

Toute première fois

La 11^e édition accueille 11 nouvelles galeries, venues d'Italie, d'Espagne, des États-Unis ou encore du Mexique. Quelles sont leurs motivations et leurs attentes ?

PAR JADE PILLAUDIN



Erwan Sene

OverEye (détail), 2025, inox, lampe, globe en plastique, amplificateur de peinture, processeur encodé, 50 x 20 x 30 cm.

Bonny Poon/Conditions (Toronto).

Courtesy l'artiste/© Tara Ullmann.

Cédric Rivrain

Fourat dans le bus, 2025, huile sur toile de lin, 160 x 240 cm.

Fitzpatrick Gallery (Paris).

Courtesy l'artiste & Fitzpatrick Gallery, Paris/© Holly Fogg.



Ang Ziqi Zhang

Toymaker, 2023, huile, acrylique, graphite et transfert d'image sur panneau, 30,5 x 101,6 cm (diptyque).

Bonny Poon / Conditions (Toronto).

Courtesy l'artiste & Silke Lindner, New York.

Huit ans après avoir ouvert son premier espace d'exposition, au 26^e étage d'une tour de la place d'Italie, le Canadien Bonny Poon fait son retour dans la capitale, cette fois-ci en tant que directeur de l'enseigne du même nom, implantée à Toronto. « Lorsque nous sommes arrivés à l'automne 2017, nous faisons partie d'une petite vague de nouvelles galeries internationales, parmi lesquelles Fitzpatrick Gallery (membre du comité de Paris Internationale, ndlr) et Sundogs, dirigée par Robbie Fitzpatrick

et Tenzing Barshee depuis leur appartement. Depuis, le paysage des galeries s'est rapidement développé, tant dans les espaces commerciaux que dans ceux gérés par des artistes. Aujourd'hui, il est important pour nous de maintenir nos liens avec Paris, car nous représentons plusieurs artistes français, notamment Kevin Blinderman, qui a récemment ouvert sa propre galerie, Good or Trash, dans le 10^e arrondissement, et Erwan Sene, que nous présentons cette année à Paris Internationale. »



Exposition « Sylvano Bussotti, Disegni [Dessins] », 13 décembre 2024-7 février 2025, galerie zaza', espace de Milan.

© Agnese Bedini/DSL Studio.

Sylvano Bussotti

Paolo, 1955, et *Giuseppe Mancini in abito di Elettore*, 1954, crayon sur papier, galerie zaza' (Milan/Naples).

© Agnese Bedini/DSL Studio.

Des ponts avec la France

Pendant la foire, le stand de Bonny Poon, intitulé « Belief is a Drug | Non-Linear Time », présentera aussi de nouvelles œuvres de la peintre canadienne Ang Ziqi Zhang. « *Non-Linear Time* rend hommage à une économie temporelle alternative, souvent ressentie après les heures de travail ou sur la piste de danse. Il s'agit de sortir de la logique extractive linéaire pour entrer dans quelque chose de plus émancipateur, absurde, non structuré et transformateur. » Tout comme Bonny Poon, la galerie zaza' (Milan, Naples) a souhaité créer des ponts avec la France : « Exposer des dessins inédits de Sylvano Bussotti à Paris revêt une signification particulière, car il entretenait des liens étroits avec la France, mettant en scène des opéras dans les théâtres parisiens. Roland Barthes a écrit à son sujet, et Gilles Deleuze a utilisé l'une de ses images pour ouvrir *Mille Plateaux* », détaille Alessandro Bava, directeur de la galerie. Ce dernier connaît déjà Paris Internationale, puisqu'il y a été intervenant en 2015. Cette fois-ci, il revient en tant qu'exposant avec enthousiasme. « Nous avons assisté à d'autres foires à Paris par le passé, mais Paris Internationale se distingue toujours par la qualité de son visitorat. Par rapport aux foires plus grandes et plus commerciales, le public ici est généralement composé de collectionneurs curieux et avertis. C'est pour moi le seul salon international véritablement indépendant de cette envergure, créé et géré par des galeries



« C'est pour moi le seul salon international véritablement indépendant de cette envergure, créé et géré par des galeries plutôt que par une entreprise. Cette autonomie lui confère une énergie et un sérieux très particuliers, tant sur le plan intellectuel qu'artistique. »

ALESSANDRO BAVA, DIRECTEUR DE LA GALERIE ZAZA' (MILAN, NAPLES).

Courtesy zaza', Milan/Naples.





Produzentin

So Fragile (Proddy in the Potty)

So Fragile (Proddy in the Potty) resided in Conditions's unassuming washroom project space, showcasing a delicately dark scene of internal turmoil. Toronto's internationally performing drag icon and co-founder of HotNuts parties, Produzentin (Proddy), has confessed her fascination with film noir and the cynical plots of post-war American cinema. In her most recent site-specific installation, she re-created and paused the decisive moment in Alfred Hitchcock's movie *Suspicion* (1941), embodying Joan Fontaine in her climax of speculative hesitation.

Produzentin's commentary on the fragility of life was poignant, repositioning film noir motifs within a playful queer-oriented lens. In moments of uncertainty, does one down the milk and its darkness or risk the consequences of refusal? How truly delicate is our fragile existence? Produzentin's ambiguous blend of sculpture, set design, and photography interrogated the limitations of existential dread and secrecy.

Closest to the entrance to the washroom was an empty orange prescription bottle, ominously titled *Prior Authorization* (2025), lying askew beside the sink. The container's label was riddled with irregularities, including a set of instructions implying iniquitous contents rooted in a loved one's ulterior motives. Prescribed by one Dr. Schlummly and granted with zero refills, "Wellcared Pharmacy" instructs what the bottle previously contained was "*for impersonal use only*." Prominently placed in the centre of the bottle, in boldface letters, are the directions, "ADMINISTER ONCE DISSOLVE IN MILK." A strong feeling of unwanted attention emanated from the object, its emptiness overflowing with secrecy, suggesting that the viewer was witnessing an event best forgotten. This overflow nurtured speculation and paranoia, offering glimpses of a narrative shrouded in secrecy.

To the right of *Prior Authorization*, above the toilet, hung a modestly framed black-and-white photograph hinting at the bottle's relevance, revealing a glimpse of Produzentin's sinister

mystery frozen in time. It depicted a seated Produzentin as the bearded heroine embodying Fontaine's moment of peril. In the original film, Fontaine begins to suspect that her new, and penniless, husband has sinister intentions; here, Produzentin re-created the plot's culmination, inserting her drag persona into the film noir canon. Titled *Yes, She's Really That Old* (2025), the image (taken by Chris Curreri) is dramatically lit, spotlighting her eyes as she piercingly glares at the glass of white liquid being presented to her with insatiable distrust.

