Pascal Haudressy, as with all great artists, is a keen and curious observer of the times in which he lives. His passion for everything material, immaterial and everything in-between translates into intricate and thought-provoking works of art.

His creations are a direct result of the times. To quote Haudressy: “the era we live in has reached an unprecedented tipping point, where the acceleration of technology and its consequences are directly impacting our limits”. Through his artworks he investigates these mechanisms, these systems or forces driving us toward a breaking point.

For the first time in Dubai, we have decided to present an artist that marks a clear break from what has been shown before. We have shed our comfort cloak and have ditched traditional medium to exhibit artworks on the verge of what I like to coin as a ‘technological philosophy’. We too, as a gallery, need to reflect that the times are changing.

Portraits from the ‘Reminders’ series offer an accurate reflection of our society. Haudressy, through the use of new technologies, has profoundly reworked something as mundane as a pen on paper creation. Something as simple as a sketch becomes a living object, trapped between mortality and immortality. ‘Narcisse’ in particular is deeply representative of our era, where our obsessions with self image, (especially through the use of digital media), is pushing us towards a point of no return.

A brain, heart and lung from the simply titled ‘Organs’ series, endlessly recreate the vital activities of the body and question the notion of ‘self’. In a perpetually repetitive process, drawing no longer produces a frozen representation but forms a state of flux; a kind of meditative geometry that leads to a true figurative representation.

‘The Frog and the Bird’ and ‘Crow’ from the ‘Shadow Screens’ series will undoubtedly spur some profound reactions from the viewers. The screen is a veil, which covers things; it’s also the surface on which shadows or images appear. Recent works from the artist gravitate around several ideas, among them: everything is or can become a screen and shadows create a link between materiality and immateriality. Hence paintings, sculptures and videos correlate and converge into spectacular artworks.

We proudly invite you to discover Pascal Haudressy’s intricate and idiosyncratic universe, here in Dubai for the first time, and to become an integral part of the ongoing conversation.
In the early stages of his career, Pascal Haudressy works on a sculpture piece entitled ‘May Be God’ – a dark, mute, mineral object, a meteorite whose unformed surface allows the ghost of a motif or organised pattern to emerge in certain places. Seemingly inert, forever sealed, it encapsulates the memory of an interminable astral journey. According to recent scientific theory, this was the catalyst for the process that resulted in the appearance of life on earth.

For Haudressy, it is above all a metaphor for that disruptive element inherent to all systems, be they organic, psychological or symbolic. A marker that signals and allows for the appearance of new characteristics or possibilities.

In a completely different register, ‘Shark’ tackles the question of forms of life from the perspective of the animal figure. The piece is comprised of a shark made of translucent resin and a video projection system, as though the fixed sculpture were casting its undulating shadow on the wall. Caricatured by the big screen, made sacred or attributed with miraculous hypothetical virtues according to certain cultures, popular representations of the shark obviously say a lot more about us than the animal itself. The artist decants these fallacious representations, exploring the deeper levels of the psyche where our atavistic fears related to animalistic lie.

This duo of works, each constituting a kind of link between nature and technology, distant past and present, and science and myth, form the basis for the work presented here.
THE ORIGIN OF HIS WORK: 
A WORK ON ORIGINS

The city of Samarkand and Uzbek art serve as a kind of landmark, roots, a spiritual heritage the artist has openly laid claim to. The forms and plastic language developed in this part of the world, where the gap between east and west, but also between orthodox religion, Christianity, Islam and Buddhism, and between the Arab, Cyrillic, Latin and Turkish alphabets are bridged, which were instrumental in shaping his early aesthetic background as well as his research today.

The memory of a blue silk bedspread and of an Uzbek tapestry which decorate a child’s room. Delights to the eye: the child often allows himself to be drawn in by the play of the fabric, light and shimmer.

In Samarkand, our perspective blurs and deepens upon beholding the intricate architecture and its innumerable ornaments. Everything is of a vibrant fixity; interstices creates and destroys elusive motifs. Everywhere – on the ground, the walls, the surfaces of the cupolas – one finds a silent, abstract art that hums with words and gives rise to piercing visions. Mosaics prefigure our pixelated images. Here the fabrics with their moiré sheen and rugs with their overlapping motifs draw our eyes in, capturing and animating it with kaleidoscopic movement.

