press release

«Dark Eyes in the wire, spies in the wire»
Cabaret Voltaire, Spies in the wire, from « Micro phonies » album, 1984

tact is pleased to invite you to Spies In The Wire, the first exhibition in France by Michael Bevilacqua, in collaboration with the media artist and composer BANREI (Jake Harper).
The exhibition will be on view June 2–July 31, 2016, with an opening reception June 2, 6-9 pm.

In his most recent body of work, Michael Bevilacqua acts as a collector of images and memories. By collecting, layering, improving and erasing images, to the point of creating new contents, the thirteen paintings presented in Paris refer to the way we use and manipulate hardwares and networks that have changed of way of living, working and thinking -Internet, Facebook, Instagram, YouTube etc-. The blank white canvas has been replaced by black gesso or a computer detached image printed and through it, with fun, Big Brother keeps watching over everyone of us, spreading our intimacy and controlling the database of our lives, under a more refined microscope. Spies are definitely in the wire.

The exhibition borrows its title from Cabaret Voltaire’s song « Spies in the wire », following suit in its mysterious and enigmatic dissemination of symbols. Bevilacqua’s process is intuitive, responding to the disintegration of the digital image with paint, allowing for a human touch in a world dominated by screens.

Since the serie started with music, the exhibition has a musical aspect too, through a musical piece created by the media artist and composer BANREI in collaboration with Michael Bevilacqua. Indeed, the two artists have imagined a sound piece together, composed by BANREI, based on the song « Spies in the wire » from Cabaret Voltaire. This composition will play during the exhibition, enriching Michael Bevilacqua’s digital paintings with its singular vision and creative process : the two artists’ practices yet respond one to each other in constructing content while erasing it, destroying it and adding extra elements to reinterpret it.

// Cleanse, Fold and Manipulate //
Michael Bevilacqua

*Iphoney*, 2016
Acrylic over archival digital print
220 x 142 cm - 89 x 56 in.
Copyright Aurélien Mole
Courtesy pact
Exhibition view, Michael Bevilacqua, Spies in the Wire
Galerie pact, 2016
Copyright Aurélien Mole, Courtesy pact
Michael Bevilacqua

*In Trnce a s Mssn*, 2016
Acrylic over archival digital print
211 x 147 cm - 83 x 58 in.
Copyright Aurélien Mole
Courtesy pact
Vue d’exposition, Michael Bevilacqua, Spies in the Wire
Galerie pact, 2016
Copyright Aurélien Mole, Courtesy pact
Michael Bevilacqua was born in Carmel, California, in 1966. He attended Long Beach State University and Santa Barbara City College, later continuing his studies at the Cambridge College of Art and Technology in Great Britain.

He has exhibited his work internationally at Jacob Lewis, New York; Deitch Projects, New York; Peter Amby Gallery, Copenhagen, Denmark; Gering & Lopez Gallery, New York; Kravetz Wehby Gallery, New York; Chelsea Art Museum, New York; Palais de Tokyo, Paris; Deste Foundation for Contemporary Art, Athens; Louisiana Museum of Modern Art, Humlebaek, Denmark; and the Aldrich Museum of Contemporary Art, Ridgefield, USA. His work can be found in numerous public collections including the Whitney Museum of American Art, New York and the San Francisco Museum of Modern Art.
michael bevilacqua’s CV

solo shows

2016  Spi_es I.N thE W[i]Re, galerie pact, Paris, France  The Owls a Re Not What they. s EE m, Jacob Lewis gallery, New York, US

2015  DARK CALM... SOME WORDS IN 3 ACTS, Last Resort, Copenhaguen, Denmark

2014  Electric Chapel: the Spirituel in art, The Flat, Massimo Carasi, Milan, Italy


2011  Catastrophe Ballet, The Flat – Massimo Carasi, Milan, Italy

2010  Placebo Effet, Gering & Lopez Gallery, New York, USA  Amphetamine Logic, Faurschou Gallery, Copenhagen, Denmark


2008  Fantasiamnesia, Faurschou Gallery, Pekin, China

2007  Remains of the Day, Faurschou Gallery, Copenhagen, Denmark  The Poison of Apple, The Flat – Massimo Carasi, Milan, Italy


2005  Bevilacqua, Lousisiana, Humblebeak, Denmark, Copenhaguen, Denmark  Surface to Air, Deitch Projects, New York, US  Black Studio, Faurschou Gallery, Copenhagen, Denmark

2004  Beyonce and Back, Deitch Projects, New York, US
2009  Just what is it that makes today’s painting so different, so appealing? Gering & Lopez Gallery, New York, US