The set design, stage lights, and period props depict a romanticized transatlantic, post-war Hollywood era. Produzentin exudes a childlike innocence with circular rosy cheeks, a teddy-bear-charm necklace, and a ruffle-laced dress. Her prominent beard contrasts with the naiveté of her attire—both childlike and adult—feeding the growing ambiguity and mirroring the show's playful alternate title. In front of her, an antagonist holds the glass of milk, slightly out of focus; a soft glow emanating from the base of the glass draws the viewer's eye to its contents. Produzentin removes the familiar face of her assassin from view, showing only a single hand protruding from a black cloak. The ambience alluded to an impending climax, creating an eternal pause, leaving viewers to sulk in their anticipation. Secrets and uncertainty enveloped the close-quartered room, every inconsistency yearning to be analyzed.

To the right of the toilet, a partially closed shower curtain obscured a small sculpture at the bottom of a damp bathtub. The ivory-hued, bulbous item initially appeared enigmatic. Produzentin's eloquently elongated title gave a spirited explanation of the object: *There was a lot of pressing. Was this even helping? Sighing. Pressing. Sighing. Suddenly, with one big swoop, the discomfort turned into content. It was out and about. Was this the best thing since sliced bread? Oh so fragile. Then again, no one had to re-invent the egg. It had already been done.* (2025).

Composed of two ostrich eggs segmented and reattached with epoxy, the object (and its title) felt inherently phallic

Produzentin

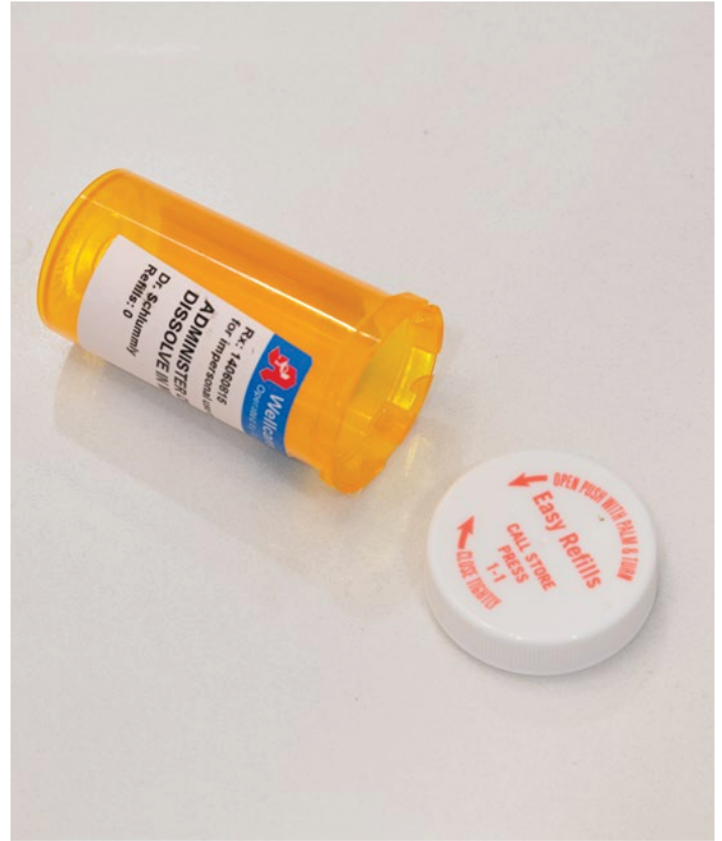
So Fragile (Proddy in the Potty), exhibition view, 2025.

Yes, She's Really That Old, installation view, 2025.

There was a lot of pressing [...], installation view, 2025.

Prior Authorization, installation view, 2025.

Photos : LF Documentation, courtesy of the artist & Bonny Poon / Conditions, Toronto



yet somehow ineffably delicate. This innate contradiction mirrored the childishly naive, overtly adult, hyper-feminized stage persona shown in *Yes, She's Really That Old*. Through Produzentin's egg, the vulnerabilities of life and connection became tangible—and existentialized—just as Hitchcock's *Suspicion* depicts a fragile speculative relationship between lovers.

So Fragile (Proddy in the Potty) captured the gritty, crime-ridden narratives of film noir in a period of contemporary relevance. The cynical themes of noir were birthed by a traumatized post-war generation undergoing radical societal change, unaware of coping mechanisms. The prevalence of noir films during the following decades showcased a demand for mourning through visual media and an increasingly contemptuous population. Similar conditions can be observed in the present moment; increasing cynicism manifests as the world grieves a global pandemic and a shift toward political polarization and distrust of governing agencies.

The circularities of history continue to follow one another, apparent once again in Produzentin's provocative show, in which Hitchcock's *Suspicion* has an encore eighty-four years after its initial release. In conversation with *Prior Authorization*, the accompanying objects developed a paranoid noir narrative of existential dread as Produzentin faces her cup of death and confronts the fragility of life. Milk that was once white and pure—synonymous with nurture—was transformed into a sinister, fatal device. The comfort of loved ones shifted into dubiety, and the action of offering was perverted into threat.

Owen Kosmala

Bonny Poon / Conditions, Toronto
February 15–March 29, 2025



Rising Stars 2024

Our annual list of the up-and-comers shaping our city and the world

BY TORONTO LIFE | NOVEMBER 13, 2024



Bonny Poon, 37

Gallerist and curator

For finding bold new places to display art

Poon's Chinatown gallery, Conditions, is one of the city's most inventive new art spaces—in large part because it's so much more. Poon lives in the same ground-floor apartment that she uses to exhibit art, allowing for a surprising interplay between personal and commercial space. It feels like nothing is off-limits: Toronto artist Craig Spence's piece "Wet Dog" was displayed in her bathtub. Meanwhile, the former bedroom is home to The Flow, a training studio focused on strength, flexibility, and healing, where some of the art is also on display. Poon originally founded the gallery in Paris, also inside an apartment, where it became a similarly boundary-pushing hit before she relocated and rebranded it in Toronto. Here, she'll continue to showcase international artists and prompt visitors to ask whether art and life can ever truly be separated.

PHOTO BY JACOB ZHANG

Bonny Poon / Conditions, Toronto

The Canadian art landscape is ever-changing. Places + Spaces keeps you informed of established and up-and-coming exhibition venues across the country including museums, galleries, artist-run centres, and more. This month, we hear from Bonny Poon, director of Bonny Poon / Conditions in Toronto.

What is the history and mandate of your gallery?



Kévin Blinderman, *Promise I'll Be Kind*, 2025, installation view at Bonny Poon / Conditions

The gallery was founded in 2017 in Paris' 13th arrondissement by me and my former partner, Nathaniel Monjaret. Our vision was to present an intergenerational, international program of artists and cultural figures – emerging and established – united by a bold, transgressive (often comic) sensibility. The gallery operated out of a one-room apartment on the 26th floor of a residential brutalist tower. People never knew if Bonny Poon was a fiction or a real person. My own artwork dressed up this ambiguity. I made videos and staged social choreographies that framed the gallery's behind-the-scenes as both plot and propaganda.



