

Galerie Sébastien Bertrand

JOE ANDOE - *The Catskills*

We are happy to present Joe Andoe's (1955, Tulsa) new show at the gallery.

"It takes a distance of a 100 miles and a time of 2.5 hours drive to be on the right road to that something that explains nothing.

Where in its silence no misunderstandings happen, nor in its stillness the unalterable will be altered.

That something resides at a height of 3500 ft above sea level north of NYC, and a speed of 60 miles per hour is needed to initiate a ceremony of separating oneself from all what halts or hastens the existence.

Once you are at the Catskills, you will hear the murmuring of the colors blue, white and green.

You will see what words look like.

It doesn't matter what season it is or what the temperature is. That something is eternally there.

This blissful way of being can not be maintained, but only remembered when one looks at what Joe Andoe has witnessed and documented in his Catskills paintings".

- Bertha

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HANNAH ROWAN - *Chrysalis*

We are pleased to announce Hannah Rowan's (1990, Brighton) *Chrysalis* show at the gallery.

The *Chrysalis*, a crystal dissolving into liquid, a being suspended between two forms, neither one nor the other, catalysed transformation.

Water, continually returning and becoming, dispersing, collecting, channelling, moving from intimate rain-drops to vast oceans, holding ancient frozen knowledge, melting into tides of erosion and rebirth.

Glass vessels suspended from the gallery ceiling cocoon melting ice. Inspired by porous aquatic creatures, glacial ice and the notion of the butterfly chrysalis as a moment of material transformation and becoming. Exploring the inverse properties of molten glass that cools to form an amorphous solid and ice that melts to form a liquid, these vessels embody flowing states of matter. As the ice melts, beads of condensation form on the surface of the glass and fall into a copper puddle; water saturates salt crystals and congeals, evaporates and begins the cycle anew.

Hannah Rowan's sculptures evoke fragility, transience, transformation and loss in relation to bodies of water and wider ecological and geological systems. Using materials that trace the passing of time to transmute into other forms, blurring boundaries between phases of matter, the sculptures will evolve throughout the exhibition, merging the tangibility of sculpture with the ephemerality of melting ice.

These sculptures emerge from Rowan's time documenting melting glaciers in the Arctic and continue her exploration of working with materials that embody flowing states; melting ice, molten glass, crystallising salt and oxidising copper. The traces of water are present in the evolving and shifting materials used, allowing for the vibrancy of their matter to animate the passing of time across their surface.