

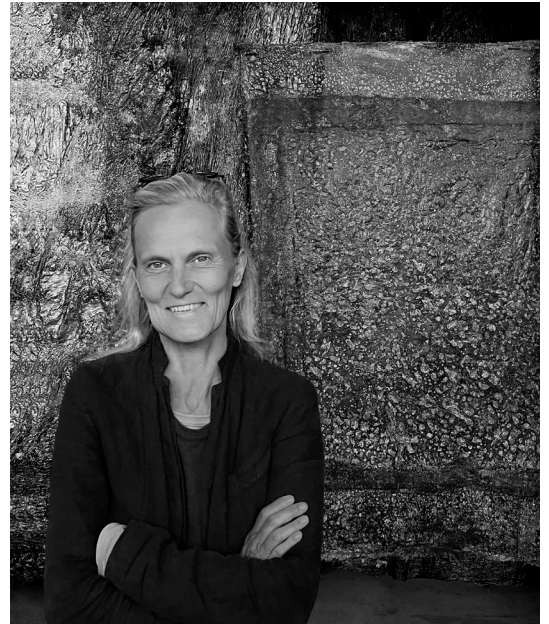
EVI KELLER

curriculum vitae / artistic approach

German visual artist Evi Keller was born in Bad Kissingen in 1968. She lives and works in Paris.

EDUCATION

From 1989 to 1993 she studied art history at the Ludwig Maximilian University and photography and graphic design at the Munich Academy of Photography in Germany.



ARTISTIC APPROACH

Vision

The work of the German visual artist Evi Keller questions the cosmic principle of the transformation of matter by light. In all her sculptural, pictorial, photographic, sound and performance work, the artist has tirelessly devoted herself to this transformational process, unifying its complexity under the term *Matière-Lumière (Light-Matter)*.

Matière-Lumière is the only title that Evi Keller has given to all her works for the past 20 years.

The fact that all life on earth is impregnated with solar energy inspired the artist with a vision that unites the earth and the sun and has them evolve in a perpetual becoming — within time. It was essential for her to draw from this awareness and find a new artistic form to materialize the sun and its constant interaction with us, and eventually, beyond the symbol of the sun, to embody light in its physical and spiritual dimensions. Through her work, the artist wishes to materialize light, to preserve, amplify, and above all transmit this cosmic force, the energy of the celestial fire. "Matière-Lumière embodies the journey of the awareness of the power of light, not of outer light, but of the revolution of the inner light which the sun mirrors, to grow roots in a cosmic existence and become co-creator of a universal process," says the artist.

In Evi Keller's work, the principle of the four elements, fire, water, earth, and air, is omnipresent. The artist combines, among other things, pigments, minerals, plants, ash, ink, and varnish on thin layers of transparent plastic film that she superimposes, draws on, paints, engraves, scratches, erases, sculpts, and sometimes burns, exposes to the rays of the sun, to the rain and the wind, or covers with earth, in a cycle whose space and time, unique to each work, can draw over many months or years before finally being born. According to the artist, "it is ultimately the work that decides the timing of its birth."

The transparent films used by Evi Keller constitute a nearly invisible and immaterial substance, and play an important role in light's transmutation of the works into changing materials. They render the works alive through reflection, refraction, absorption, and transmission, allowing for an infinity of potential points of view and of works, depending on the light and the spectator's position. "I often feel that it is the mystical dimension of the solar star that guided me towards fossil fuel, a buried sun from which the plastic films that are the essential materials of my work are sprung. These films bear the memory of life. Issued from organic carbon, recycled for hundreds of millions of years deep inside the earth, they constitute a crucial link between the living and the atoms created in the heart of the stars. This memory, this fossilized light, and this link between heaven and earth inhabit my works, make them atemporal and alive... The substance of plastic films, an organic-synthetic material, is reanimated and transformed in the creative process, a restorative act which animates a healing cycle, similar to that of life-giving photosynthesis. (...) (Evi Keller, ARTE TV, March 5, 2023, The sun: the star in the arts, interview excerpt)