We are in the heart of an abstract, mathematical and spiritual universe founded on rhythm and repetition, where the eye is no longer a departure point from which images are governed, but a melting pot in which they form and dissolve.
ORGANS

A hypnotic or meditative geometry – that’s how Pascal Haudressy describes what lies at
the source of the first series of works presented here. Simply entitled ‘Organs’, the work
is comprised of a series of video loops where each organ – heart, brain and lungs – is
represented alone using a specific colour – red, blue or green – on a black background. The
works can also be combined into diptychs and triptychs. From a formal perspective, they
are reminiscent of medical imagery, but the similarity stops there. With these ‘drawings’,
it is more a question of process, cycle and rhythm than of anatomical accuracy. Visual
enlightenment: the eye is cradled by the double movement of the organ itself (the diastole/
systole of the heart, inhale/exhale of the lungs or neuronal activity) and that of the constant
reproduction of the drawings themselves.

To produce this new pictorial material, at once chaotic and ordered, Haudressy throws off
his computer by introducing glitches (electronic failures) and bugs that then bring about
uncontrolled changes to the image. Alterations, transformations, deformations: the computer
must constantly recalculate the coordinates of each point or pixel. In a perpetually repetitive
process, the drawing no longer produces a frozen pattern but forms a flux.

This work is somewhat reminiscent of Julie Mehretu’s dynamic and fractal approach to
drawing, of Jorinde Voigt’s graphs or Giacometti’s additive method, which captured the
figure through a series of overlapping lines and vectors.
Another series entitled ‘Tableaux’, inspired by a group of paintings that are emblematic of the history of eastern and western painting: Caravaggio’s ‘Saint Francis in meditation’ and ‘Narcissus’ (whose authorship is still open to debate), Velázquez’s portrait of ‘Pope Innocent X’, . . . The choice of figures was clearly no accident: that of Narcissus symbolises the circularity of the gaze, Saint Francis recalls its horizons and disappearance, while the Pope infers its coercion through the staging of power.

In each case, the figure is at rest, animated by only the imperceptible movement of modelled breathing movements previously recorded on live models using sensory captors. Movement has, in the most literal sense of the term, been breathed into the images.

With his four-screen polyptych dedicated to the study of the expression of human passions, Haudressy takes up again a tradition dating back to Le Brun (in painting) or to Messerschmidt (in sculpture). The rendering of human expressiveness in the history of art was then confined to a few expressions (anger, surprise, worry...). And for the purpose of expressiveness or eloquence, only one dominant emotion was depicted. By introducing the sensation of imperceptible motions in the features, Haudressy aims at nuancing things, at expressing ambivalent feelings: joy tinged with anxiety, anger blended with irony... The idea of reconciling opposites or of complementarity underlies this work. There is also the exhilarating feeling of being able to switch imperceptibly from one feeling to another, from one medium to another or to merge practices together. It is the case with ‘The Crow’ and ‘The Bird and the Frog’, two works intimately marrying painting, sculpture and video. A spectacle of shadow and light is being performed. The prevailing feeling here is the contemplation of nature, a nature real and dreamy, still and subtly animated at once, just like a stretching moment, an endless cycle.
SCULPTURES

For Haudressy, sculpture is the indivisible counterpart of his experience when it comes to the virtual and immaterial. There is the body of works in which the artist uses his own body to create figures ‘in tension’ and, at the opposite extreme, a series of marble pieces displaying structures ‘in balance’.

The first series of works uses a quasi-choreographic approach, a blind method whereby Haudressy discovers and experiments with different poses to create ‘arcs of tension’. The entire face is to the point of erasure, as though sucked away by an abysmal force. Effort or suffering, all that is left is a tripod body – a curious figure in a curious pose.

The other body of works presented here follows a different approach. They are arborescent structures, networks of Carrare marble spheres – all touching one another – spreading out into space. These weightless spheres are just as much fragments of the DNA molecule as celestial bodies. We do not know exactly what holds these planetoids together; we simply feel the force that attracts and unites them.

From the endless game of particles are all aggregates, forms and images born. It is matter – thought, plasticity – a mirror where the minute and the immense, the atom and the cosmos are reflected, like in the art and the architecture of Samarkand.
Several crows perch amidst outstretched tree branches. They are framed by a sky filled with clouds – one that appears to be pregnant with an upcoming storm. Still bits of blue struggle to appear – the sun wants to shine but is cast out by the luminous white clouds. The birds stand alert as if trapped in time. They are waiting for something – the storm perhaps or maybe a change in weather?

