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Steel table, Gilgamesh and plush winged tiger

Patrick Javault

September 25, 2026



View of the exhibition "Anthony Caro: The Kenwood Series" at the Templon Gallery, Paris.

Courtesy of Galerie Templon. Photo by Laurent Edeline

Gallery news

A selection of exhibitions presented in galleries by art critic Patrick Javault

Anthony Caro: The Kenwood Series

With his typically painted steel sculptures deployed in space, Anthony Caro (1924-2013) was the greatest sculptor

of his generation, the last representative of modernism after the untimely death of David Smith. The emergence of minimalism and land art too quickly relegated him to the status of a classic. In 1994, while still adhering to abstraction, he chose to experiment by presenting the *Trojan War Sculptures* at Kenwood House, works inspired by the heroes of the great figures of *the Iliad* and made of steel and sandstone. The works of *The Kenwood Series*, executed between 2003 and 2004, follow in the footsteps of this exhibition, abandoning literary references and broadening the scope of investigation. Caro said he had been deeply affected by recent images of war, particularly those from Iraq, and wanted his work to bear witness to his indignation. *The Witness*, a monumental work, offers a vision of painful prostration. It is a primitive figure made of large blocks of sandstone supported by a triangular steel structure and defended by forklift-type forks. These forks, which reappear in other works, have a structural quality but also convey the idea of movement. Alongside the charge of *The Witness*, the exhibition brings together works in which Caro clearly enjoyed exploring the sculptor's universe and playing with both architectural and pictorial references, such as this still life made of sandstone objects arranged on a steel table. Coming from an artist whose early sculpture was labeled "pictorialist" and who produced *Table Pieces* throughout his career, this is not without humor. The works in *The Kenwood Series* demonstrate both introspection and an openness to assemblage and hybridization. Although dating from the beginning of the century, they prove to be perfectly contemporary.

**From September 5 to October 24, 2026, Templon
Gallery ↗ 28 rue du Grenier Saint-Lazare, 75003 Paris**



View of the exhibition “Ali Banisadr: Talisman” at Thaddaeus Ropac, Paris.

Photo by Nicolas Brasseur. Courtesy Thaddaeus Ropac gallery, London · Paris · Salzburg · Milan · Seoul

Ali Banisadr: Talisman

Ali Banisadr's paintings always seem animated by a swirling, tornado-like eddy, a tempest or storm, in which figures are carried or hurled. "Talisman" opened simultaneously with a presentation of the artist's works at the Gustave Moreau Museum in Paris, and the two exhibitions resonate with each other. Banisadr has considered the Symbolist master, one of his admirations, without directly referencing him in his new works. At the Thaddaeus Ropac Gallery, he chose to present a group of five sculptures in the center of the room, creating a dialogue with the paintings. These bronze sculptures, the result of modeling and assemblage, each placed on a unique pedestal, are inspired by characters from the Odyssey or the Epic of Gilgamesh. Bearing a touch of magic, they also act as spectators of the painted works.

The painting *Vessel*, located at the back, is constructed around a central circle, a swirling mass of different textures reminiscent of rock. Figures covered in feathers, birds or bird-men, appear in various places. Ali Banisadr, through his alternating blurring of the image and its emergence from movement—which is paramount for him

—lends an epic character to the pictorial process.

Talisman, which gives its title to the exhibition, is organized around the Hanged Man of the tarot and dominated by an index finger that is more menacing than benevolent. In this composition, punctuated by flashes of light, the very function of the talisman is questioned. With it, the capacity of painting to unite contradictory forces and feelings is also brilliantly affirmed.

From September 5 to October 10, 2026, Thaddaeus Ropac [↗](#), 7 rue Debelleye, 75003 Paris



View of the exhibition "Ladji Diaby: Godspeed You Black Emperor" at the Crèvecœur Gallery, Paris.

Photo by Martin Argyroglo. Courtesy of the artist and Galerie Crèvecœur

Ladji Diaby: Godspeed You Black Emperor

Having made his debut a few months ago at Lafayette Anticipations with "Who's Gonna Save the World," Ladji Diaby continues his momentum with "Godspeed You Black Emperor." His appropriation of found objects blends a genuine interest in the stories they carry with a desire to reinvent them, to imbue them with a poetic, even spiritual, energy. This work, he says, stems from his

mother's practice of personalizing various pieces of furniture and found objects.

In the gallery, Ladji Diaby has scattered his arranged objects, inviting the viewer to various stations before what he himself calls altars, or before arrangements imbued with magic, like the suspended stainless steel bucket filled with lemons marked by colorful pins or imitation diamonds. Next to this air purifier is a rather damaged statuette of a Black pastor raising his arms to the sky. It sits atop a glass case inside which hang two snakes spewing dark blood. Nearby is a sculpture with a malevolent appearance. Resembling a totem, it is a long steel rod bearing a black dog mask affixed to a welder's helmet and adorned with horns. This area of the exhibition seems the most charged with diverse energies, but gaiety far outweighs morality.

Among the many altars in the exhibition, one stands out as particularly eloquent. On a chest of drawers covered with a satin slipcover rests a bathroom cabinet surmounted by a plush winged tiger. The mirrored doors display Dürer's praying hands, the face of Karl Marx, and, between them, a young Black man dressed in a skeleton costume. Uniformly white, this altar, which playfully engages with symbols, exudes a gentle melancholy.

**From September 11 to November 28, 2026, Crève-cœur
Gallery ↗ 9 rue des Cascades, 75020 Paris**



View of the exhibition "Connor Marie Stankard & Winnie Mo Rielly: But where is the soul?" at the Hussenot Gallery, Paris.
Photo by Aurélien Mole. Courtesy of the artists and Galerie Hussenot.

Connor Marie Stankard & Winnie Mo Rielly: But where is the soul?

The text presenting the exhibition by Connor Marie Stankard and Winnie Mo Rielly suggests that it is a true joint project.

The faces, figures, or fragments of figures that Stankard exhibits today are painted from imagination and executed with vividness and without hesitation. Elongated silhouettes, colorless faces of adolescent girls or young women, half-absent from life. The distortions can be unsettling, as in *Spoils*, where a girl's arm stretches disproportionately toward an adult whose legs are all that are visible. No less unsettling is *Full*, which shows half of a pregnant woman's belly encircled by two thin arms and hands, conveying a palpable sense of unease.

Winnie Mo Rielly displays two types of relief sculptures on the walls. Some are photographs of her body in motion, stretched over a frame-like structure; others are rags or pieces of fabric, also stretched over frames. These forms resemble distorted busts or three-dimensional puzzle pieces. The imprint of the bodies is grafted onto

the architecture, the memory of their presence
continuing to occupy the room.

In the middle of the gallery, a symbol of encounter, two worn leather sofas are placed facing each other, the two-seater and the three-seater. On the back of the second one hangs a strange photograph. It seems to be the reflection in a mirror of two circles of flesh, two knees seen through ripped leather trousers, looking back at us (*Nees with a view*).

From September 17 to October 15, 2026, Galerie Hussenot 5 bis rue des Haudriettes, 75003 Paris

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