Quotes

« (...) If there is one artist today who carries on this quest for reconciliatory spirituality, the cosmic and microscopic preoccupation of Mark Tobey, it is probably the German artist Evi Keller, discovered a few years ago by the gallery Jeanne Bucher Jaeger. Her immense work, labelled under the single term Matière-Lumière («Matter Light»), swarms with details and with stretching worlds, as in Toby's canvases. Evi Keller made Novalis' ambition to «novelize the world» hers: to unify the finite and the infinite, the visible and the invisible, the nocturnal matter and the theophanic fire. When Tobey paints enigmatic color vibrations, atom-rains and floating clouds, he captures fragments of the universe in small windows. Evi Keller broadens the pictorial field by making her materials live within vast canvases covered with ashes and pigments, but also through photographs and videos; she also works on delicate, transparent pieces of plastic tarp painted in blue, black and gold, as crumbly as bark. From large to small, from small to vast, the work's unity in the making is that of a body: not the particular envelope of the self, but the interior body, that of incorporated soul, and the external body of the cosmos with its multiple galaxies. The artist reminds us that our carnal matter is consubstantial with the universe: it is made of water, carbon, nitrogen and hydrogen. In *The Two Sources of Morality and Religion*, Henri Bergson remarked that it was constantly repeated that our body was very small in comparison with the universe, and yet «if our body is the matter to which our consciousness applies itself, it is coextensive with our consciousness, it perceives everything that we perceive, it goes all the way to the stars.

Evi Keller's work stands at the crossroads between the matter we are made of and the light in which ancient civilizations placed the supreme intelligible principle, the very sun of the living. In reaching back even further, since changes of scale are also temporal journeys, we would see Prehistoric humans animate, that is, give a soul, by way of torches and flashes of light, to the walls of the caverns and the ambient subterranean life. The first artists, drawing with «gold hands,» to take up François Warin's beautiful phrase, are also the most atemporal ones - as are Mark Tobey and Evi Keller. Coming out of the Lascaux caves, Picasso remarked, as Warin reminds us: «Nothing better has ever been done... and none of us can do as well.» In Evi Keller's work: a sun soaks in the cave's black water; blood filaments drip on gold leaves; a hard, granite wall evaporates into a light and fluid veil. And while we were talking and looking elsewhere, the sun has been rising on the moon, revealing, as Hugo wrote, a luminous work that was patiently waiting in darkness. » (Olivier Schefer, ref. 1)

« (...) For several years the artist has been working on her own, like the anchorite monks meditating in the folds of a grotto, entirely devoting herself to this long-haul endeavor that is Matière-Lumière. Treading the path of a few elders, Joseph Beuys and Mark Tobey among them, (one also seems to glimpse Fautrier's Otages, or some paintings by Sam Francis), Evi Keller magically transforms external materials into actual substances, she gathers together scattered pieces of a diffracted world, the infinitely small and the infinitely large.

With her, art is no longer a game, a provocation or a performance; it renews an ancient practice, the «transmutation» of elements. According to Henri Focillon, the artist who enters deeply into the mysteries of Creation «builds herself a physics and a mineralogy, she is first and foremost a craftsperson, her palms are black and torn from tackling weighty and burning matter.» Indeed, if Evi Keller's works incorporate painting, photography, sculpture, and video, they do not belong to any known genre. These Saturnian and solar pieces are, above all, pieces of matter transfigured by light, simple lead transformed into gold. (...) » (Olivier Schefer, ref. 2)

« (...) Through the interplay of light projections and sound variations, Keller applies herself to recreate the processes of natural creation: according to the movements and the intensity of the light beam, a variety of materials manifest themselves on the drawn canvas. The huge sheet that constitutes the body of her installation - floating cloth, wall, giant piece of bark - seems to go from being solid and mineral (rock, stalactites) to being liquid (oozing stones, boles of crystal and frost); fire also takes over and one is soon blinded by the black sun of Nervalian melancholy. We could, at times, have the impression that we are watching the wall covered with saltpeter, which Leonardo da Vinci urged aspiring painters to contemplate attentively so as to see new shapes rise. But it is a wall whose shapeless shapes come to life, become wrinkled, unfold, and transform under our very eyes. (...)