2008  Hydra School Projects Art Walk, Hydra, Greece

Bloodsport: The Illusion of Abstract Gambling, Hydra School Projects at Remap 2, Athens, Greece

No Longer Empty, New York, US

2007  Remains of the Day, Faurschou Gallery, Copenhague, Denmark

The Poison of Apple, The Flat – Massimo Carasi, Milan, Italy

The Incomplete, Galerie Jean Luc & Takako Richard, Paris, France

Galerie Senda, Barcelone, Spain


2005  Still, Sandra Gering Gallery, New York, US

Translation, Palais de Tokyo, Paris, France

2004  Monument to Now, Deste Foundation, Athens, Greece

2003  Vinyl Distraction, Colette, Paris, France

Happy Nightmare Baby, Faurschou Gallery, Copenhague, Denmark

2002  Tomio Koyama Gallery, Tokyo, Japan

2001  High-Sepped Gardening, Fredericks Freiser Gallery, New York, US

1999  Urban Hymns, Jessica Fredericks Gallery, New York, US


**group shows**

2015  Between Two Worlds, Jacob Lewis Gallery, New York, US

2014  AftermodernisM, Nassau County Museum of Art, Roslyn Harbor, New York, US

2013  Drawing Without Drawing, Christian Ehrentraut Gallery, Berlin, Germany

Silhouette, Blackburn 20/20 Gallery, New York, US

2012  Colour or Coulour..., Charles Bank Gallery, New York, US

The Flat – Massimo Carasi, Milan, Italy

2011  Masters of Reality, Gering & Lopez Gallery, New York, US

2010  Celebration, The Museum Alex Mylona – Macedonian Museum of Contemporary Art, Thessalonique, Greece

No Vacancy, The Butcher’s daughter, Ferndale, Californie, US

The Incomplete, Galerie Jean Luc & Takako Richard, Paris, France

Galerie Senda, Barcelone, Spain

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Hydra School Projects Art Walk, Hydra, Greece

Bloodsport: The Illusion of Abstract Gambling, Hydra School Projects at Remap 2, Athens, Greece

No Longer Empty, New York, US

2007  Remains of the Day, Faurschou Gallery, Copenhague, Denmark

The Poison of Apple, The Flat – Massimo Carasi, Milan, Italy


2005  Still, Sandra Gering Gallery, New York, US

Translation, Palais de Tokyo, Paris, France

2004  Monument to Now, Deste Foundation, Athens, Greece
       The Dubrow Biennial, Kagan Martos Gallery, New York, US
2000  Drawings and Photographs, Matthew Marks Gallery, New York, US
       Reconfiguration, Danese Gallery, New York, US
1999  Pleasure Dome, Jessica Fredericks Gallery, New York, US
1998  Accelerator, Southampton, City Art Gallery, Southampton, touring to Arnolfini, Bristol
       Oldham Aerrt Gallery, Oldham, GB
       Painting, Now and Forever Part I, Matthew Marks Gallery and Pat Hearn Gallery, New York, US
       More Fake, More Real, Yet Even Closer, curated by Robert Evren, Castler Gallery, College of New Rochelle, New York, US
       21st Anniversary Benefit Art Auction, New Museum of Conteporary Art, New York, US
1997  New American Talent : The Thirteenth Exhibition, Thr University of North Texas Art Gallery, Denton, Texas, US
1995  It's only rock and roll, curated by David Rubin, The Phoenix Art Museum, Phoenix, Arizona, US
1993  Friendly (with friends), Dooley Le Capellaine Gallery, New York, US
1992  Industrial Heros, curated by Laura Howe, Vernon Space, Los Angeles, California, US

public collections

Dallas Museum of Art, Dallas, Texas, US
Neuberger Berman LLC, New York, US
Louisiana, Humlebeak, Denmark
Astrup Fearnley Museum, Oslo, Norway
Deste Foundation, Athens, Greece
San Francisco Museum of Modern Art, San Francisco, California, US
Orange County Museum of Art, California, US
Mitsuni Collection, Tokyo, Japan
education / workshops

Lives and work in New York, New York, US
1988/1991, Long Beach State University, Long Beach, California, US
1985/1988, Santa Barbara City College, Santa Barbara, California, US
1986, Cambridge College of Art and Technology, Cambridge, United Kingdom

publications / presse


2007, Fels, Sophie. «Michael Bevilacqua.» Time Out. February 2007
Young, Andy. «Performance Portfolio.» Fashion Rocks. 2007

