

ce devant quoi

Yann Sérandour

from 5 Juin to 29 July 2022

Laurel Parker Book

Et puis le bleu tourna au vert

This leporello reproduces 66 covers of the same book by Jean-Paul Sartre, *Esquisse d'une théorie des émotions*, published by the Editions Hermann, in the form of a long, colored frieze in accordion binding. The shades of the reproduced covers have been arranged in the chronological order of the various reprints of the book between 1960 and 1995. Curiously turning from blue to green, the sequence reveals the progressive degradation of Adrian Frutiger's original design and retraces the reception of Sartre's book over time by means of its signs of wear. The cover of the piece features a drawing by Geneviève Asse, known for her very singular use of shades of blue in paintings that constitute relentless forays into space, light and transparency. Although the source of the «Asse blue» remains unknown, the shades produced by the covers of the books printed between 1960 and 1965 evoke its palette in a completely fortuitous way.

Published for the first time in 1939, Sartre's text advocates a phenomenological approach to emotions. It is the opening part of a phenomenological treatise on psychology, *Le Psyche*, which was never published. In this book, Sartre opposes the idea that emotions are mere manifestations triggered by our body, which completely escape our will. Emotion is a transformation of the world. Faced with the impossibility of transforming the world, the consciousness alters the image of it in order to transform an unbearable reality. "During emotion, it is the body which, directed by consciousness, changes its relationship with the world so that the world should change its qualities," he writes.

In the guise of a colourful colour chart marked by the passage of time, this wall-mounted leporello connects many stories and figures from the world of art and publishing. The cover of the book published by Hermann was designed by the Swiss typographer Adrian Frutiger (1928–2015), the artistic director of the Hermann publishing house between 1957 and 1967, based on a still life drawing that Geneviève Asse (1923–2021) gave to Pierre Berès (1913–2008) to illustrate this text by Sartre. Considered one of the most important booksellers from the second half of the twentieth century, this collector and dealer of ancient books and literary manuscripts bought the Hermann scientific publishing house in 1956 and opened it up to the field of the arts by associating with the art historian André Chastel. He called on Frutiger to modernise the image of the house. Pursuing this objective, the collection "L'Esprit et la main," in which this title by Sartre was reissued, republished philosophical or scientific texts and associated them with illustrations by contemporary artists.

Translated from French by Juliet Powys

Yann Sérandour

Born in 1974, Vannes, France. Lives and works in Rennes.

Placed since its beginnings under the sign of books and reading, and most often taking its source in fortuitous finds, Yann Sérandour's work questions the phenomena of translation and reproduction at play in all historical transmission. Based on artefacts borrowed from predecessors, accidents and happenings, he conducts investigations, indexes gaps, breeds confusion and prolongs stories. His work has often referred to the conceptual art of the 1960s and 1970s, a period that particularly influenced him because it was widely distributed in the form of publications and printed matter – his favourite subject. In his more recent work, he has shifted his attention to other fields and eras, on subjects as varied as the trade in ancient mirrors, the cultivation of cacti, the domestication of dogs or the sonic rebirth of the harpsichord, whose histories he freely rereads and interconnects. For the past 15 years, his work, which regularly takes the form of publications, has been exhibited in a number of French and international art institutions. He is represented by the galerie gb agency in Paris.

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Et puis le bleu tourna au vert

Leporello, 66 pages, 25 × 19 cm (closed), 1254 cm open

Laurel Parker Edition, Romainville, France, 2022

Layout Marine Bigourie

Printing Média Graphic, Rennes

Edition limited to 15 copies + 4 HC signed and numbered

This leporello reproduces the more or less degraded shades of 66 covers of the same book by Jean-Paul Sartre, *Esquisse d'une théorie des émotions*, published by the Editions Hermann between 1960 and 1995 and collected by Yann Sérandour. The cover of the book published by Hermann was designed by the Swiss typographer Adrian Frutiger and illustrated by Geneviève Asse.

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ce devant quoi

Lettrage mural, 7,5 × 50cm

MOREpublishers, Belgique, 2022

Série MOREwords #6

Édition limitée à 10 exemplaires + 5 A.P.

The wall text «ce devant quoi» has as its source a fragment extracted from the essay *Esquisse d'une théorie des émotions*, by Jean-Paul Sartre, published by Hermann. This incomplete statement can designate the work in front of which we feel challenged and present.

Laurel Parker Book

atelier - galerie - librairie

Our space is located at Komunuma, a new cultural district in Romainville, alongside the galleries Air de Paris, In Situ-Fabienne Leclerc, Galerie Sator, Jocelyn Wolff and Maëlle Galerie.

La mission of the LPB gallery is to create a space which allows the public to see artists' books and understand their specificity. Our changing exhibitions share a space with a bookshop of artists' books, the Laurel Parker Book studio, and our library of 600 titles (artists' books, photo books, technical books). This space is open to everyone.

A program of conferences, workshops, and book launches completes our mission.

We would like to thank the gallery gb agency, MOREpublishers and Les éditions Hermann.

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galerie - librairie
Tuesday - Friday 10 am - 6 pm
Saturday 2pm - 6 pm