

PROS
June 21 - July 1, 2023

I know about the work of one of them, I think I've figured out the second, the third's work is no secret: these pieces come less from a linear trajectory – some fantasy discharged into an image – but of a more indirect path; a series of intimate transactions in the middle of which the work emerges, becoming eventually the pretext for an encounter, a tool for seduction, an extension of foreplay. Several works use their model's name as their title, indicating their provenance (the origin of the sculpture's cast, say), or their recipient, and some others will surely recognize themselves in this sentimental butchery.

When Serge Daney asked Jacques Rivette about the lack of close-up faces in his films, the filmmaker claimed that he would prefer to frame bodies in their environment. It is a beautiful definition of love, perhaps, to refuse to care only for details and instead to pursue a widening of the field of vision – from a face to its setting, a city, a country – to learn not to lose sight of the whole, or to recognize it everywhere, which amounts to the same thing. This is the exact opposite of the extreme fetishisation and fragmentation staged by the works here on display. But there is no point comparing a chicken with a hammer. The role of the model is evoked in these works in a transparent way. It's an interchangeable ingredient, some fuel for the machine, and perhaps simply a way for someone who works alone in their studio to assess the effectiveness of an idea through its embodiment in front of them. From that point on, what could be more natural than to tear it to pieces to make it easier to digest? It's a question of efficiency. And why take offense? Out of choice, we don't eat the chicken's head. It's nothing personal.

Jimmy DeSana (1949-1990) was an American artist and photographer who documented the New York art scene for many years (Talking Heads, Iggy Pop, Kathy Acker). In 1979, he published a collection of photographs, *Submission*, which could have given its title to this exhibition. Jean-Charles de Quillacq was born that same year in Sussac, where he still lives today. He has previously lived in Paris, Geneva, Zurich, Nice, and Amsterdam, where I'm sure, if you ask, he'll be remembered, maybe under a different name. Sofia Montanha (1992) lives in Lisbon. She could have already made her way to Ampersand by now, but it seems she did well to wait.

Nothing Personal, a text by Baptiste Pinteaux

My dear, it's all so Christian and medieval and gloomy.
Precisely. Jimmy DeSana, your intrepid photographer, has
witnessed and preserved for posterity the unspeakable
rights of these benighted natives, rites as clearly derived
from Christianity as a black mass —
William Burroughs, 1979

ROOM 1

Jean-Charles de Quillacq

Dear Martin, this is the plan: there is a pirate ship sitting in the harbour. When that pirate ship leaves in four days, we'll be pirates on it, cast from the piece Sans Serif (2013) by Martin Laborde, acrylic proof, 99 cm, (1/3), 2023

Sofia Montanha

Yellow top, cotton on Airwell air conditioner, 2022

Jean-Charles de Quillacq

Oasis, Jean-Charles' sweat, synthesised in the Coalesce BioArt Lab, University at Buffalo, New York, 40 cl, 2023

ROOM 2

Jean-Charles de Quillacq

Dear Dimwit, if you don't want to fuck me, that's ok. If you want to fuck me once a month that's fine. I think you're the most interesting man I know even though I'm scared of getting hurt by you, fibre-glass, silicon, talc, gold chain, 112 cm, (1/3), 2023

Jean-Charles de Quillacq

Romie, PVC, acrylic resin, metal, epoxy, gold chain, 114 cm, 2023

Sofia Montanha

Pink top, cotton on Airwell air conditioner, 2023

ROOM 3

Jimmy DeSana

Double Feature, 16mm transferred to digital, 6 mins 45 secs, 1979

"In 1979 DeSana made his only known film, Double Feature... Like much of DeSana's work, the film investigates the inherent erotic (specifically homoerotic) charge between commodities and consumers, here focusing on the beauty of both the car and its owner, who lovingly caresses it with a feather duster... It is unknown whether DeSana screened Double Feature during his lifetime, but he was immersed in experimental film from at least the mid-1970s." – Drew Sawyer, [Submission](#), 2023

Jean-Charles de Quillacq

Fuzetea, Jean-Charles' sweat, synthesised in the Coalesce BioArt Lab, University at Buffalo, New York, 10 cl, 2023

CORRIDOR

Sofia Montanha

Coeur et ceinture, inflatable, belts and cotton, 2023

KITCHEN

Jean-Charles de Quillacq

How do you do that Martin?, cast from the piece Sans Serif (2013) by Martin Laborde, acrylic proof, 99 cm, (1/3), 2023

BEHIND THE BAR

Jean-Charles de Quillacq

M, a.i.d.E.u.s.d. (Martin, ab in die Ecke and shäm dich), resin, acrylic, talc, silicone, jesmonite, 12 cm, 2023

Jean-Charles de Quillacq (1979, Parthenay, FR) studied in France (ENSBA Lyon), in Germany (Berlin-Weißensee Kunsthochschule) and in the Netherlands (Rijksakademie). For the past three years, Jean-Charles de Quillacq has been living in Sussac, in the French countryside, but he will spend the next year in Italy as an artist fellow at Villa Medici - Académie de France. Marcelle Alix (Paris) - which has represented Jean-Charles since 2016 - and Mudam (Luxembourg) will be among the next two venues to exhibit his work in 2023.

Jimmy DeSana (1949, Detroit - 1990, New York, USA), a key figure in the New York downtown scene of the 1970s and 80s, created a body of photography that evinces a singular style typified by concealed figures, saturated colors, and surreal mise-en-scène, with subject matter that indexes the artist's fascination with American suburbia and queer fetish subculture in equal measure. Throughout his career, DeSana seamlessly blended the tropes of fashion photography, camp sensibility, and experimental art, resulting in images that are simultaneously relatable in their use of quotidian settings, yet entirely otherworldly in their depiction. DeSana grew up in Atlanta, GA, and received his bachelor's degree from Georgia State University in 1972 before relocating to New York's East Village in the early 1970s. Recent solo and two-person exhibitions include Submission, Brooklyn Museum, New York, 2023; The Sodomite Invasion: Experimentation, Politics and Sexuality in the work of Jimmy DeSana and Marlon T. Riggs, Griffin Art Projects, Vancouver, Canada, 2020; Reminders, Pioneer Works, Brooklyn, NY, 2016.

Sofia Montanha (1992, Porto, PT) studied painting at FBAUL, Lisbon, and scenic practices at the study center of the Museo Nacional Centro de Arte Reina Sofía, Madrid. In 2020, with Henrique Loja, she founded Supermala, a nomad multidisciplinary space intersecting curatorial practice and DIY fashion, hosting events across different art scenes. In 2021 they opened MALA, a gallery in Lisbon. Her work was included in the exhibitions: Ernesto de Sousa, Exercícios de Comunicação Poética com Outros Operadores Estéticos (with the collective Treffen in Guincho), Galerias Municipais de Lisboa (2021); Entretecido I Interlace, curated by Tobi Maier, Pavilhão Branco, Galerias Municipais de Lisboa (2021).

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