Through his work Paris-based artist Pascal Haudressy addresses the state of our times. Working in a mixture of painting, photography, video and sculpture, Haudressy showcases how the world, mankind rather, is going through a period of intense transformation. “With the digitalisation of our world everything is changing,” he says from Paris. “The ancient systems that we have been following for 2,000 years are being broken and we are moving into a new system. But we don’t know yet what this will be. The 21st century needs to be a time of reconciliation. How will we reconcile man with technology, man with spirituality and man with nature? Who will guide us how to live tomorrow?”

These are important questions to ask during a time when we are increasingly living through our cellphones. With just a few taps we have access to the world. “It’s just an object,” the artist tells me nonchalantly, referring to our cellphones. “It is both material and immaterial because through it you have access to the world.” Moreover, these phones – principally our current obsession with social media – have made us fixated on our self-image. Haudressy’s portraits from his ‘Reminders’ series offer an eerie depiction our of society. Through new technology the artist has created works such as ‘Narcisse’ to explore our obsession with the perfect image. The title says it all. On a similar note, what appears to be fluorescent computer animated gem-like abstractions set against a stark black background are none other than renderings of organs – a brain, heart and lung from the artist’s ‘Organs’ series. The works are highly geometric in portrayal, a facet that harkens back to the artist’s Central Asian origins – back to his homeland of Uzbekistan. “My work moves between a geometrical and a figurative approach – the cultural influences that inspired me moving from the occident to the orient,” he explains. “Maybe the figurative is more logical and concretely associated with the occidental or Europe and vice versa.”

As if we weren’t enough in awe of Haudressy’s startling and multifaceted oeuvre, on display in this exhibition is also a shark. “The sculpture of the shark is supposed to symbolise tangible reality,” he says. The artwork, made in a mixture of sculpture and video, portrays the distance between reality and fantasy. It is representative of mankind’s primal fear: death. “The shark is the only animal that brings us back to our primitive fear of our own mortality.” Haudressy’s mixed media work highlights exactly the animal that scares us the most.

Fantastical in vision, approach and depiction, Haudressy’s multimedia artworks remind us of the world change currently taking place. They oscillate, like our times, between the states of chaos and stability. What will come next? Maybe one of his artworks will endow us with some foresight.
Your really began your career as an artist in 2006, after having spent 12 years as a cultural projects manager for UNESCO, where you worked on a number of projects involving internationally renowned artists. How did you make the transition?

I started working at UNESCO in 1995 and was working on a project about tolerance (which involved artists like Robert Rauschenberg). I’d never had the feeling that I departed from the theme of art, even when I was doing research parallel to it. Nonetheless this passionate, enriching work admittedly became more and more time-consuming, and I was having a harder and harder time getting things done. Leaving UNESCO in 2006 finally opened a space that allowed me to dedicate myself to it full-time.

Didn’t those early years just turn out to be your own personal laboratory for reflection on the changing world with the scientists and intellectuals you met while working there?

It was undoubtedly one of the most enriching experiences of my life. I was lucky enough to meet important people from the art world, the world of politics and the world of science, like Ilya Prigogine (Nobel Prize in Chemistry), especially during forecasting meetings. It wasn’t so much a reflection on the future as an analysis and appraisal of current human systems.

So what was your first piece?

Codes, Fruits & Parasites – a piece I’ve come back to again recently. It’s a trinity that can be applied to all systems – biological, mental and mechanical – and that punctuates my work.

What form is it in?

Using natural elements – branches and fruits – I worked on the notion of coding and mutations using a visual device that combines fruits, parasites and branch totems. The branches are engraved with layers of motifs, like certain minarets in Central Asia. Three types of motifs are used to create the links between the micro-world and the macro-world – those belonging to the codes of the microcosm (cells, atoms and particles), those belonging to the macrocosm (stars and stellar waves) and finally those that come from purely geometrical mathematics, in which I perceive a spiritual and metaphysical dimension. For me, there are strong links between oriental art – especially the ornamental motifs of religious architecture – and the discoveries and representations of the digital in biology and cosmology. Through the mathematics of motif, I attempt to depict a code...
It is a body free of physical constraints and in a space-time supra-evolutionary framework human or a supernatural one?

Genetic modification and cloning are also themes in your work. What body is it – a post-...

How would you describe your artistic process?

I'm passionate about the era we're living in. We are at an unprecedented historical tipping point, the difference being technological acceleration and how it affects our limits. My work talks about these mechanisms, these systems of forces driving us toward a breaking point.