Produzentin, *So Fragile (Proddy in the Potty)*, 2025, installation view at Bonny Poon / Conditions

After closing in Paris at the end of 2019 and fully quitting the art world, I reopened in 2023 in Toronto's Chinatown. I added the appendage “/ Conditions” partly to reflect the circumstances that allowed for its reopening. (Read: my own uncertain relationship to art-making, survival, and sustainability.) “I would come back only on these conditions” became a mantra. When you have the art curse, it's tempting to just do what you know – which is to destroy your life for it. But more essentially, the name Conditions foregrounds what art, at its best, does. Art doesn't just reflect existing conditions; it changes them. It reshapes the world around it, shifting what's possible. In this second iteration, my scope has expanded. I now commission specific works, often working closely with the artists over several years. I also promote a broader range of artistic activity, routinely off-site – including land art, performance, site-specificity, parties, lectures, and film.

What's a highlight of the neighbourhood where the gallery is located?



Sam Lipp, *Camp As Paradigm*, 2024, installation view at Bonny Poon / Conditions

We are on the border of Chinatown beside the [AGO](#) and [OCAD U](#). It's great to be central and close to the city's art school. We try to support the next generation of artists and curators however we can. Obviously, the food here is incredible and convenient for dinners. St. Patrick Street also housed the studios of lots of artists in the 1970s – including [Ron Giii](#).

What's your favourite part of running an art gallery?



Alli Melanson, *Make your home in Me, as I make mine in You*, 2024-2025, installation view at Bonny Poon / Conditions

Proving reality wrong. Making the impossible happen. All the magic of art. It's also spiritual to meet collectors who are genuinely interested in art – for the right reasons. More concretely: collaborating with artists, making exhibitions, amplifying their voice, knowing that my work directly enables them to live.

How do you find out about new artists?



Simon Shim-Sutcliffe, *A Suitcase Full of Soil*, 2024, asphalt, bricks, chicken wire, cinder blocks, compost, composted manure, concrete, copper, copper pipes, iron, mortar, moss, mulch, oil barrels, osb wood, painters canvas, parging cement, plastic, plumbing pipes, plywood, recycled wood, road signs, seeds, shingles, steel, tarpaulin, tin sheeting, tree branches, twine, weeds, wild flower seeds (Bonny Poon / Conditions site-specific project in Toronto's east end)

The internet, word-of-mouth, my team.

Where do you see yourself in five years?

Keeping the business strong while staying real. And opening an art school.

What excites you about your upcoming exhibitions?



Bruce LaBruce, *Slava Posing for Rainer Fetting, Berlin*, 1998, film photograph

We recently announced Bruce LaBruce as a recipient of the Governor General's Award in Visual and Media Arts. We are presenting his first exhibition in Toronto in a decade along with Zoe Barcza, who is originally from Toronto and now based in Los Angeles. She's a visionary artist we've worked with since day one, and this marks her first solo exhibition in the city. It's an intergenerational pairing. Both artists are iconoclastic, subversive, and represent the body in visceral, reality-shifting ways. It will be a terrifying and tender show. All the feels.

This summer, we'll project Simon Shim-Sutcliffe's new film, *Zone*, on a sailboat on Lake Ontario.

In September, London-based painter Megan Rooney will have her debut at the gallery. She previously had a solo show at MOCA in 2020 during the pandemic. Also in September, our project space Potty will premiere a collaborative video work by Wendy Whiteway and Julia Hendrickson. The piece includes a shot-by-shot remake of the dance scene from Atom Egoyan's *Exotica*, interrupted – with care. (Full disclosure: Wendy and Julia recruited me to hold the camera for half the footage. We see this excavating and inverting of roles within the gallery's social infrastructure as a recurring motif of Conditions.)

“Camp as Paradigm” — Sam Lipp

by Owen Kosmala

Sam Lipp challenges notions of property ownership and authority through the appropriation of digital assets. Lipp explores camp as an aesthetic and as an occupation of space. He displays four paintings and one video work at his debut Canadian solo show at Bonny Poons/Conditions gallery. Each oil painting depicts Parisian mug shots from the 1890s, licensed by Getty Images, overlapped with spray-painted watermarks and corresponding serial numbers. The Getty watermarks exaggerate the overarching themes of the exhibition, emphasizing the paintings’ origins as licensed digital property, now occupied by the artist. Each subject is anonymous, with the paintings revealing only the age, occupation, and crimes that the subjects were accused of committing. Lipp conveys this information bluntly through the titles of his paintings, two of which include *29 years. Day Laborer. Anarchist. Vagabond.* (2024) and *19 years. Sculptor. Criminal association.* (2024). This use of impersonal language in relation to incarceration highlights the relationship between authority, imprisonment, and property. By occupying licensed digital properties, Lipp challenges how structures of power disregard human life, while also highlighting a state of exception outside of the law: the grey area of copyright infringement that the artist occupies.



Sam Lipp, 19 years. Sculptor. Criminal association, 2024

Copyrights of Man (2024) plays repeatedly on the floor of a bedroom attached to the gallery space. Placed next to an unmade mattress on the floor, the video is displayed on a CRT TV connected to two pairs of headphones. Clips of crucifixion scenes from the *Passion of the Christ* (2004) are overlaid with audio from Lady Gaga’s “Do What U Want” (2013). It almost looks like Christ is lip-syncing to Gaga’s upbeat sarcastic music, resulting in a juxtaposition that is, if anything, aesthetically camp. Overall, the exaggerated contrast of the two copyrighted digital assets Lipp repurposes is emblematic of how “Camp as Paradigm” incites an apprehension in viewers regarding property relations.