It is, on many levels, an enigmatic and monumental work. Monumental in its psychic dimension, rather than merely colossal - an unhappy term that designates many current artistic practices seeking sensationalism and occupying space. With Evi Keller, the immense world whispers in our ear. (...) » (Olivier Schefer, ref. 3)

« (...) We are deep into the dark night. There is no more line to enter the church Saint-Etienne du Mont, place Sainte-Geneviève. The nave itself is plunged in shadows. A light at the very end of the transept gives it a medieval depth. On a giant screen set up in its choir, extended by a plastic tarpaulin on the century-old slabs, Evi Keller's mineral visions unfold. The place is conducive to mysticism, as are these moving images. As if Turner had been making video. Or is it our eyes that, hallucinating with sleepiness, exacerbate the spectral beauty of these waters, these tree shadows, this moon, this flake tearings? Samson, son of Manoah, conqueror of the Philistines, who, thanks to his extraordinary strength, now carries the church's enormous solid wood pulpit, seems to be the most surprised of all. His unfathomable gaze seems to give all this an unexpected meaning: a sleepless night like a challenge to the black night of time. Dawn isn't far off. » (Laurent Carpentier, ref. 4)

« "Mystery" : the word constitutes a discreet leitmotif in Evi Keller's answers while, on a freezing Sunday night, the artist holds forth about the Stelae (Stèles) which give their name to the exhibition that is about to open at the Jeanne Bucher Jaeger gallery. These delicate pieces with shimmering fluidity are a "mystery" indeed. Are they thin shining strips that could have been cut out of precious, imaginary geological concretions? Or barely tangible membranes where varicolored plasma pockets vibrate as if they were scales from a mythical creature? Or dice of a dreamed stained-glass window, whose surface would still be trembling from the glass-maker's fire? Personally, I can't stop myself from seeing, in these gems, avatars from the legendary Emerald Tablet — the stone plaque that, it was said, contained Hermes' teachings, comprised of the alchemists' tables of the law, the enigmatic key of hermetic science. I can't stop myself from thinking about it because Evi Keller is, somehow, Hermes-like. (...) » (Damien Aubel, ref. 5)

« Like the goddess Persephone, Demeter's daughter, who had to go through darkness to be reborn in the Springlight, Evi Keller reconnects with the buried memory of materials to lead her work towards light. Matière-Lumière is the only title she gives to her work, that unfolds in various media: sculpture, painting, photography, video, sound, and performance. Like an alchemist, the artist transmutes and sublimates a vibrant material and engraves a spiritual dimension into it, thereby creating an embodied, immediate relationship with and to her work that surrounds us like a living skin. From then on, her work, the very place of epiphanic apparitions, opens us up to an "other" dimension and connects us to a "living cosmos", to use the phrase of anthropologist Edgar Morin. Her process subtly puts into play body and spirit in an echo of the perpetually moving world (...) » (Fanny Revault, ref. 6)

« A romantic disciple of the poet Novalis, a surrealist dreamer along the lines of Max Ernst, and a poisoner in the manner of Sigmar Polke, the German artist tries to incarnate the alchemical principle of the transformation of matter by light. Following various experiments (with ice, photography, and plastic), Keller came to elaborate vibrant, deep and enigmatic Matières-Lumières, dark hangings scraped and torn in the shape of dusty star coats, that seem burnt by darkness and night. Having unfolded on stage these gigantic translucent veils, the artist started by setting them as an ashen triptych, expressive of a far-away, organic and vibrant Africa. She set this triptych in front of an enormous reflection that looks like a celestial fire announcing Dido's breathless death from love. The huge sculpture-costumes of the three characters (Dido, Aeneas, who also plays the great witch, and Belinda, Dido's companion), endow the singers with a solemnity of archaic caryatids, as if they were powerlessly reliving a drama that had already played out. (...) » (Emmanuel Daydé, ref. 7)

