



## “Down To Earth”

A New York Pop-Up exhibition – September 19<sup>th</sup>-30<sup>th</sup>, 2019  
155 Rivington Street, Manhattan, New York

**Opening Night: September 19<sup>th</sup>, 6-10pm**

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**For immediate release** | New York, NY | **Emmanuelle G. Contemporary Art** and **Himmeljord Art** are presenting “**Down to Earth**,” a pop-up exhibition of 13 renowned artists representing seven countries from Europe, Africa, South and North America from 19<sup>th</sup> to 30<sup>th</sup> September at 155 Rivington Street in New York City.

“Along with **Kevin Havelton**, director of **Himmeljord Art**, we chose the historic neighborhood of the Lower East Side of New York City to showcase the works of female and male painters and sculptors whose creativity and philosophies have remained practical and genuine, as were the Italian and Jewish immigrants who once settled in this part of Manhattan,” explains **Emmanuelle Grelier**, the French founder of **Emmanuelle G. Contemporary Art**.

**An Experiential Exhibition:** Down to Earth

**Presented by** Emmanuelle G Contemporary Art & Himmeljord Art

**Dates:** Daily, September 19<sup>th</sup> - 30<sup>th</sup>, 2019 | 12-9pm (excepted September 23<sup>rd</sup>)

**Opening Night:** September 19<sup>th</sup>, 6-10pm

**Location:** 155 Rivington Street - NYC 10002 (subway Delancey St-Essex St)



*From left to right: Gigi Mills | Lyndi Sales | Hormazd Narielwalla*

The “Down to Earth” exhibition features the following artists: **bm Altenburg** (USA) | **Beatriz Guzman Catena** (Argentina, France) | **Billie Clarke** (UK) | **Karim B Hamid** (UK, USA) | **Luiza Lavorato** (Brazil) | **William P Immer** (UK) | **Gigi Mills** (USA) | **Sipho Mabona** (South Africa, Switzerland) | **Hormazd Narielwalla** (UK) | **Lyndi Sales** (South Africa) | **Claire Shegog** (UK, USA) | **Carina Schott** (Sweden) | and **Anne de Villemejeane** (France).

“Down to Earth’ pays tribute to a style of contemporary art that reflects a process, a vision, an inspiration, a dream, sometimes an inventive and determined voyage through shapes, memories, colors, or even grief,” **Grelier** explains. “The immensity of the nights and horizons above the waters on **Gigi Mills’** paintings have opened narrow doors toward a sense of hope for a new world while the ghostly brushes of Argentinean and French-based painter **Beatriz Guzman Catena** revisit her past, and through winding roads lets her memories resurface,” the French gallerist adds.



Karim B. Hamid

The idea of the soul is also present in **Karim B Hamid’s** portraits, which project the sudden “psychic” vision of a person, a new universe to be explored, comprehended or even invaded. Inversely, the British artist **William P Immer** likes to imagine time capsules between paintings and objects of the past thrown into our complex and current surroundings.

Similarly, both South African born **Lyndi Sales** and London-based **Hormazd Narielwalla** play with cut, colorful papers and fabric to fantasize a new temporal dimension, and like their peer artists presented at “Down to Earth,” they have built bridges between the past and the present, although this time through geometric shapes.

They contrast with work of French sculptor **Anne de Villemejeane** and of American artist **Claire Shegog**. If de Villemejeane explores femininity with never-ending, almost blurred women sculpted in bronze, crystal, cement or acrylic—as well as through ghostly nude paintings—Shegog has grouped hundreds of hand-painted figuring in a spiraling choreography and tantalizing dance. **Bm Altenburg**, **Billie Clarke**, **Luiza Lavorato**, **Sipho Mabona** and **Carina Schott’s** artworks also call for a voyage through memories, forms, clarity, and observations.

“Incidentally, this pop-up exhibition presents a majority of women artists, which confirms the existence of a gender diverse artistic excellence,” explains **Havelton**. “Both our galleries are committed to offer collectors and art lovers alike access to all artists, and showcasing women artists not only is one of our values, but it is also a reason of our success,” **Grelier** adds.

A coincidence, the exhibition “Down to Earth” will be held at Manhattan’s 155 Rivington, the location of the former, infamous late-night bar **St. Jerome**, one of the local hangouts for the first performances of singer **Stefani Joanne Angelina Germanotta**, a.k.a **Lady Gaga**. St. Jerome eventually changed owners and names numerous times. It was last known as **The Lo-Down**, which definitely closed in 2017. Its iconic bar still stands, and thanks to the Moroccan design and furniture from **Alhambra Lifestyle** and **Chapelle Gordonne rosé wine**, visitors will be invited to sit, stick around, exchange, share ideas and meet, surrounded by art from around the world for a pop-up New York moment.

