exhibitions, notably at the National Museum of Contemporary Art, Bucharest (2018). She is currently preparing a monograph on her work.



Wanda Mihuleac
Ombre, 1976-1978
Photography
29.3 x 39.2 cm (11.54 x 15.43 in)
(WAM 1000)



Wanda Mihuleac, *Re-enchantment*, installation view,
Thaddaeus Ropac Pantin, 2024. Photo: Charles Duprat



Wanda Mihuleac
Fente, 1976-1978

Photography

29.3 x 40.8 cm (11.54 x 16.3 in)

(WAM 1001)

Bianca Biondi

About the artist



Bianca Bondi (b. 1986, Johannesburg, South Africa – lives in Paris) has studied the history of spells. These magical practices often took the form of whispers that were said to travel faster thanks to the wind, while also being amplified by the force of this element.

The artist has created a desert-like dreamscape. Nestling in the sand dunes, metal bowls pour out mineral matter and produce tentacular shapes. These pools of water evoke scrying, an ancient divination ritual. By contemplating a reflective surface, visions can be revealed to us, enabling us to connect with an invisible world and activate extra-sensory perceptions. Suspended from the ceiling, sculptures catch the light and make it dance across the room, casting spells through a 'wind' that we could imagine. The artist says: 'There is no desert wind blowing in the gallery, no plants actually growing, but we can imagine the scene and find ourselves confronted with fiction. And that scene will transport us to a fictional realm that gives us the tools to better cope with the reality in which we live.'



Bianca Bondi

Incantare, 2024

Site-specific installation including
4 tons of sand, 5 corten steel bowls, salt water,
salt, salix branches (Installation protocol)

Variable dimensions

(BIB 1003)



Bianca Bondi
Incantare, 2024

Brass, repurposed chandelier parts and found fragments - Roman and Greek empire antique glass shards, twigs, beads, various animal bones, bronze fragments, amethyst, aquamarine and other precious stones, rocks, preserved flowers and leaves, desert roots, alun potassium crystals, a miniature divining rod

304 x 190 x 70 cm (119.69 x 74.8 x 27.56 in)

(BIB 1000)

Current & upcoming exhibitions

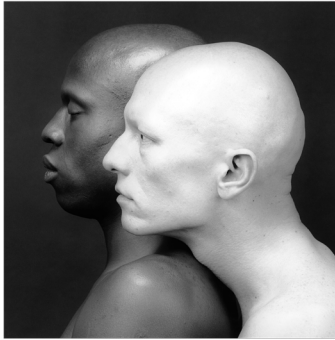


Ely House, London

Erwin Wurm

Surrogates

15 February—13 April 2024



Paris Marais

Robert Mapplethorpe

curated by Edward Enninful

2 March—6 April 2024



Richard Deacon

New Works

13 January—6 April 2024



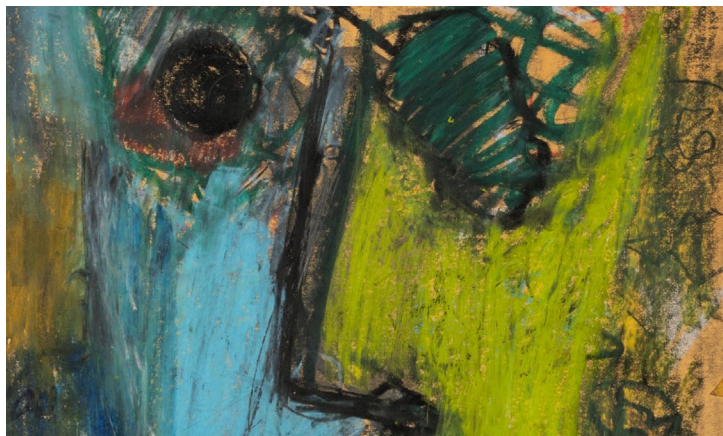
Paris Pantin

Re-enchantment

Group show

17 February—11 May 2024

Current & upcoming exhibitions

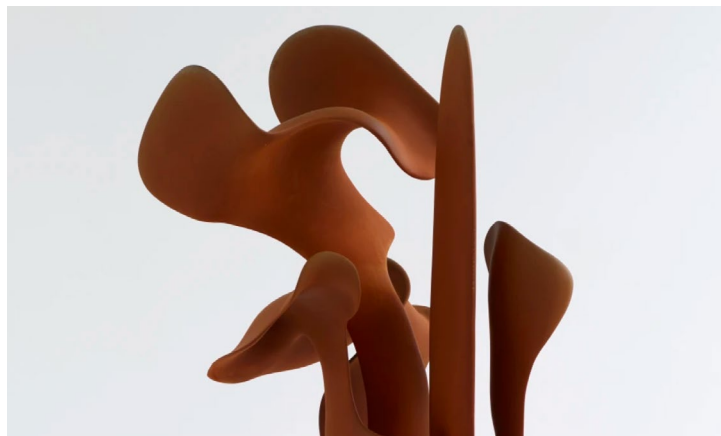


Salzburg Villa Kast

Amos Gitai

War Requiem

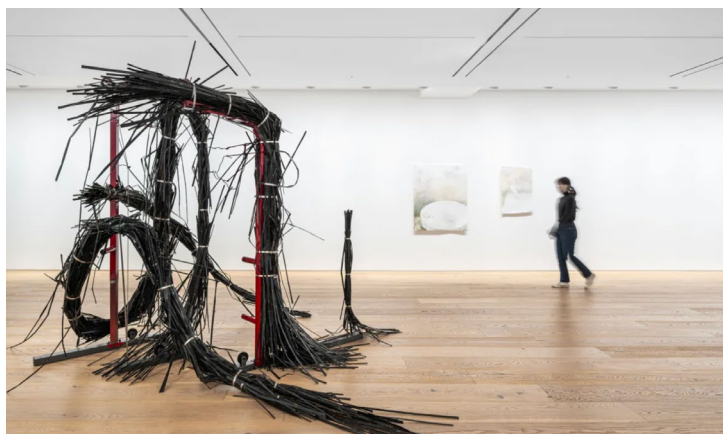
21 March—11 May 2024



Tony Cragg

New Sculptures

21 March—11 May 2024



Seoul Fort Hill

Gilbert & George

NEW NORMAL

URETHRA EXHIBITION

20 March—18 May 2024