« In the twilight, the encounter with the monumental veil that Evi Keller created for the domain is akin to an emotional shock, as the artist transports us gradually towards a somewhere-else, following the dramaturgy born of the staging of light. Planets appear, the silhouette of a wise man comes out, the shadows of Plato's cave emerge, and everything ends up swallowed by darkness... So we listen, inside our bodies, to the sensations that submerge us in reaction to his human-sized cosmos, this window into ancient worlds and those yet to come. (...) » (Stéphanie Pioda, ref. 8)

« Chantal Colleu-Dumond sees in the work Matière-Lumière a return to the source, a rooting in a universal and cosmic existence, a vital momentum, a principle of hope. (...) » (quoted in ref. 9)

ref. 1 : Olivier Schefer, Art Interview, November 2020, Exhibition Mark Tobey, Tobey or not to be ?, 2021, Mark Tobey's Cosmic Nests, Galerie Jeanne Bucher Jaeger in collaboration with the Collection de Bueil & Ract-Madoux, excerpt

ref. 2 : Olivier Schefer, Exhibition Evi Keller, Stèles, 2021, Galerie Jeanne Bucher Jaeger, Paris, excerpt

ref. 3 : Olivier Schefer, Nuit Blanche 2019, Landscapes burned by night, Evi Keller, or the art of origins, excerpt

ref. 4 : Laurent Carpentier, Le Monde, 4 October 2014, Une nuit blanche à marquer d'un coup d'aérosol, excerpt

ref. 5 : Damien Aubel, Transfuge, March 2021, Art and Matter. For over twenty years Evi Keller has been putting together, piece by piece, an esoteric yet powerfully sensorial body of work. Portrait of an initiate.

ref. 6 : Fanny Revault, Art Interview, March 2021, Fossilized Light, Fossilized Memory, excerpt

ref. 7 : Emmanuel Daydé, ArtPress, 15 March 2023, Matières-Lumières in Dido and Aeneas and the Black Monk, excerpt

ref. 8 : Stéphanie Pioda, BeauxArts, May 2022, Matière-Lumière, Art Season 2022, Domaine de Chaumont-sur-Loire, excerpt

ref. 9 : Alexandre Crochet, The Art Newspaper, 24 April 2023, Evi Keller receives the Carta Bianca 2023 First Prize, excerpt

GALLERY

Evi Keller is represented by the Jeanne Bucher Jaeger gallery, which presents her work at exhibitions and fairs in France and abroad.

KEY EVENTS

Among the key events, the artist took part in the "Nuit Blanche 2014" in Paris. The Gallery offered a collaboration to the artist, with a first large-scale solo exhibition from May to September 2015. The same year, the Maison Européenne de la Photographie presented the photographs and the audiovisual work *Matière-Lumière* [Towards the light-silent transformations], which then became part of the institution's video art collection. A conference was devoted to the intersecting views on the works of Joseph Mallord, William Turner and Evi Keller on the occasion of the *Lumières de la Vie* series organized by the University of Paris Diderot. On the occasion of the closing ceremony of the Year of Light at the Hôtel de Ville de Paris in February 2015, the artist was invited to project an audiovisual work at the end of Hubert Reeves' conference *Giving People Back the Sky*. The following year, an installation *Matière-Lumière* was presented at the Centrale for contemporary art in Brussels. As part of the exhibition of Dubuffet's works at the Musée des Arts Décoratifs, a conference *La matière au-delà du visible* was held on Jean Dubuffet and Evi Keller. In 2017, philosopher and curator Joke Hermsen chose key works by Evi Keller for the exhibition *Kairos Castle* at Gaasbeek Castle in Belgium alongside Nicolas de Staël, Georgia Russell, Anri Sala, Hans Op de Beeck, Pipilotti Rist, Chiharu Shiota, Otobong Nkanga, Antony Gormley and Susumu Shingu. The artist also participated in the exhibition *Passion de l'Art – Galerie Jeanne Bucher Jaeger, depuis 1925* at the Musée Granet in Aix-en-Provence, alongside Paul Klee, Vassily Kandinsky, Alberto Giacometti, Max Ernst, Nicolas de Staël, Mark Tobey and Jean Dubuffet.

