

Galleria 10 YEARS OF
Continua GALLERIA CONTINUA
Les Moulins IN FRANCE (2007-2017)

GALLERIACONTINUA
SAN GIMIGNANO BEIJING LES MOULINS IRDANI

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Continua 10TH EDITION OF SPHÈRES Sphères ENSEMBLE

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FOREWORD

Why not?

Since the beginning of the 90s, Galleria Continua's slogan is: *why not?* From 2006 to 2007 the gallery pursued a new endeavor in France that is the continuation of an adventure that began in San Gimignano, Tuscany and extended to Beijing, China – and later, Cuba. In search of ever more new challenges, the gallery has taken residence in the old mills of Boissy- the-Chatel which resonates with the desire for an unexpected, open natural landscape. Situated an hour's drive east of Paris, the small city in the heart of the Seine-et-Marne countryside with its old industrial mills stunningly corresponds to the aspiration to work with artists on new and decentralized initiatives.

Zigzagging between exhibitions, meetings and the initial steps of the Moulin, the first year was a juggling exercise between the numerous visionary projects with the artists attached to the gallery, in San Gimignano, Beijing, Cuba or elsewhere. The goals were ambitious, but the challenge was exciting and corresponded to the high aspirations that Galleria Continua has held since its early years. At the Moulin, surrounded by nature and sections of industrial history we began to imagine all possible projects. Everything began once again by saying to ourselves: *why not?*



July 2006

First meeting with the Moulin, an old industrial building bordering the river, which seems to be abandoned near this village in the Parisian countryside. The site still bears the marks of its past history: mill of fourteenth century nobility, pulp mill, plastic factory, cabinet making factory, clock factory ...

August 2006

Throughout the centuries of its existence, the mill seems to have lived a strange history, evolving through different periods and harboring multiple functions, machines and owners. The various spaces of this complex architecture fit the scale of our projects and the scope of our programs. We are still imagining ways to best invest these spaces. San Gimignano, Beijing, then France (and one day, Cuba) ...

September 2006

We meet several inhabitants of Boissy-le-Châtel, each one telling us in his own way his past or current vision of the Moulin. In the process, they discover our project which still seems insane to their eyes. Lucy and Jorge Orta accompany us in these discoveries, we discuss our projects, our visions, while Beijing opens up to contemporary art and Carlos Garaicoa exhibits in the Tuscan vineyards.

November 2006

We take advantage of the winter to think about our project,

lay the foundations of the new place. It is not yet time to talk about our project at the Moulin around us. However, the attractiveness of France is felt more strongly.

January 2007

While Antony Gormley's sculptures are exhibited in Naples, we welcome our first exhibition of Chinese artists in San Gimignano, A Continuous Dialogue is the reflection of the ties that we are building little by little in Asia. Soon, Subodh Gupta will exhibit in England at the Baltic Center. In the meantime, we are authorized to start some cleaning work of the mill debris.

March 2007

On March 9th we officially sign the purchase of the Moulin, with some trepidation but great conviction. Rehabilitation will be a lengthy process, and efforts will need to be sustained. But the project is worth the effort. In our multiple visits to the site we become more familiar with our new space and imagine its possibilities.

April 2007

A visit to the Moulin with Daniel Buren who imagines a new project in situ. The cleaned-up spaces live up to their full potential in a monumental way. Architects and artists are beginning to take an interest in the space. The first rumors ... We decide to launch the idea of inaugurating the





Moulin next October, during the FIAC.

The idea of a group exhibition with all the artists in the gallery takes form: an exceptional, unexpected event bringing together works that could not previously be shown in France. The exhibition is a testament to our dynamic program and the values we wish to defend. Work accelerates, the project

takes form, teams are brought together.

June 2007

In this intensive month of trips and projects, as we sail between Venice, Basel, Kassel, and Nice for a major Michelangelo Pistoletto exhibition, a fire starts at the mill. Fortunately, the fire is minor and causes minimal damage. Nevertheless, some of the work that had begun has to be started over. The team is not discouraged. Our progress continues.

July 2007

The rays of the July sun give the Moulin an incredible cachet. The renovation work accelerates each day a little more and we begin the phase of painting and repairing the roof. As we inaugurate Loris Cecchini's permanent installation in Shanghai and Giovanni Ozzola's exhibition in Forte Belvedere, the spaces are revealed in a new light.

August 2007

Pascale Marthine Tayou 's exhibition *Zigzag Zipzak!* ends in Beijing. We meet with Galleria Continua's entire team for three days of intensive work in San Gimignano where Chen Zhen's works have

been displayed for the summer. We then continue our «Grand Tour» of the Moulin, mezzanines have been installed and painters are working to clean and prepare the walls.

September 2007

The new season arrives with all its gallery openings! In our Beijing space, we inaugurate *Ascension*, Anish Kapoor's first exhibition in China.

We participate in our first contemporary art fair in Shanghai, ShContemporary, where Gu Dexin's installation has created a sensation. On our return to Europe, we head towards the Netherlands for Hans Op de Beeck's opening at the Centraal Utrecht Museum.

In Boissy-le-Châtel, the renovation is complete and we prepare the arrival of the artworks.

October 2007

As our deadline approaches we make the final touches to the Moulin so that it will be ready to suitably welcome our guests at the inauguration brunch on Sunday, October 21st. The transport trucks bring the works of art to the Moulin from Italy while we actively prepare for the FIAC.

The Moulin opens its doors on October 21, 2007 with the exhibition *Ouverture*. It is, in a sense, the end but also the beginning of new adventures!



Ten years later, a large-scale project has taken form. The story which has now been written was made up of encounters, exchanges and sharing. In these extraordinary spaces charged with a palpable spirit, many artists were able to give free rein to their imagination. In 2008, the Moulin became the laboratory for new exhibitions, with the beginning of Sphères: different galleries were given the opportunity to exhibit their artists together in one place. The Moulin, with its multiple histories, singularly lends itself to novel propositions. Year after year, Sphères continues to make its mark on the artistic landscape by bringing in more artists and partners to accompany the Moulin in its developments. In 2012, with the opening of the Moulin de Sainte -Marie, less than one kilometer away, Galleria Continua / Le Moulin became Galleria Continua / Les Moulins.

This second monumental, abandoned factory was formerly one of the standard bearers of the French paper industry. With Galleria Continua, it is today at the heart of a great cultural project in which contemporary art combines with the raw material of nature and industry in a rich dialogue between artists, works, history and the public. The particularities of the Moulin's site implies a specific mode of exhibition. Sphères is an essential component but it is not unique. All the exhibitions presented at the Moulin necessarily have to take into account space and time in the thread of their constructions. Being inscribed in the history of the site takes time.

The public who has been closely following the mill is attached to the history of the site. At the Moulin, the door is always left open. A reciprocal curiosity has grown between the inhabitants of the surrounding area and the Galleria Continua / Les Moulins. Galleria Continua has made a significant engagement on behalf of schools, associations and locals. By going to meet cultural, economic and social actors in the region, being open all year round to collaborate on projects, Les Moulins is now permanently inscribed in the surrounding Briard landscape, in turn becoming an element of its history which resonates today, alongside artists and their works in the entire world.



