

Loeve&Co St-Germain
15, rue des Beaux-Arts
Fr-75006 Paris
Tuesday to Saturday
From 2pm to 7pm
www.loeveandco.com
and@loeveandco.com
+33 1 42 01 05 70

12.06-26.07.2025



Poster announcing the meal organized by Les Traiteurs coloristes at Restaurant Spoerri, June 1971.



Portrait of Dorothée Selz by Christophe Beauregard.

Dorothée Selz

The Impossible Retrospective

Memoires – Portraits – Desires

In a Faustian pact as cruel as it was unintended, Dorothée Selz sold her work to the flames in 1990, when a massive fire engulfed the studios on the Quai de Seine in Paris, reducing to ashes the bulk of twenty years of artistic production. After a particularly long and grueling legal process, the City of Paris was ultimately ordered by the Conseil d'État to compensate the affected artists.

Deprived of her works, Dorothée drew from this trauma not only the strength to continue the vocation she had embraced since childhood, but also the energy and lightness of a phoenix. Having intimately experienced that everything we believe we gain can be lost, her journey has become a hymn to letting go; since then, the ephemeral and the exchange have become her compass points—and her lifelines. And thankfully, her ever-present humor continues to illuminate her work with a joyous glow. Like many outstanding women artists of her generation, Dorothée Selz has finally, in recent years, received the recognition she deserves. Yet despite being invited to prestigious exhibitions such as *The World Goes Pop* à la Tate Modern in 2015, or the 57th Venice Biennale in 2017 (*Viva Arte Viva*), she suffers a double blow: she suffers a double blow: having first been marginalized and deprived of most of her early works, this renewed interest has yet to lead to commercial success (sadly, often a prerequisite today for broader recognition) nor to retrospective exhibitions.

Dorothée's very first exhibited works already appeared in a now-mythical context: in 1967, at just 21 years old, she was invited by curator Harald Szeemann to participate in his *Science Fiction* exhibition at the Musée des Arts Décoratifs in Paris. However, tellingly, she was not included in the catalogue (she was invited too late), and the works were destroyed by fire. Other contributing factors have kept Dorothée Selz from the recognition that the inventiveness, relevance, and acuity of her work have long merited. For example, she was an early participant in collective artistic actions, a pioneer of practices that have since flourished—such as Eat Art and performance—through the *Traiteurs coloristes* collective with her then-partner Antoni Miralda, or in the *Ceremonials* developed with J. Rabascall and J. Xifra. At a time when French art tended to withdraw, she also long chose to live in New York and Barcelona. Since the 1990s, a large part of her work has consisted of edible sculptures and installations which, although central to her visibility (and her economy), are ephemeral by nature. As Dorothée Selz enters her 80th year, these choices and accidents, however significant or painful they may have been, shape the coherence of a body of work unlike any other in the global artistic landscape of recent decades. Dorothée Selz's art has conquered the transformative power of ritual – from the impermanence of matter it has drawn the indestructibility of the immaterial, accepting the fleeting to become timeless.

Because Dorothée has so inspiringly demonstrated the near-shamanic virtues of transcending traditional art forms, the idea for this *impossible retrospective* began to take shape. Thanks to rare surviving historical pieces, to archives, and to new works in which the artist draws radiant energy from the traces of her past to shape a vibrant present—and even a future—this panorama proves that these works (even vanished, even invisible) have lost none of their *substance*; to paraphrase the elf Galadriel in *The Lord of the Rings*, we stand with them: *nothing that once existed is ever truly lost, for all those who are here today remember it.*

Stéphane Corréard & Hervé Loevenbruck

Dorothee Selz

Relative mimicry, the image of women in contemporary art / Allen Jones Figures,
1975
Collage, ink and photographic print on paper
50 x65 cm



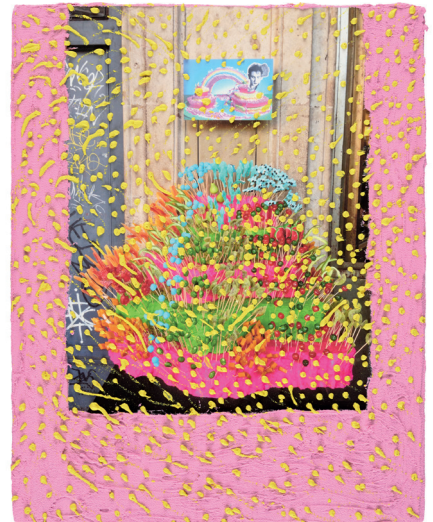
Dorothee Selz

Portrait Dorothee London 1972
2024
Mixed media on wood
30 x24 cm



Dorothee Selz

Ocaña cake Barcelona 2016
2024
Mixed media on wood
30 x24 cm



Dorothee Selz

Louvre Museum 1974 (Reactivated)
2024
Mixed media on wood
40 x40 cm



Photographic Credits:

© Tony Querrec, Photo Fabrice Gousset

Assistant of Dorothee Selz: Patricia Gauduchon