Over the past few years, the artist has also regularly collaborated with contemporary dancers and musicians. In 2018, she set out to deepen her links with the world of music and dance and chose to devote herself entirely to the creation of a monumental installation, the *Performance/Matière/Lumière* (presented for *Nuit Blanche* at Église Saint-Eustache). In an initiation ritual in the tribal sense, the artist welcomed the spectator at the heart of the intimate and personal experience of the multiple visions of transmutation of matter through light. The performers [light, spectator, and artist] interacted in a transitional space to live through a few billion years in an instant.

From March to July 2021, the Jeanne Bucher Jaeger gallery devoted a new solo exhibition to her work, *Stèles*. From April 2022 to February 2023, *Saison d'Art 2022*, the Domaine de Chaumont-sur-Loire, Centre d'Arts et de Nature exhibited one of her major video works as well as a new monumental creation *Matière-Lumière*.

From March to April 2022, the artist was invited to the Teatros del Canal, Madrid, as part of the Festival Canal Connect, where she presented a performance and installation *Matière-Lumière*. From May 2022 to February 2023, Evi Keller was part of the exhibition *L'arbre dans l'art contemporain*, curated by Paul Ardenne in Pont-en-Royans.

In January 2023, Evi Keller was invited to design the sets for the opera *Dido and Aeneas* by Purcell, in collaboration with the choreographer Blanca Li and Les Arts Florissants, conducted by William Christie. Performances were held at the Teatros del Canal, Madrid, at the Théâtre Impérial – Opéra of Compiègne, at the Opéra Royal of Versailles and at the Gran Teatre del Liceu in Barcelona.

PRIZES / DISTINCTIONS

- First Prize Carta Bianca, 2023
- Laureate 100 Women of Culture, 2023

EXHIBITIONS / NEWS

CARTA BIANCA 2024

solo exhibition

SCENOGRAPHY OF DIDO AND AENEAS OPERA by Purcell

in collaboration with William Christie, musical Director of Les Arts Florissants and choreographer Blanca Li

Theatre del Liceu Barcelona, Spain – June 2023

Opéra Royal de Versailles, France – March 2023

Théâtre de Compiègne, France – February 2023

Teatros del Canal, Madrid, Spain – January 2023

ART SEASON 2022

Domaine de Chaumont-sur-Loire

2 avril 2022 – 12 février 2023, Chaumont-sur-Loire, France

ART PARIS ART FAIR

Art & Commitment. Exile

Galerie Jeanne Bucher Jaeger, group show
Grand Palais Ephémère, Paris, France
March 30, 2023 – April 02, 2023, Paris, France

THEATRES DE VERDURE

Galerie Jeanne Bucher Jaeger, group show
June 07, 2022 – July 16, 2022, Paris, France

L'ARBRE DANS L'ART CONTEMPORAIN

Curator Paul Ardenne
Group exhibition
Pont-en-Royans, France
July 2, 2022 – February 28, 2023

ART PARIS ART FAIR

Histoires Naturelles. Art et environnement

Group exhibition
Grand Palais Ephémère, Paris, France
April 07, 2022 – April 10, 2022

FESTIVAL CANAL CONNECT

Teatros del canal
March 24, 2022 – April 17, 2022, Madrid, Spain

STÈLES

Galerie Jeanne Bucher Jaeger, solo exhibition
March 20, 2021 – July 17, 2021, Paris, France

LANDSCAPES BURNED BY NIGHT, Evi Keller, or the art of origins

Conference, Ecole Polytechnique de Pékin
December 8, 2020, Peking, China

NUIT BLANCHE, PERFORMANCE / MATIERE / LUMIERE

Saint-Eustache,
October 4 – November 5, 2019, Paris, France

PERFORMANCE - MATIERE - LUMIERE

Atelier Evi Keller, Installation
March 21, 2019 – June 30, 2019, Paris, France

PASSION DE L'ART

Galerie Jeanne Bucher Jaeger since 1925,
Musée Granet, group show
June 3, 2017 – September 24, 2017, Aix-en-Provence, France

CHOICES COLLECTORS WEEKEND

Installation Matière-Lumière, 2017, Galerie Jeanne Bucher Jaeger
May 20, 2017 – June 3, 2017, Paris, France