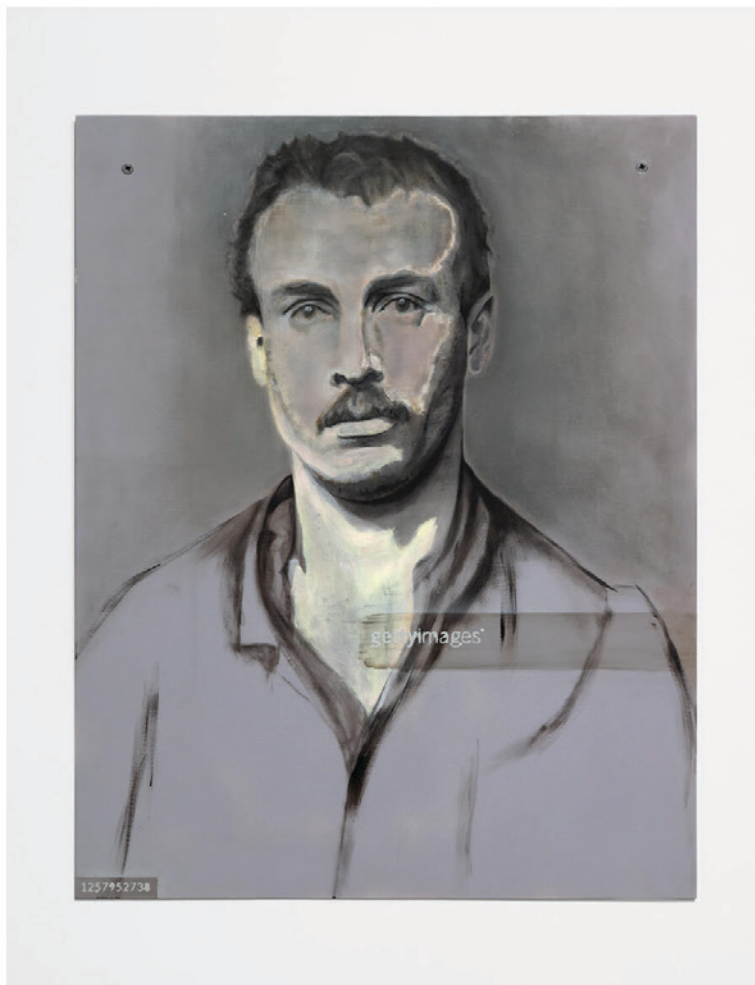
5 Shows to See During Art Toronto

From Sam Lipp's campy paintings at Bonny Poon/Conditions, to Gabrielle L'Hirondelle Hill's imaginative arachnids at COOPER COLE, here's what to see during Art Toronto

X

BY XENIA BENIVOLSKI IN CRITIC'S GUIDES | 25 OCT 24

Sam Lipp | Bonny Poon/Conditions | 26 September – 16 November






Sam Lipp, *29 years. Day laborer. Anarchist. Vagabond.*, 2024, oil on steel, spray paint, screws, 74 × 58 cm. Courtesy: the artist and Bonny Poon / Conditions, Toronto; photograph: Laura Findlay

Operating from a ground-floor condo-turned-art space in Chinatown, Bonny Poon/Conditions brings a fresh perspective. Currently on view is Sam Lipp's solo exhibition 'Camp as Paradigm', which includes four oil paintings on primed steel that depict mugshots of seductive Parisian miscreants, artists and vagabonds from the 1890s, which were sourced from stock photos available on Getty Images. In a darkened room, a video (*Copyrights of Man*, 2024) features a remix of *The Passion of the Christ* (2004) set to Lady Gaga's 'Do What U Want' (2013). The exhibition might evoke the endless doom scroll of dating apps, where one pretty face blends into another, but it also playfully echoes the critical camp paradigms that have shaped Toronto's art scene, building on the legacies of artists like Will Munro, Kris Knight and Bruce LaBruce, the latter of whom is also represented by the gallery.

VISUAL ARTS

Bonny Poon made a splash in art-obsessed Paris. Her must-visit Toronto gallery is in a ground-floor apartment, with art in the bathtub and over the bed

Conditions features work by emerging artists and established stars like Bruce LaBruce.

Updated Sept. 10, 2024 at 5:10 p.m. | **July 20, 2024** | 3 min read    (1)



Bonny Poon in her gallery, Conditions. What does she look for in an artist? “Hunger, initiative, and vision.”

Richard Lautens / Toronto Star

By Brandon Kaufman Special to the Star

In a small ground-floor apartment on St. Patrick Street, just a few minutes walk from the [AGO](#), Bonny Poon is running [Conditions](#), one of the most exciting new galleries in Toronto.

The gallery's inaugural exhibition, a group show titled "Amnesia," features internationally recognized artists Bruce LaBruce and Jacqueline Fraser alongside emerging stars like Brittany Shepherd. The work here spans painting, sculpture, and video, and responds to what Poon calls the "pitfalls of representation in [art](#) and, by extension, history."

"Amnesia" exemplifies what makes Poon a great art dealer. Her keen eye and broad taste are not limited by borders or generations. Placing artists from different eras, movements, and countries alongside one another, she reveals both continuity and rupture.

What's most impressive, though, is Poon's gloriously recalcitrant, do-it-yourself mentality. Poon says the traditional white cube gallery — with its blank walls, polished floors, and precise lighting — has a way of "imposing universal" esthetics and codes." Windowless and siloed, these galleries cut off art from the world. At Conditions, by contrast, art and life are inseparable. Poon lives and works at the gallery space. A piece in the show by the New York-based artist Dani Leder hangs above her mattress; there's an assemblage by the Toronto artist Craig Spence in her bathtub.

Evidence of Poon's commitment to finding new ways to exhibit and deal art can also be found in the centre of the gallery, where the text of the CASE proposal is affixed to a column. This proposal calls for a percentage of sales profits to be shared among Poon and her artists. "It revisits assumptions about how economic models are structured within a gallery. By accepting conventions as given, we forget and erase alternative models," says Poon.

The kinds of questions the show asks are not abstract. "The show [is] personal, focusing on positions that have been and remain important for me to support," she says. "At its core, the title alone is hopefully enough to ask: What are we, collectively, forgetting? Or, to put in other words, erasing?"



Poon's gallery is essentially in a residential condo in the Dundas and St. Patrick area.

Richard Lautens / Toronto Star

They exhibited in a one-room apartment on the 26th floor of a Brutalist tower in the 13th arrondissement. Bonny Poon quickly became one of Paris's hottest galleries. At the 2018 International Contemporary Art Fair, their booth made headlines for its centrepiece: a beat-up 2003 Volkswagen Jetta graffitied by the New York City street artist Jim Joe.

"We had incredible support," she remembers. "It was a close-knit community, with more established galleries guiding us, and the museums paid attention." The art scene in Paris, however, was infused with racism and classism, says

The opening of Conditions was years in the making. Construction on the gallery was repeatedly delayed, but this allowed Poon time to reacquaint herself with the local art scene. She also assembled a team of forward-thinking team members.



Artwork at Conditions, a gallery that was years in the making but worth the wait.

Richard Lautens / Toronto Star

When I ask Poon the qualities she seeks in her artists, she lists "hunger, initiative, and vision." She's also drawn to artists who "belong to strata larger than themselves, and are generative in building a *scene*," namely "gays, party people, and women."

It's important to Poon that her artists "can evoke a powerful emotion or thought — through material or context." Poon told me she wants to steer the gallery's direction toward more difficult forms of art, such as site-specific works, land art, and performance.