Franck, Elisabeth. «Mr. Dubrow’s Biennial,» The New York Observer, 18 March, p.3
Michael Bevilacqua
Codex II, 2016
Acrylic on canvas
142 x 142 cm - 56 x 56 cm.
Copyright Farzad Orwang
Courtesy pact
Exhibition view, Michael Bevilacqua, Spies in the Wire
Galerie pact, 2016
Copyright Aurélien Mole, Courtesy pact
Banrei, the artist name of Jake Harper, is a composer and media artist, born in 1988, based in Los Angeles and Tokyo. Working across an eclectic array of aesthetic investigations, Banrei’s work prompts questions of field, perception and duration. Live performance and installation are used to frame a kind of ritual, within which audiences are asked to ponder subtle transformations of space and become aware of that which exists at the edge of perception. Ultimately, Banrei seeks to break apart the notion of the living being as a discreet object. The ritual draws the listener out, to rediscover themselves as a vibrating fabric containing multitudes.

Jake Harper has performed and exhibited work at venues around the world including the New Museum, the Centre Pompidou, Lille Fantastique, MuCEM, and the National Gallery of China. Since 2013, he has been working with sound and site-specific installation under the name Banrei.

In 2015, he founded Public Decibel, a sonic architecture firm whose aim is to solve placemaking and urban design challenges through sound.
Selected solo shows

2016  Father’s to I’ve to Father’s SMS Opera live premiere, Offprint London, Tate Modern, Londres, UK
       AMNMA site-specific performance at Manifest, Columbia College Chicago, US
       Get Clear On What You Think, Maxwell Cole e Gallery, Chicago, US
       Father’s to I’ve to Father’s, SMS Opera world premiere.
       AMNMA Performance, Silent Funny, Chicago, Illinois, US
       Cholalcho Exhibition, Noysky Projects, Los Angeles, California, US
       AMNMA Performance, Fabrik Expo, Los Angeles, California, US
       AMNMA Performance, Family Album Project Space, Chicago, US

2015  The Garden, Installation, Pershing Square, Los Angeles, California, US
       Word-Whip, Installation, San Diego Art Institute, San Diego, California, US
       AMNMA Altars Installation, Zhou B Art Center, Chicago, US

       Focal Point Installation and performance (with SWC), Drop Everything Biennial, Inis Oírr, Ireland
       MEDEA Performance, (With SWC), Centre Pompidou, Paris, France
       Voices of London for the London Eye. Audio guide (With SWC), Londres, UK
       When there is smoke on the mountain there is fire Composition world premiere,
       Well / Well / Not-at-all Solo Festival at ESORABAOKO, Tokyo, Japan
       Saying I, repeating the word many times Composition world premiere, The Tank,
       Eavesdropping Festival, New York, US

2011  Sen, Sound Installation, EN Movement Showcase: Anew, Tokyo Salon, Tokyo, Japan
       The Passenger, (With SWC), Festival of Ideas for the New City Biennial, New Museum,
       New York, US
       The Passenger (With SWC), French Institute Alliance Française concert at Florence Gould Hall, New York, US

2010  Running Man, Opera world premiere, Riverside Church, New York, US
Selected publications

The Irish Independent. « Drop Everything And Head West »

Education

2012/2013, Ni aiji Senmon Soudou (Ni aiji Zen training temple), Nagoya, Japon

2006/2010, New York University BA in Jazz Composition, New York, New York, Etats-Unis

BANREI
Silent funny Chicago, 2016
Group performance featuring the Rios Family
2-Channel immersive sound installation
Courtesy Banrei
Michael Bevilacqua
*Spies in the wire*, 2016
Acrylic on canvas
42 in. - 107 cm
Copyright Farzad Orwang
Courtesy pact
etymology & philosophy

**pact**
is the acronym from our initials: Pierre-Arnaud and Charlotte Trivini.

**pact**
reflects our commitment to display the talent of emerging artists, with none or very little visibility in France, whether or not they are recognised abroad.

**pact**
also refers to the way we design each exhibition as an artistic pact. Thus, each show will be subject to an enriching conversation:

Either with the work of another artist who influenced the exhibited works (this historical work, from the second market or loaned by a gallery or a collector, and presented within the same exhibition, may be a contemporary art work, a modern one, Art Brut, Tribal Art, etc.)

Or through the intervention of someone outside the contemporary art world, whose work or reflection correlates to the theme of the exhibition (a mathematician, dancer, surgeon, film director, etc.)
upcoming exhibitions

**dorian gaudin**  
September 7 – October 16

**ethan greenbaum**  
October 21 – December 4

upcoming artfair

**Art-O-Rama, Marseille**  
August 26 to 28
Thursday June 2 2016

70 rue des Gravilliers
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