CHÂTEAU KAIROS

Château de Gaasbeek, group show
April 1st, 2017 – June 18, 2017, Gaasbeek, Belgique

CORPS ET ÂMES

Galerie Jeanne Bucher Jaeger, group show
March 11, 2017 – July 1st, 2017, Paris, France

DIALOGUE IX

Galerie Jeanne Bucher Jaeger, group show
October 1st, 2016 – November 9, 2016, Paris, France

FIAC 2016

Galerie Jeanne Bucher Jaeger, stand O.E34 / Grand Palais
October 20, 2016 – October 23, 2016, Paris, France

SÈVRES OUTDOORS 2016

Jardins de la Cité de la céramique à Sèvres, group show
June 10, 2016 – October 23, 2016, Sèvres, France

LA MATIÈRE AU-DELÀ DU VISIBLE, JEAN DUBUFFET / EVI KELLER

Musée des Arts Décoratifs, conférence
June 16, 2016, Paris

COURBET ET LA NATURE. REGARDS CROISÉS

Centre d'art contemporain Abbaye Auberive, group show
June 5, 2016 – September 25, 2016, Auberive, France

CONNECTED

Centrale for contemporary art, group show
March 24, 2016 – August 28, 2016, Bruxelles, Belgique

LE CONTEMPORAIN DESSINÉ

Drawing Now Paris Hors Les Murs
Musée des Arts Décoratifs, group show
March 17, 2016 – June 26, 2016, Paris, France

ART DUBAI 2016

Galerie Jeanne Bucher Jaeger, stand D4 / Johara Ballroom
March 16, 2016 – March 19, 2016, Dubai, Émirats arabes unis

QUESTION DE PEINTURE

Galerie Jeanne Bucher Jaeger, group show
February 13, 2016 – April 16, 2016, Paris, France

QUINTE-ESSENCE

Galerie Jeanne Bucher Jaeger, group show
October 17, 2015 – January 30, 2016, Paris, France

FIAC 2015

Galerie Jeanne Bucher Jaeger, group show
Grand Palais
October 22, 2015 – October 25, 2015, Paris, France

YIA ART FAIR HORS LES MURS

Maison Européenne de la Photographie
September 9, 2015 – October 31, 2015, Paris, France

JOSEPH MALLORD WILLIAM TURNER / EVI KELLER

Cycle de conférences « Les Lumières de la Vie » Université Paris Diderot
September 2015, Paris, France

MATIERE-LUMIERE

Galerie Jeanne Bucher Jaeger, solo show
May 30 – September 27, 2015, Paris, France

CHOICES COLLECTORS WEEKEND

Ecole Nationale des Beaux Arts, group show
May 29-31, 2015, Paris, France

ART BRUSSELS 2015

Galerie Jeanne Bucher Jaeger, stand 1B-21, Hall 1
April 24-27, 2015, Brussels, Belgium

ART DUBAI 2015

Galerie Jeanne Bucher Jaeger, stand D4 / Johara Ballroom
March 18-21, 2015, Dubai, United Arab Emirates

YIA ART FAIR HORS LES MURS 2014

Saint Denys du Saint Sacrement,
October 2014, Paris, France

NUIT BLANCHE, MATIERE-LUMIERE

Saint Etienne du Mont,
5 october 2014, Paris, France

PRESS REVIEW / SELECTION

Alexandre Crochet, The Art Newspaper, 24 avril 2023, Evi Keller reçoit le Premier Prix Carta Bianca 2023

Rafael Pic, Le Quotidien de l'Art, 25 avril 2023, La Carta Bianca 2023 à Evi Keller
La Gazette Drouot, 5 mai 2023, Le Monde de l'Art / Actualité / Création

Sarak Belmont, Le Quotidien de l'Art, 15 juin 2023, Keller en scène

Contemporary Lynx, mai 2023, Breathtaking set design

Emmanuel Daydé, Art Press, 15 mars 2023, Matières-Lumières dans Didon et Enée et le moine noir

Guy Boyer, Connaissances des Arts, février 2023, Didon dans les ombres d'Evi Keller

Christophe Airaud, France Info Culture, 9 juin 2022, Et la lumière fût d'Evi Keller. L'œuvre la plus fascinante est cachée dans la Grange aux Abeilles.