One example is “The Drowned World, 2024,” the latest site-specific project by Conditions artist Simon Shim-Sutcliffe. In Toronto’s east end, Shim-Sutcliffe has dug a well in an abandoned parking lot, the wellhead composed of a cluster of cinder blocks. The project is also the backdrop for Shim-Sutcliffe’s film “Zone,” which concretizes how systems of infrastructure interact with natural landscapes.

“Bonny is a gallerist for artists, first and foremost championing what art can be, not what art can be reduced to,” Shim-Sutcliffe told me. Poon intends to sell Shim-Sutcliffe’s well. It would be especially fitting for someone whose thinking about the creation, exhibition, and circulation of art extends far beyond the confines of the traditional gallery space.



In this decade of recovery from a recession, the global art market has found a way to adapt and is now a juggernaut with \$67.4 billion in annual sales. While the bulk of that figure changes hands at auction houses, mega-galleries, and through private deals, integral to the market's future success are new galleries—the ones braving a demanding fair circuit and fickle collector base to strike out on their own.

With input from collectors, dealers, and fair directors, I rounded up these emerging galleries from three distinct regions: The Americas; Europe and Africa; and Asia and the Middle East. There is some range here—some are less than a year old or have just started to show at small satellite fairs; others have been around for a decade and have shown at one of the three Art Basel fairs—but all of these outfits share similar qualities. They have been started by former directors at larger shops; a trader at Goldman Sachs; critics who pivoted from reviewing shows to making them; and artists who converted studios to white cubes. These galleries bottle the energy of their distinct scenes and have founders ambitious enough to take their programs onto the global circuit.

Bonny Poon



From left: Jacqueline Fraser, detail of *The Making of Dressed to Kill 2019 (8)*, 2019. Courtesy of the artist. Photo by Romain Darnaud. Portrait of Nathaniel Monjaret and Bonny Poon by Mauricio Guillén. Both courtesy of Bonny Poon, Paris.

Founded in 2017 in Paris by Nathaniel Monjaret and Bonny Poon.

Data Point: Some of the unforgettable exhibition titles for past shows at the gallery include “Property Sex,” “Hip Young Gallery — A desire to participate, but at what personal cost?” and “Incest.”

The artists Bonny Poon and Nathaniel Monjaret had only been putting on shows for a year, at a by-appointment space in a high-rise building in the 13th arrondissement, when they went to install a booth at FIAC, the hometown fair. Instead of staying local, they displayed a collaboration between Franco Polish Black Jeans Porn Club, the collective associated with New York artists Ben Schumacher and Jim Joe, the latter of whom is the street artist

known for writing his name on Lower East Side buildings. The collaboration turned out to be a showstopper, featuring a 2003 Volkswagen Jetta with Jim Joe graffiti that had been shipped to Paris on a boat and taken apart so it could be brought into the Grand Palais.

What is the gallery's overall mission?

Destroy contemporary art as we know it. In the process, make money—for our artists to be happy to be artists and for us to be gallerists. Fair play is key.

What are the biggest challenges to running an art gallery in your city or region?

France. No comment.

How do you see your gallery changing over the next five years?

Bigger or over. Sadly, it's not realistic to think otherwise in the current economy.



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NADA Miami Announces 2019 International Gallery Prize Recipient

NADA

Nov 12, 2019 9:23am



Marie Karlberg, "Limited Moves," performance Tramps, London, 2017. Image courtesy of the artist and Bonny Poon, Paris.



s," performance Tramps, London, 2017. Image courtesy of the artist and Bonny Poon, Paris.

New Art Dealers Alliance (NADA) is pleased to announce Bonny Poon from Paris as the 2019 recipient of the fourth annual NADA Miami International Gallery Prize.

The initiative awards galleries based outside the United States a distinctive platform to participate in NADA Miami for the first time in a sponsored booth, furthering NADA's global mission of cultivation, support, and advancement of new and relevant voices in contemporary art.

"We began the International Gallery Prize to spotlight galleries with a unique global perspective, and who otherwise may not have the opportunity to participate in NADA fairs," said NADA Executive Director Heather Hubbs. "As a collective, founded by galleries for galleries, it's always our goal to support galleries in every stage of their career. NADA continues to present a diverse, international program to the public, and we're excited to welcome Bonny Poon to NADA Miami 2019."

NADA Miami 2019 will take place from December 5-8, showcasing 136 exhibitors representing 56 cities from 25 different countries, 28 first time exhibitors, 71 NADA Member galleries, and 28 project spaces.

For their first time exhibiting at NADA Miami, Bonny Poon will present "Old Actors, New Portraits," which features Marie Karlberg, Ilya Lipkin, Kunle F. Martins, and Julian Tromp.

"We are happy to be part of this incredible initiative from NADA. At a time when fairs can be financially difficult, the International Gallery Prize is a vital and urgent reminder of what it means to actually support young galleries," said Co-Founder and Director Bonny Poon.

Past NADA Miami International Gallery Prize recipients have hailed from Bogotá, London, Prague, Tokyo, and Warsaw.

The 2019 International Gallery Prize recipients were selected by the NADA Miami 2019 Selection Committee. The prize is supported by visitors of NADA Miami through ticket sales.

SPIKE

Sam Lipp

"Incest"

