

*Semiose*

Dossier de presse  
/ Presskit

Françoise Pétrévitch  
Marie Darrieussecq  
*Très exactement*

7 février - 7 mars 2026  
/ February 7 - March 7, 2026

## Press Release

Inauguration  
February, Saturday 7, 2026  
from 11am to 8pm

42, Rue Quincampoix  
75004 Paris

# A New Street-Facing Space at 42, Rue Quincampoix

Semiose is excited to announce the opening in February 2026 of a new space at 42, Rue Quincampoix, in close proximity to the main gallery, in the same street at number 44.

The opening of this second space marks a new stage in the development of Semiose Gallery, reflecting the gallery's determination to explore new ways of presenting works to the public and enriching its exhibition programming.

Opening directly onto the street, this 55 m<sup>2</sup> space was designed by the architect and interior designer Marion Mailaender who was also responsible for the layout of the main gallery when it opened in 2020. Recognized as one of the outstanding designers of her generation, Marion Mailaender was recently invited by the Villa Noailles to take part in a carte blanche project as well as serving as President of the Jury for the 2024 Design Parade in Toulon. Her work was also featured at the Salon des Nouveaux Ensembliers at the Mobilier National in 2025.

This new space differs considerably from that at 44, Rue Quincampoix in that it is more compact and immersive. With its two 10-meter-long walls opposing each other, it offers a completely new way of presenting works and in the design of exhibitions.

This new address will host seven exhibitions per year, bringing together French and international artists from the Semiose stable as well as a number of new collaborations.

**Press Release**February 7  
March 7, 2026Opening  
Saturday, February 7, 2026  
from 11am to 8pm42, Rue Quincampoix  
75004 Paris

# The inaugural exhibition at 42, Rue Quincampoix: *Très exactement* Françoise Pétrovitch & Marie Darrieussecq

For the inauguration of 42, Rue Quincampoix, a series of 18 ink wash drawings by Françoise Pétrovitch, imagined in collaboration with the writer Marie Darrieussecq will be shown.

Marie Darrieussecq, winner of the Medici prize, has written a short story inspired by the work of Françoise Pétrovitch. In addition to nods to her iconography—birds, isolated landscapes and absent figures—the writer captures the melancholy and languor of the painter’s works in her own words.

In return, in a rewarding dialog with the short story dedicated to her by Marie Darrieussecq, Françoise Pétrovitch has created a series of ink washes on paper. The words of the writer enter into conversation with the images of the painter. Their imaginations resonate, infiltrating each other like the ink that infuses the halos that surround the figures and silent landscapes they have invented together. These drawings, accompanied by the author’s short story, feature in the artist’s book, *Très exactement*, published by Semiose.

**Excerpt from Marie Darrieussecq’s text *Très exactement pour Françoise Pétrovitch* [Quite precisely for Françoise Pétrovitch]:**

*“He had gone travelling. He had flown over the edge of the city, above the forests. But the borders were closed now, and he could no longer come back. He regularly gave news. And then, less regularly.*

*In her timetable, it became a gap. Increasingly more gaps between the messages. And in the evening, in their house, she no longer looked towards the city, she always looked towards the forest.*

*At the foot of the bed, he had left a book by Pierre Reverdy, that she opened at random, and it was as if he was talking to her.”*

# Françoise Pétrovitch

*Elle et Elle*, 2025

Lavis d'encre sur papier / Ink wash on paper  
50 × 40 cm / 19 11/16 × 15 3/4 inches



Images HD / High  
Res Images

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**Françoise Pérovitch**

*Elle et Elle, 2025*

Lavis d'encre sur papier / Ink wash on paper

Photo : A. Mole

Courtesy Semiose, Paris



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## Françoise Pétrovitch x Marie Darrieussecq *Très exactement*

### Their Work Together

For quite some time now, the creative works of these two women have crossed each other's paths. One illustrating the other's drawings with prose, and vice versa: book covers embellished with watercolor washes.

Their images and texts interact in a fruitful dialog, with the two artists sharing a mutual admiration that brings them ever closer together.

The publication of this book will concur with an exhibition of Françoise Pétrovitch's drawings in Semiose Gallery's new space at 42, Rue Quincampoix (Paris) in February 2026.

### L'autrice

Marie Darrieussecq is a writer and psychoanalyst. She is the author of some twenty novels, all published by P.O.L. and each new work is keenly awaited and widely discussed. Her first novel, *Truisme (Pig Tales)*, published in 1996, has been translated into over 40 languages as well as being adapted for the stage. In 2013, she was awarded the Médicis Prize for her novel *Il faut beaucoup aimer les hommes (Men. A Novel of Cinema and Desire)*. She regularly contributes to a wide range of media including *Beaux-Arts Magazine*, *ArtReview*, *Les Matins de France Culture*, *Libération*, *Charlie Hebdo* and *L'Obs*. She is the author of a number of translations such as her widely acclaimed *Un lieu à soi (A Room of One's Own)* by Virginia Woolf (Denoël, 2016). She has also written numerous articles on visual

artists, most notably Louise Bourgeois, Paula Modersohn-Becker and Charles Fréger.

### L'artiste

Born in Chambéry in 1964, Françoise Pétrovitch lives and works between Paris and Normandy. Her art continues to explore new media: painting, drawing, books and engraving, as well as video, glass, ceramics installations and monumental wall drawings. In recent years the artist has also ventured into the performing arts, collaborating on set and costume design as well as artistic direction.