Myriam Boutouille, Connaissances des Arts, Hors serie - mai 2022, Didon dans les ombres d'Evi Keller

Philippe Dagen, Le Monde, 25 juin 2022, Au festival international des jardins de Chaumont-sur-Loire, céramiques peintes et divinités païennes envahissent le domaine

Stéphanie Pioda, Beaux Arts Magazine, mai 2022, Matière-Lumière, Saison d'Art 2022, Domaine de Chaumont-sur-Loire

Sabrina Deman, ArtsHebdoMedias, 4 mai 2022, Chaumont-sur-loire celebre son passé et invente son futur

Athéna Rivas, Architectural Digest, 13 mai 2022, À Chaumont-sur-Loire, la Saison d'art a débuté

Damien Aubel, Transfuge, mars 2021, L'art et la matière, Depuis plus de vingt ans Evi Keller compose pièce à pièce une œuvre ésotérique et pourtant puissamment sensorielle. Portrait d'une initiée

Fanny Revault, Art Interview, mars 2021, Lumière fossilisée, Mémoire fossilisée

Olivier Schefer, Nuit Blanche 2019, Paysages brûlés par la nuit. Evi Keller ou l'art des origines

Henri Raynal, Metamorphose sans fin. Matière-Lumière, l'œuvre d'Evi Keller

Emmanuel Daydé, Art Absolument, mai 2021, Evi Keller. Stèles du bord du chemin

Anne Eveillard, Epok formidable, mai 2021, Guidée par la lumière

Caroline Boidé, mai 2015, Matière-Lumière lève le voile sur la vie cachée

Marie Maertens, Connaissances des Arts, avril 2021, Evi Keller, l'alchimiste

Maïlys Celeux-Lanval, 3 juin 2021, Jeanne Bucher Jaeger, une histoire de précurseurs

Stéphanie Pioda, La Gazette Drouot, juin 2021, Evi Keller. Stèles

Guy Boyer, Connaissances des Arts, 5 mai 2021, Les transmutations d'Evi Keller

Stéphanie Pioda, La Gazette Drouot, juin 2016, La quête de la lumière, le «Graal» d'Evi Keller

Bettina Wohlfarth, Frankfurter Allgemeine Zeitung, 11 juillet 2015, Die mit dem Licht spielt : Evi Keller bei Jaeger Bucher in Paris

Yamina Benaï, L'Officiel, 17 mai 2017, Rencontre avec Evi Keller

Françoise Paviot, Narthex, 27 mars 2021, Evi Keller, des ténèbres à la lumière : la transmutation de la matière

Agathe Lautréamont, Exponaute, juin 2016, Matière-Lumière, Towards the Light - silent transformations

World Sculpture News, spring 2015, News, Year Of The Light, Exhibition Matière-Lumière

Sabrina Silamo, Télérama, juillet 2015, Courbet et la Nature. Regards croisés

Auréli Romanacce, L'Œil, juin 2017, Hommage à la galerie Jeanne Bucher Jaeger

Stefania Brugnaletti, AgrPress, 4 juin 2015, I confini della poesia lambiti dalla luce divina. Evi Keller : Matière-Lumière

L'Officiel Art, Paris, 17 mai 2017, Captured Light. Evi Keller, Matière-Lumière

Beaux Arts Magazine, mai 2015, Château Kairos - Cuillir l'éternité dans l'instant

Bernard Roisin, Le temps suspendu ... aux cimaises

Bettina Wohlfarth, Frankfurter Allgemeine Zeitung, 23 mai 2015, Kunst in der ganzen Stadt

France Inter, Dorothée Barba, 15 juin 2016, Le sens de la visite - Courbet et la nature

France Inter, Valérie Guédot, 2 juin 2017, La passion de l'Art Galerie Jeanne Bucher Jaeger au Musée Granet

Laurent Carpentier, Le Monde, 4 Octobre 2014, Une nuit blanche à marquer d'un coup d'aérosol

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