A straightforward, unpretentious, *down-to-earth* artistic invitation that is.

**For more information about pricing information and the exhibition, please contact:**

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Anne de Villemejeane

## About the artists:

**Bm Altenburg** has always been interested in the ability of art to convey both basic and complex concepts, display hidden meaning, or deep emotion. His work is influenced by history, literature, and science, and a deep interest in the future and its relationship with the past.

Bm Altenburg has experimented with technique and media, so that no one's technique or approach defines his art. Oil, acrylic, wax, charcoal, pencil, and water feature in the creation of many of the pieces he produces. Using brushes, pens, and pencils, he often mixes the method, medium and approach in each piece. His own training outside of art has also impacted his artistic output. The process of analyzing a subject and telling a story through data in particular was influenced by his research during the completion of a doctorate at Oxford University.

**Beatriz Guzman Catena** was born in Argentina. She now lives and works in Paris. Catena studied Architecture at the University of Buenos Aires, where she graduated in 2001. In 1999, she received a Fellowship from the Fondo Nacional de las Artes, a cultural public organization created in Buenos Aires in 1958 to promote cultural, educational and literary activities in Argentina. Guzman Catena was selected in 2018 by the publication "Follow Art With Us" as one of the successful upcoming artists in France.

**Billie Clarke** (UK) is interested in the theories of simplicity. With a strong admiration for artists such as Matisse and Picasso, Clarke believes in the simplicity of form and function. He is most reliant on mark making and precision—the line must illustrate the form he is rendering. In simplifying his mark making, he strives to give greater importance to the form he is building. He wants the viewer to do away with much of the aesthetic 'fat' and instead focus, if they will, on each and every mark or line he creates. In this way, his art works almost resemble a house of cards, each mark leading to the next, and all lines important in maintaining his aesthetic compositions.

In his paintings, **Karim B. Hamid** is mostly focused on the psychic condition of the person observed. In fact, Hamid often refers to his paintings as a 'psychic moment'—something that occurs in the blink of an eye. However, through the magic of paint it becomes a time period that is elongated and exaggerated. In that moment, there is a confusion in the mind's eye about what it wants to see, what it can see, and what it might try to do with what it sees. This confusion is then layered in a painting so that nothing is very clear, but everything that was before battles to be seen. This layering is what Hamid also calls an 'aesthetic archaeology' so that the composite is just as important as is the whole. Hamid asks the viewer to seek out details that might otherwise be overlooked in a shorter viewing. It is as much about the thing/person being observed, as well as the method of being observed. Hamid's work is featured in the permanent collections of museums such as Colección Solo (Madrid), ESMOA Museum (Los Angeles), the Pritzker Foundation (NYC) and has been reviewed in various international magazines from ARTforum Magazine to Aesthetica Magazine. As well, his work resides in many private collections from Tokyo, Japan and Seoul, SK to many European and American cities.

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A self-described 'Art History Nerd,' **William P Immer**'s work is wholly focused on a connection between history and current events. For the series of art works Immer calls *Mixed Messages*, the artist searches for items (paintings, sculptures, objects, etc) languishing in dark corners of antique shops, auctions, or storage centres and re-imagines them with a new sense of purpose. He will repaint or repair items and, in the process, reinvents their original meanings. Often whimsical, but with an occasional biting statement, Immer proposes a new connection between art history and the contemporary world. As Immer says: "I love to take old dusty things that were at one time possibly revered or given importance and thrust them into our world today - filled with its constant superficiality and hyperbole." Immer's artworks can be found in many private collections across Europe and the USA as well as being featured in magazines and newspapers as diverse as Juxtapoz Magazine and the New York Times.

New York-based **Luiza Lavorato** is a fine-art photographer whose work focuses on figure studies, architecture, and the natural world. Originally from Brazil, she turned to photography after a career as an economist, doing coursework at the International Center of Photography. Luiza recently earned her Master's in Digital Photography from New York's prestigious School of Visual Arts, where she completed a year-long photographic study of the classical nude.

Born to South African and Swiss parents, **Sipho Mabona** has endeavored to find new meanings and possibilities in the traditional practice of Origami. At the root of Mabona's work is something akin to mechanics or mathematics, but always with an essential passion and emotion. In his 'Crease Pattern Series' Mabona aims to create Origami structures while also disassembling them to design new and diverse pattern arrangements. With each of his 'Crease Pattern' artworks, he focuses on metaphor and construction. If the viewers of these artworks were again to fold the paper along the guideline and visual clues Mabona has created, the Origami animals would again appear. In the unfolded manner, though, these creatures and creations lay in a vaguer way—but with a type of mystery that lay in the abstract. In this abstract form, the intent becomes possibility. The titles give them their only real clue. The artwork then hides a hidden symbology. Traditional origami is thus introduced in a new aesthetic way. When grouped together, his works are intended to become a kind of interactive Zen Garden. The composition and positioning of his works on the wall become interactive with the viewer, who can easily change their format and, as a consequence, impact their aesthetic energy as well. Mabona's work is in the permanent collection of the KKL Museum in Switzerland and public hotel sites in France, as well as enjoying placement in private collections both across Europe and the USA.