That's why I try to create new materials and new pictorial and sculptural poses that relate to our times. When I use new technologies, it's so that I can push them to their breaking point — to collapse —, and then tear them apart and reshape them so that finally I can work them using a classic approach. Then I apply the codes of a more or less classical artistic vocabulary — sculptures and drawings for the most part — to these new textures and materials. I spend my time working on lights, details of color, the subject's position, ratios of volume in space — all those things artists have been doing for a long time.

How do you work? Do you approach your work like a scientist in a laboratory or in a more 'classic' way, in a workshop?

I work these new materials in a classic way, each composition, detail, color and shape requires a lot of attention. I try to find a symbiotic relationship between thought and material, between an idea and its realisation, almost like an ecosystem whose purpose is founded on the relationship of different interdependent elements and their synergy. It is an approach that is both empirical and intuitive.

Today, I still don't see any real antagonism between a scientific approach and an artistic one. In their developmental states, both disciplines attempt to explain or interpret reality — a reality for which, in both case, there is no definitive answer.

Viruses are a theme in your work — a metaphor for a modern world that vacillates between. I did do a series on viruses, but I don't think it's a recurrent theme in my work, except in the sense of the error that works its way into any system. What interests me most today is this about reality? What does virtual mean today?

In a world where the line between virtual and real is becoming increasingly blurred, what is your reality? What does virtual mean today?

To tell you the truth, I don't necessarily see any antagonism between reality and virtuality. Today we are living in an era of hyper-information, which is a subtle combination of material and thought, animate and inanimate, virtual and real. And the history of life — and that of man — is really only about information, when it comes down to it. The simplest cellular systems function based on the principles of the transmission of information. It is these same exchanges of information that enable species' mutation and adaptation. With the internet, we are already in a sort of global, instantaneous information. On the same theme, I love this quote by science fiction writer Philip K. Dick: "Reality is that which, when you stop believing in it, doesn't go away."

For your digital 'paintings' and your sculptures, you sometimes use parts of images of your own body in a more or less allusive way, there is no mention of you in the titles of your works. I also know that you sometimes mix body parts belonging to different people, like veritable digital 'grafts'. But sometimes the reference to your body is clear. I'm referring specifically to your 'self-portraits', a series of works in progress that are absolutely spectacular, where the nude body always appears decapitated. What exactly is this about?

There is a real choreography in this work. What meaning do these poses and sometimes violent twists and strains to your subject, your body hold?

I wanted to do self-portraits and I was working on the idea of a series. The official starting point was kind of a mistake, an anomaly that I immediately took a liking to. Several times, but also the state I felt I was in, led me to use a slightly systematic and naturalist study with regard to the poses and conditions for capturing the movement I chose. For this project I also worked with a theatre actor and a choreographer, as well as engineers. We started by completely exhausting a human body so that we could then put it in the different positions we'd chosen for their expressiveness and diversity. This raw material seemed interesting and rich for its quality of anxiety. Paradoxically, although I initially tried to sketch it, a choreographic dimension connected to the opposition of direction in the body re-emerged from these 'primitive' subjects. The fusing of an absolutely real, violent pose twisting or straining created this feeling of choreography.
Animals appear in your work in pure, idealised forms. What do these transformed creatures represent?
They are myths. I am interested in animals’ relationship with us. They connect us with those deeper parts of our psyche – our reptilian brain, with our atavistic fears pushed to the paroxysm of their expression via cinema. Our fears have been ultra-popularised and oversized – a universal, almost instantaneous meta-myth. At a time when the real has been called into question and is being re-examined by virtual worlds, it is interesting to put this instinctual dimension – so vital to our existence and undoubtedly the very foundations of the systems in which we live – back into perspective.

Is it a commentary on the extension of nature?
It’s the extension of nature into the domain of human emotions and the psyche. This process is not without consequences for the nature and, in time, our species.

But what role does art play in society, then?
I believe in the idea that a work can influence a person’s perspective, thus playing a decisive role in the development of our society.

Your work depicts a world in transformation. What transformations are you talking about?
I am neither a sociologist nor a journalist. What interests me is not the long list of bio-technical-socio-economic changes of which we are observers and occasionally actors, but rather their impact on the way we perceive the world and ourselves.

Electronic drawing seems to be the common thread in your vocabulary. What is your relationship to drawing?
For the electronic drawings, I was trying to develop a new pictorial material that was relative to our times – irregular, mutating, in construction and deconstruction, seeking its own space and new contours. So I threw the computers off track, to create a new texture that is both chaotic and organised. I was mostly interested in accident and error, which then began to appear randomly. This way of appearing and of handling errors creates an organic, biological heartbeat in this moment of struggle between order and chaos. This tension then has dialogue with the video loop, which acts as a frame – but a temporal one. We could almost talk about a motif, or mathematics, that tries to integrate the random and the organic.