Bonny Poon

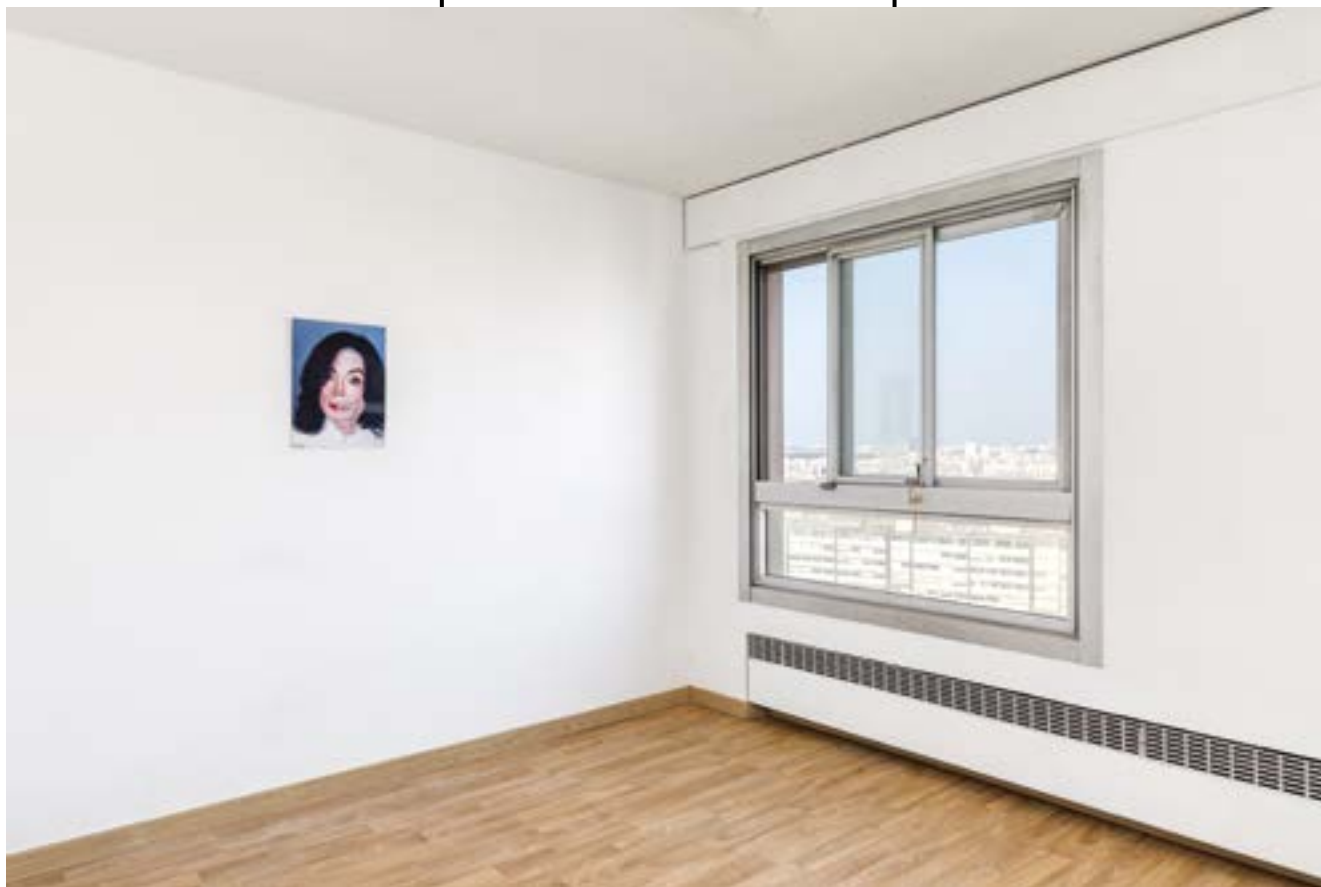
28 March–5 April 2019

Bonny Poon gallery is perched on the 26th floor of the Tour Rubis, which is one of the many residential towers in Paris' 13th arrondissement that embody the Manhattanist schizophrenia that the city experienced under the presidency of Georges Pompidou in the early 70s. Elevated superhighways and high-rise condominiums were to reify the economical apex of the Glorious Thirty after World War II, that is, until this pharaonic project, which aimed at transforming Paris into Epcot, was

brutally stopped by Pompidou's successor Valéry Giscard d'Estaing and his architectural favorite Ricardo Bofill. The tower is the stillborn child of French modernity whose architectural icons are the monotonous Monoprix, well described by Michel Houellebecq, that hosts Paris's most Kool-Aid artistic program. Founded in 2017, Bonny Poon proposes a unique assemblage of synthetic-pop hermeticism with an anti-radical chic attitude. Sam Lipp's exhibition, "Incest", the last occurring in this location, is a stringent manifestation of the gallery's appetite for *Fantasia* and Greer Lankton-esque figures.

Installed with the straightforwardness of a bullet's path in a dealer's

head, 2746782FH008_jacko_po (2019) is an oil reproduction of Michael Jackson's mugshot taken on November 20, 2003, after the police arrested the singer on child-molestation charges. It is the only work in the gallery's living room and it challenges the viewer with his gaze, which seems to be loaded with an irreconcilable mixture of innocence, guilt, and vertiginous despair. A recurring motif in Lipp's work, the emaciated traits and the over-dilated pupils of the forever-child of American pop, but this one is owned by Getty Images – or at least, it is what its watermark wants us to believe. The company is known for watermarking and selling pictures belonging to the public domain such as



View of Sam Lipp, "Incest",
Bonny Poone, Paris, 2019
Left: 2746782FH008_jacko_po, 2019
Oil on steel, 46 x 34 cm

PARIS

footage from the Holocaust. This image, as well as the other pictures taken from Jackson's judiciary odyssey, are now subjected to an Olympic volatility: one can purchase waterproof stickers, wall art, beach towels, and wallets with Jackson's mugshot. But if Lipp's gesture could be akin to a Warholian pop martyrology, it is in the transformation of Michael Jackson into one of the most powerful modern-day taboos, as the title of the show seems to suggest. Considered as an artwork in itself, the exhibition scrutinises desire and the production of taboos as an ultimate and universal principle of social organisation. Indeed, incest and to a lesser extent, pedophilia are the supreme alterity against which human

organisation structures itself. Biological or social? Epigenetic or moralistic? No one is able to source the mother of all interdictions, a sulfurous luxury that can only be enjoyed at a certain height by the Hellenistic gods. In that regard, *Coffin (After Jade)* (2019) suspends any resolution and lets us muse in front of a bathtub whose water is about to overflow. It is encircled by a bottle of Dr. Hauschka water essence and a fading portrait of Charlize Theron posing in a J'adore Dior perfume ad, which were not originally part of the installation but left intentionally in place. Alluding to the artist Jade Kuriki Olivo's transition from male to female, this work nods at the symbolism of the cleansing process

as an equivocal site of purification that often conceals the social obligation of making oneself legible to the collective gaze. A gaze that can also convert intimacy into a valuable social currency as *IMG_0818 (January 3, 2017)* (2019) suggests. This bottom-view selfie of Lipp was used as the main communication material for the show on social media along with a clip from Taylor Swift's ethereal video *Delicate (Vertical Version)* (2018).

"Ash is our purest form" as the late Lil Peep taught us. "Incest" seems to critically indulge this maxim in linking the idea of immaculate perfection to an eschatological horizon.

Charles Teyssou



Sam Lipp, *Coffin (After Jade)*,
2019
Bathtub, sink, water,
dimensions variable

Numéro

NEXT GENERATION LE FUTUR DE L'ART

Ils sont cinq, jeunes artistes ou galeristes, qui imposent déjà leurs propres règles sans se soucier du passé. Nouvelles technologies, monde virtuel, identité, culture pop, refus de considérer l'être humain comme un produit... tous défendent un art qui nous projette dans le futur. Portrait de la nouvelle génération.

BONNY POON

Par Thibaut Wychowanok

La jeunesse d'une scène artistique se jauge à l'énergie de ses artistes. Mais tout autant à l'aune de ses galeristes... plus encore quand les galeristes sont des artistes. La galerie Bonny Poon – fondée par l'artiste d'origine canadienne Bonny Poon et par Nathaniel Monjaret – a ouvert ses portes à Paris à la rentrée 2017. Elle incarne, avec une petite poignée d'espaces parisiens, un certain esprit du temps, un renouveau francilien qui n'aurait rien de

nouveau dans la plupart des grandes capitales mais qui, dans une ville bourgeoise et conservatrice, tient du tour de force.