**Gigi Mills** was born in Ohio into the well-known Mills Brothers Circus family. Artistic forms all kinds were encouraged, but it was not until a few years later Mills began teaching herself to paint. Though she is influenced by several of the early and mid-twentieth century painters such as Milton Avery, she has developed a style distinctly her own. She has been exhibited throughout the world for the last twenty years, including in China (Zhangjiajie), Italy (Florence Biennial), France and throughout the United States. Her work has been selected by high profile private collections.

**Hormazd Narielwalla** (1979) is a London-based artist who works largely collage. Narielwalla uses materials such as bespoke Savile Row tailoring patterns, and their antiquarian and contemporary trade counterparts, to create artworks exploring the body in abstract form. The works, he says, are a meditation on the human condition. In September 2016, Narielwalla won the *Paupers Press Prize* at the International Print Biennial in Newcastle, UK, resulting in a new commission to be shown at the Royal Academy of Arts London in April 2017. Since Narielwalla's first Solo Show, *Study on Anansi*, was sponsored and exhibited by Sir Paul Smith in 2009, he has developed a permanent presence and critical acclaim in the academic and commercial art world alike. Four of Narielwalla's works have just been acquired by the Victoria and Albert Museum in London for their permanent collection. Narielwalla is also featured as the *Artist-In-Focus* in the September / October 2018 issue of Christies' Magazine.

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**Lyndi Sales** is an artist based in Cape Town, South Africa. She has been creating a series of installations and artworks for the past sixteen years. Her constructions made of intricately cut perspex, paper, rubber, fabric and stone often shed light on the fragile nature of our existence and temporality.

She has held solo shows internationally at Galerie Maria Lund in Paris, Toomey Tourell in San Francisco and M Contemporary in Sydney – and locally in South Africa at the Goodman Gallery, the Everard Read and Whatiftheworld galleries. She has participated in numerous group shows in South Africa, the USA, Austria, the UK, Holland, Germany, Denmark and Australia. Her works can be found in major collections locally and internationally.

Sales has taught as a visiting lecturer at the Michaelis School of Fine Art at the University of Cape Town and at the University of Stellenbosch. Sales represented South Africa at the 2011 Venice Biennale. She was a merit award winner in the ABSA Atelier Awards, a recipient of the Vermont Studio Center grant and has participated in residencies at the Vermont Studio Center as well as the Frans Masereel Center in Belgium.

**Carina Schott** seeks a rhythm and vibrancy in her visual creations. Schott's history is rooted in design, so her abilities reflect her need for a coupling of aesthetics and spirituality. These qualities are then balanced with her personal historical connection with Scandinavian craft(women)ship where the emphasis is on simplicity. In her sculpture series titled '*Simple Rhythms*' there is a physical fusion of materials, all sharing an earthy sensibility. She chooses her materials carefully so that their interaction with the viewer is not only aesthetic but equally symbolically healing. As a result, the connection between the healing properties of the earth and that of natural beauty (design) are key to the clear and simple designs of Schott's work. Schott is an emerging talent with a growing reputation, gaining collectors early across the USA thus far.

**Claire Shegog** (UK/USA) has a consuming passion for the pageantry of Old Hollywood—in particular the beautiful work of filmmaker and choreographer Busby Berkeley, known for his complex and stunning visual displays using groups of carefully choreographed women dancing. Shegog attempts to replicate these beautiful displays by grouping and 'choreographing' her tiny hand painted figurines. With her works involving a display of hundreds upon hundreds of carefully aligned figurines, she intends for the women to dance again as the viewer moves slowly in front of her works. By 'dancing' the artist means that the little figurines will shimmer and the colors they are painted will change tone as viewed from various angles. Shegog's art is in various private collections in Europe and the USA, as well as Brazil and Turkey. Her work is also featured prominently in the permanent collection of the 21C Museum in the USA.

**Anne de Villeméjane** is an established French artist, residing in New York. Her sculptures in bronze, crystal or cement, are exhibited in galleries and major art shows in the United States, Europe and Middle East. "Anne de Villeméjane's work explores femininity; she creates delicate, elongated, quiet women. Their poses are reflective, pensive, maybe pre-occupied even. The artist depicts women from the point of view of her inner life, as the works go beyond portraiture to reach the essence of womanhood," wrote Art historian Barbara Stihel.

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