Concerning these loops in your perpetual motion pieces, is there any beginning or end?
I favor a meditative relationship with the image, the object. In my childhood room I had Samarkand rugs on the walls. I could spend hours looking at the geometrical organisation and end up getting lost in them, traveling inside of them, as though my spirit had been sucked in – trapped even – by the attention and concentration given to the logic of the pattern, letting something else, something fragile and light, roam freely. I undoubtedly try to find this state in certain works of mine, and I’m convinced that any narrative process is an obstacle on this path. There is therefore no beginning and no end, but more like a state of temporal weightlessness. Like for a classic painting, I am not seeking tension related to the unfolding of a linear story, but rather a series of different levels on which a piece can be read.

Contrary to modern materials like digital writing, you regularly use marble for your sculptures. Of what anomaly do you speak?
That of life. For four billion years, the Earth knew no biological life. And suddenly amino acids appeared – the first links of life, the origin of DNA – completely upsetting the system and changing the face of the stellar object. I see the appearance of life as an anomaly, an error in an inanimate system. My work talks about this fundamental split. For more than 2,000 years this tipping point was attributed to a god creator and represented in the form of anthropomorphic marble sculptures.

Your frame of references seems varied and complex.
A mix of classical and popular, eastern and western references that have contributed to the world today. I like cross references – with all their antagonism and paradoxes – for the spaces of uncertainty and freedom they afford me.

What are the next steps in your mental laboratory?
My eastern roots have influenced my work until now without me making explicit reference to them, except occasionally. I am not looking to develop some kind of orientalism. Let’s just say that I recently understood the importance of my heritage in my work, and that this shift in my consciousness has invariably had an impact on how I will continue to make these worlds converse.

More specifically, I am planning to continue working on the four series I am currently working on, and that I see as four tools for exploration and drilling, – fallible and likely to be thrown off course. As error is an integral part of the process I’m developing, the direction, even when it’s been chosen, continues to develop in an organic, fluctuating, unpredictable way.
"If my work feeds on multiple techniques, my approach always goes in the same direction: to go beyond the antithetical dimension of opposites. Before, we were commonly opposed to visible/invisible, matter/anti-matter, abstract/figurative. This vision seems obsolete to me today, the Internet embodies the triviality of this fusion of material and immaterial. We are experiencing a rocking movement of phenomenal power. It is all our relation to time and space that is modified. That fascinates me."
Brain, 2009
Numeric loop, edition of 6
Screen: 90 x 52 cm | 35.4 x 20.5 in
Heart, 2009
Numeric loop, edition of 5
Screen: 92 x 52 cm | 36.2 x 20.5 in
Lungs, 2009
Numeric loop, edition of 5
Screen: 90 x 52 cm | 35.4 x 20.5 in
Narcisse, 2013

Numeric loop, edition of 5
150 x 180 x 10 cm | 59.1 x 70.9 x 3.9 in
Portraits, 2017
Numeric loop, edition of 5
76 x 89 x 10 cm | 30 x 34.9 x 4 in

Shark, 2008
Epoxy and video installation, edition of 5
165 x 260 x 120 cm | 65 x 102.4 x 47.2 in
The Frog and the Bird, 2014
Oil on wood panel, resin and video installation, edition of 5
150 x 240 cm | 59.1 x 94.5 in

Crow, 2012
Resin and video installation, edition of 5
200 x 300 cm | 78.7 x 118.1 in
SELECTED SOLO EXHIBITIONS

2017  Heart, installation Église Sainte-Eustache Paris, Galerie Françoise Pavot, Paris, France
       In Between, Irène Laub Gallery, Brussels, Belgium

2016  If, Cité Internationale de la Tapisserie, Aubusson, France
       If, la nature en écho, Musée Dom Robert, Sorèze, France

2015  Noises, Louise Alexander Gallery, Porto Cervo, Italy
       La NEF, Centre d’art Contemporain, Fontenay-sous-Bois, France