La galerie Bonny Poon s'est installée dans les hauteurs d'une tour des années 70, place d'Italie. La vue est imprenable et l'esthétique "béton-Berlin", dans l'air du temps (certes, sans doute pas encore chez les collectionneurs français, qui ont du mal à quitter le Marais et le VIII^e arrondissement). Ah oui ! il s'agit d'un

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appartement. On y vient sur rendez-vous, comme dans un autre excellent espace, Sundogs, ouvert par Robbie Fitzpatrick en complément de sa galerie parisienne. Robbie vous y propose le thé et une discussion sur son canapé. L'art n'est plus affaire de *white cube* et de bureaux aseptisés, il entre à nouveau dans la vie réelle.

Les artistes présentés sont pour la plupart des amis. Chez Bonny Poon, on expose Sam Lipp, qui n'est autre que le directeur de l'espace new-yorkais *Queer Thoughts*. Sam Lipp a présenté récemment une vidéo de Bonny Poon (l'artiste). Il joue également dans la prochaine vidéo de Bonny. Ces liens sont loin de constituer un entre-soi, mais un réseau international ouvert. *"La plupart de nos collectionneurs sont encore des étrangers, constatent les deux galeristes. Et on ne peut pas dire qu'on nous ait accueillis à bras ouverts. Paris n'est pas une ville très amicale. Nous avons dû compter sur le soutien d'autres expatriés bien plus que sur la scène française."* Et ce n'est pas la moindre des réussites du duo que de nous faire échapper au microcosme d'artistes et de commissaires parisiens défendant une "qualité française" scolaire, et un art qui ne sait pas bien de quoi il est contemporain, et que le reste du monde ignore, évidemment. La galerie Bonny Poon, elle, n'a pas oublié le monde dans lequel elle vit. Invités à participer à la FIAC en octobre 2018 – une consécration et une validation par le milieu –,

Bonny et Nathaniel proposaient, avec le collectif *Franco Polish Black Jeans Porn Club (FPBJPC)*, une installation en forme de commentaire du marché de l'art. *"Notre ligne est simple, assume Bonny Poon : nous croyons aux gens, pas aux produits."*

Poussant jusqu'à l'extrême ironie l'approche commerciale d'une foire, le stand prenait des airs de pop-up store avec ses tee-shirts jaunes en vente. Sur l'un d'entre eux, on lisait : *"Je suis allé à la FIAC et tout ce que j'ai eu est ce stupide tee-shirt de FPBJPC"*. Une voiture trônait au centre des lieux. Elle avait été graffée à New York par l'artiste Jim Joe et transportée à Paris par bateau. Au *New York Times*, Bonny Poon explique : *"Le véhicule peut être compris comme une parabole de la course implacable du monde de l'art."* La dérision s'invite jusque dans les intitulés des expositions. Le *group show* d'ouverture reprenait ainsi le titre d'un livre de management : *La Solitude des leaders*. *"Le titre était savoureux, sachant que nous ouvririons dans un quartier délaissé par les autres galeries et dans la solitude des étages d'une tour"*, s'amuse Nathaniel Monjaret. En mai dernier, le titre choisi était : *"Jeune galerie branchée – Un désir de participer, mais quel prix êtes-vous personnellement prêt à payer ?"* Un ticket de métro pour la station Olympiades ou une course Uber feront l'affaire, pour commencer.

Vue de l'exposition *Boddys* (2018-2019) à la galerie Bonny Poon, avec Cecilia Bengtson/ Jeremy Delier, Paul-Alexandre Islas, Julian Tromp et Kunle F. Martins.

Galerie Bonny Poon, tour Rubis, 36, avenue d'Italie, Paris XII^e. Sur rendez-vous : + (33) 7 62 32 34 48.

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photo Romain Darnaud, courtesy the artist and Bonny Poon, Paris



L'art à domicile

Remarquée à la Fiac, la galerie à la programmation ambitieuse **BONNY POON** importe à Paris le concept des cimaises en appartement.

QUAND À PARIS, ON AIME QUE LES CHOSSES SOIENT BIEN RANGÉES,

à Berlin ou à Los Angeles, le format de la galerie en appart ne surprend plus personne. Ce sont les project-space, c'est-à-dire les lieux d'exposition non-commerciaux, qui sont situés dans des espaces domestiques. Les galeries commerciales, elles, ont pignon sur rue et veilleront à bien gommer toute trace de présence humaine derrière le combo classique murs blancs/néons/MacBook. *"Les galeries d'art contemporain*

se ressemblent plus que les McDo", constatait ainsi le duo d'artistes Elmgreen & Dragset actuellement exposé à la galerie Perrotin à Paris, dont les œuvres réaffirment la place du corps au sein de ces espaces normalisés. Mi-octobre à la Fiac, c'est une toute jeune galerie parisienne, relativement sous le radar, qui s'arrogeait les honneurs – et une photo dans le *New York Times* – Bonny Poon. Depuis un an tout pile, elle s'est installée dans la tour Rubis place d'Italie, l'un des quatre immeubles de

trente-et-un étages érigés au milieu des années 1970. Au dixième et quelques, une grande pièce blanche de l'appartement accueille des expositions à un rythme de galerie classique. Hormis le fait de pouvoir se vanter d'avoir la plus belle vue de toutes, le fonctionnement ne diffère pas des autres galeries parisiennes.

Que la programmation y soit plus aventureuse ne tient pas au contexte spatial mais à l'énergie des deux directeurs. Bonnie Poon, artiste qui a donné son nom à la galerie et qui s'y auto-représente, a longtemps été basée à Toronto et est passée par la Städelschule de Francfort. Nathaniel Monjaret, lui, codirigeait auparavant l'espace Marbriers à Genève.

Pour leur première participation à la Fiac, ils ont décidé de frapper fort et de faire le coup de la voiture taguée garée dans les allées du secteur Lafayette, la partie dévolue aux jeunes galeries à l'étage du Grand Palais. Comme un corps parasite, la carcasse abritait une pile de T-shirts cheap, un geste signé du collectif inconnu au bataillon FPBVPC et du graffeur Jim Joe. A la galerie, ils exposent actuellement une nouvelle série de peintures de la jeune artiste Marie Karlberg, *The Brutal Truth* : des empreintes de fessier, mais qu'on n'y lise surtout rien de domestique ou d'intime. Il s'agit d'une critique acerbe de la peinture abstraite, de son vocabulaire creux et de la spéculation effrénée qu'elle génère. **Ingrid Luquet-Gad**

The Brutal Truth de Marie Karlberg, jusqu'au 30 novembre à la galerie Bonny Poon, Paris XIII*

The New York Times

In a Busy Month for Art Fairs, FIAC Counts Collectors Among Its Treasures

By Ted Loos

Oct. 17, 2018



The world's art collectors, busily acquiring treasures, may not always realize that they are hot commodities themselves.