The versatility of her oeuvre and technical virtuosity adapts to a wide range of contexts, and she is regularly invited to create works that echo heritage sites and collections (Villa Savoye, Chateau de Tarascon, etc.). Among her major exhibitions in France, we should mention the FRAC PACA in Marseille in 2016, the Louvre-Lens in 2018—where she was the first contemporary artist to be awarded a solo exhibition—, the Hélène & Édouard Leclerc collection in Landerneau in 2021, the French National Library in 2022 and the MO.CO in 2025. In 2021, she was awarded the Drawing Prize by the Daniel and Florence Guerlain Foundation for Contemporary Art and was elevated to the rank of Knight of the Legion of Honor in 2023.



« He had gone travelling. He had flown over the edge of the city, above the forests. But the borders were closed now, and he could no longer come back. He regularly gave news. And then, less regularly. In her timetable, it became a gap. Increasingly more gaps between the messages. And in the evening, in their house, she no longer looked towards the city, she always looked towards the forest. » Marie Darrieussecq

## Biographie / Biography

## Françoise Pétrovitch

**Actualités / What's on**

2025: élue membre de l'Académie des Beaux-Arts (section gravure et dessin) / elected as a member of the Académie des Beaux-Arts (Printmaking and Drawing Section)

- 2027, Les Franciscaines, Deauville (FR) - solo exhibition
- 2026, Musée Ingres Bourdelle, Montauban (FR) - solo exhibition
- 2026, *Hommage à George Sand*, Cité internationale de la tapisserie, Aubusson (FR) - solo exhibition
- 07/02 - 07/03/2026, *Très exactement*, Françoise Pétrovitch & Marie Darrieussecq, Semiose, Paris (FR) - duo exhibition
- 11/10/2025 - 08/03/2026, *Dormir debout*, cur. Marie Terrieux, FRAC Normandie, Caen (FR) - group exhibition
- 18/03/2025, Balades Artistiques en Méditerranée, Parc Simone Veil, Sètes (FR) - public commission
- 20/03/2025 - 2027, *Le genre idéal. En principe, une tentative d'épuisement*, MAC VAL, Vitry-sur-Seine (FR) - group exhibition

Depuis les années 1990, Françoise Pétrovitch façonne l'une des œuvres les plus puissantes de la scène française. Parmi les nombreuses techniques qu'elle pratique – céramique, verre, lavis, peinture, estampe ou vidéo – le dessin tient une place particulière. Dans un dialogue constant avec les artistes qui l'ont précédée et se mesurant aux motifs incontournables de la « grande peinture » – Saint-Sébastien, natures mortes, etc. –, Pétrovitch révèle un monde ambigu, volontiers transgressif, se jouant des frontières conventionnelles et échappant à toute interprétation. L'intime, le fragment, la disparition, les thèmes du double, de la transition et de la cruauté traversent l'œuvre que peuplent animaux, fleurs et êtres, et dont l'atmosphère, tour à tour claire ou nocturne, laisse rarement le spectateur indemne.

Des expositions monographiques lui sont régulièrement consacrées, en France et à l'étranger, à l'instar du Fonds Hélène et Édouard Leclerc à Landerneau et la Bibliothèque nationale de France en 2022, et le Musée de la Vie romantique à Paris en 2023. En 2018, elle est la première artiste contemporaine à bénéficier d'une exposition personnelle au Louvre-Lens. Depuis quelques années, Françoise Pétrovitch réalise de monumentaux *wall drawings*, et de très grands ensembles, comme pour la Galerie des enfants au Centre Pompidou, le West Bund Museum à Shanghai ou pour les Ballets du Nord. Ses œuvres figurent dans de multiples collections publiques et privées, notamment le Centre Pompidou, Paris (FR), le Museum Voorlinden, Wassenaar (NL), le National Museum of Women in the Arts, Washington DC (US), le Musée Jenisch, Vevey (CH), les musées d'Art moderne et contemporain de Saint-Étienne (FR) et de Strasbourg (FR), le MAC VAL (FR), de nombreux FRAC, ainsi que les Fondations Salomon et Guerlain et le Fonds de dotation Emerige.

Since the 1990s, Françoise Pétrovitch has produced one of the most powerful bodies of work on the French art scene. Amongst the numerous media she has explored—ceramics, glass, ink washes, painting, print and video—drawing retains pride of place. In constant dialog with the artists who have preceded her, she has been able to measure herself against the incontrovertible motifs of “high art”—Saint Sebastian, still lifes, etc. Pétrovitch's art reveals an ambiguous world, willingly transgressive, playing with conventional boundaries and eluding any interpretation. Intimacy, fragments of life and disappearance, alongside the themes such as the double, transition and cruelty run through her work, which is inhabited by animals, flowers and beings, and whose atmosphere fluctuates between light and dark, rarely leaving the spectator unmoved.

She has enjoyed numerous solo exhibitions both in France and abroad, as in the Fonds Hélène et Édouard Leclerc in Landerneau and the Bibliothèque nationale de France, Paris, in 2022, and the Musée de la Vie romantique, Paris, in 2023. In 2018, she was the first contemporary artist to be awarded a solo exhibition at the Louvre-Lens. Over the past few years, Pétrovitch has produced monumental wall drawings and large format ensembles, for the Galerie des Enfants at the Centre Pompidou, the West Bund Museum, Shanghai, or for the Ballets du Nord Company. Her works are included in many private and public collections, most notably the Centre Pompidou, Paris (FR), the Voorlinden Museum, Wassenaar (NL), the National Museum of Women in the Arts, Washington D.C. (US), the Musée Jenisch, Vevey (CH), the Musée d'Art Moderne et Contemporain of Saint-Etienne (FR) and of Strasbourg (FR), the MAC VAL (FR), the Salomon and Guerlain Foundations as well as Emerige Endowment Fund.