2014  Screen, Feizi Gallery, Brussels, Belgium

2012  Louise Alexander Gallery, Porto Cervo, Italy

2008  Louise Alexander Gallery, Porto Cervo, Italy

SELECTED GROUP EXHIBITIONS

2017  Opposite Attracts, Alfred Haberpointner & Pascal Haudressy, Opera Gallery, Dubai, UAE
       Humansbeingdigital, The Lowry, Salford, UK
       Nuit Blanche, Église Sainte-Eustache, Paris, France
       7 ans de création en Aubusson, Cité Internationale de la Tapisserie, Aubusson, France
       Miroir Miroir, MUDAC, Lausanne, Switzerland
       XVI Festival International de l’image - ISEA 2017 (International Symposium on Electronic Art), Universidad de Caldas, Manizales, Colombia
       Cabinet Da-End 07, Galerie Da End, Paris, France

2016  À Sustaining Life, Waterfall Gallery, New York, USA

2015  Showcase #1: Think Big, Espace Beaugrenelle, Hors les murs FIAC, Paris, France
       La Confidentielle, Bastille Design Center, Paris, France
       ReEmergence, Maison Populaire, Montreuil, France

2014  Metamorphosis of the virtual, Xin, Shanghai, China
       Pop-Up, Feizi Gallery, Knokke-le-Zoute, Belgium

2013  Turbulences 2, curated by David Rosenberg & Pierre Sterckx, Boghossian Foundation, Brussels, Belgium
       Flowers, Da-End Gallery, Paris, France
       Hyundai Art Show, Seoul, South Korea

2012  Turbulences géométriques, Espace Culturel Louis Vuitton, Paris, France
       Biebermann Museum, Donaueschingen, Germany

2011  25 ans de Paris Première, curated by Arabelle Reille, Grand Palais, Paris, France
       The return, The Noble House, London, UK

2009  100 artistes, curated by Jérôme Sans, Méridien Hôtel Etoile, Paris, France
       Jouvences, Château d’Ardelay, Bordeaux, France
       Les mécaniques omoresues, FIAC, Maison Guerlain, Paris, France
       Lay Down the Reality, Moretti & Moretti Gallery, Paris, France

2008  Heritage Gallery, Moscow, Russia
SELECTED FAIRS & BIENNALES

2017
- Variation Paris Media Art Fair, Cité internationale des arts, Paris, France
- NEMO, Biennale Internationale des Arts Numériques, le CentQuatre, Paris, France
- Busan Biennale, Sea Art Festival 2017, Busan, South Korea
- Art Brussels 2017, Irène Laub Gallery, Brussels, Belgium

2016
- BIAN Montreal, troisième biennale internationale d'art numérique de Montréal, Canada
- Dallas Art Fair, Louise Alexander Gallery, Dallas, USA

2015
- Art 021 Shanghai, Feizi Gallery, Shanghai, China
- Artgeneve, Louise Alexander Gallery, Geneva, Switzerland
- Hors les murs, YIA Art Fair, Centre National des Arts et Métiers (CNAM), Paris, France
- Variation Paris Media Art Fair, Cité internationale des arts, Paris, France
- Art Brussels 2015, Feizi Gallery, Brussels, Belgium

2014
- Art Paris Art Fair, Louise Alexander Gallery, Grand Palais, Paris, France
- Art14, Louise Alexander Gallery, London, UK
- Unpainted, Munich, Germany

2013
- Art International Istanbul, Istanbul, Turkey
- Art Paris Art Fair, Louise Alexander Gallery, Grand Palais, Paris, France

2012
- Art Paris Art Fair, Louise Alexander Gallery, Grand Palais, Paris, France

2011
- Art Paris Art Fair, Louise Alexander Gallery, Grand Palais, Paris, France

2010
- Art Paris Art Fair, Louise Alexander Gallery, Grand Palais, Paris, France
- Roma Contemporary Art, Rome, Italia

2008
- Shanghai Art Fair, Shanghai, China
- Art Paris Art Fair, Louise Alexander Gallery, Grand Palais, Paris, France

AWARDS & PUBLIC COMMISSIONS

2017
- Public commission for Némo, biennale des arts numériques, Paris, France

2014
- Award winner of the 2014 public artistic commission of the Cité internationale de la Tapisserie, Aubusson, France

2011
- Blood Lipstick, Monumental installation in docks du Havre, World heritage site, Le Havre, France
- Boots, Installation for the FRAC Nord Pas-de-Calais, France

2010
- Art Prize, Grand Rapids, Michigan, USA
- Installation pour le Pavillon Français de Shanghai, Shanghai, China

ARCHITECTURE

2012
- Collaboration with Manal Rachdi, project ‘Ville suspendue’: Redesigning rue Neuve, Brussels, Belgium

2009
- ‘Détroit du Bering’, competition grand prize, collaboration with Off Architecture, Paris, France
Thanks
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