Collectors are greatly sought after by art fairs, because without them, there is no one to buy all those paintings, sculptures and room-size installations. And that means no event.

As fairs have proliferated beyond anyone's wildest dreams, patrons have ever more choices. A partial list for October — one of the busiest fair months of the year — includes not only Frieze London and Frieze Masters, but also Art Toronto, Tefaf New York Fall and the Korean International Art Fair.

So how do collectors decide which ones to attend and which ones to skip?

The International Contemporary Art Fair, or FIAC, has the attention and patronage of the New York collector Carole Server because it is a “feel-good fair,” she said. The Parisian event will stage its 45th edition at the Grand Palais from Thursday to Sunday.



The Bonny Poon gallery is showing a disemboweled 2003 Volkswagen Jetta, covered in text, with other works hung inside and around it. FPBJPC and Bonny Poon, Paris

Ms. Flay has had a major role in determining FIAC's shape since 2004, first as artistic director and now as general director, and she said that striking a balance between veteran dealers and newcomers was a core part of her mission.

In the veteran category are the Paula Cooper Gallery, Gladstone Gallery and Hauser & Wirth. But Ms. Flay emphasized "the extraordinary selection of young galleries" this time around, some of which are in the Lafayette sector, for emerging dealers.

One of those galleries, Bonny Poon of Paris, is only one year old, and FIAC will be its first major fair.

Ms. Poon, an artist who runs the gallery with Nathaniel Monjaret, said her booth was a collaboration of the "secret society" known as [FPBJPC](#) (which stands for Franco Polish Black Jeans Porn Club, among other things) and the artist Jim Joe.

The car will be covered in text, and other works will be hung inside and around it. The vehicle's journey to Paris and presence in the Grand Palais can be seen as a parable of "contemporary art's unrelenting drive," Ms. Poon said, as well as showing how art fairs are just "a conglomerate of pop-ups."

The 11 Best Booths at FIAC

• Nate Freeman Oct 18, 2018 11:19am [f](#) [t](#) [✉](#)

On Wednesday, the 45th edition of the International Contemporary Art Fair (FIAC) opened at the Grand Palais in Paris, where 195 galleries from 27 different countries revealed their booths to the VIP crowd of collectors, advisors, and art-world luminaries. (FIAC opens to the public Thursday.) The buzz of activity at the door indicated that there's still a hunger for new work, despite the bonanza of Frieze London and the accompanying auctions just two weeks ago. Here are some of the best booths on offer at the most prestigious art fair in France.

Bonny Poon

Lafayette Sector, Booth 1.G20

With works by FPBJPC, Jim Joe, and Bonny Poon



Installation view of Bonny Poon's booth at FIAC, 2018. Photo by Romain Darnaud. Courtesy of Bonny Poon.

One of the youngest galleries in the fair's Lafayette Sector is Bonny Poon, the Paris space that Poon, an artist, opened a year ago and runs alongside Nathaniel Monjaret. Walk into the booth and enter the world of the secretive collective FPBJPC (which stands for, among other things, Franco Polish Black Jeans Porn Club). They asked New York graffiti artist Jim Joe to collaborate with them on a car sculpture—they gave him a 2003 Volkswagen Jetta, and let him have free reign. The tricky thing was getting it from downtown Manhattan to Paris, and Poon said that it had to be shipped over in a boat, and then chopped up in order to get it inside the Grand Palais to install.

BeauxArts

Fiac 2018 : 8 stands à ne pas manquer

Par **Julie Ackermann** • le 18 octobre 2018



Stand de la galerie Bonny Poon 

1. Le plus turbulent : Bonny Poon

La galerie Bonny Poon n'a pas eu le temps de fêter son premier anniversaire qu'elle occupe déjà les allées du secteur Lafayette à la Fiac (ces espaces prospectifs qui insufflent à la foire toute sa vitalité). Pour cette première apparition, le jeune lieu parisien a redoublé d'efforts en présentant le collectif FPBJPC. Complètement inconnu en France, le groupe d'artistes a fait spécialement venir de New York une vieille Volkswagen taguée par le graffiti artist Jim Joe. Dynamitant les frontières entre l'art, la mode et la musique, FPBJPC propose également des vêtements personnalisés « spécial Fiac » et une série de tableaux faisant office de moodboards bâclés. Bonny Poon est drôle et insolente : son stand muté en « pop-up store » fait des pieds de nez au marché de l'art, tandis que la voiture souligne le rythme effréné de l'art contemporain, quitte à en laisser quelques uns au bord de la route... Pour preuve, cette ruine automobile désossée et inutilisable a été recyclée : elle est remplie d'un gros tas de t-shirts jaune fluo. Eux aussi sont à vendre...

Photo Maurine Tric

→ **Galerie Bonny Poon**

Stand : 1.G20

<http://bonnypoon.com/>

Art Fairs

Here Are 7 Standout Artists to Discover at miart 2018

Highlights include one artist's "Self-Portrait as Michael Pitt" and drawings made using an ink pen fashioned from roll-on deodorant.

Naomi Rea, April 13, 2018



Self-Portrait As Michael Pitt (There Is Poison in the Tap Water) (2018). Courtesy the artist and Bonny Poon, Paris.

At the upstart Parisian gallery, Bonny Poon, artist Zoe Barcza is showing self-portraits made for a February show at the gallery called "Property Sex," and they might look familiar even if you're not familiar with her work. If so,

that's because Barcza has used the American actor Michael Pitt as a proxy for herself. "He's somebody I've always felt had a certain family resemblance to my face, but is also a sort of exaggerated pretentious version of myself, as he's sort of like River Phoenix for the Tumblr generation," Barcza tells artnet News.

The Barcza-Pitt figure is being devoured by smaller versions of itself, and little Pacman-style heads eat rough angular tunnels into the larger body in a strange form of "self-cannibalism," hunting out small nuggets culled from Instagram. Barcza explains that these are "tokens of digital lifestyle information currency, from all these different dietary regimes, whether it be a ketogenic diet, or veganism, or straight-up conspiracy theory stuff."

Recently, Barcza showed in a traveling exhibition in Copenhagen and Basel that was curated by Helga Christoffersen from New Museum. She is making four more of the Pitt/self-portraits for the upcoming Liste, where she is showing with Bianca D'Alessandro (the Danish gallery is also devoting a solo show to her in August) before another solo at Croy Nielsen slotted for November.