

Núria Güell
Dominique Mathieu
Gianni Pettena
Matthieu Saladin
Endre Tót
les gens d'Uterpan
The Play
Lois Weinberger

Ce qui demeure | group exhibition | september 24 - november 21, 2026

What remains of an exhibition once it has been dismantled?

The works, of course. But also the texts that accompany them, the conversations they spark, the perspectives they shift. An exhibition does not disappear when it is taken down. It leaves traces that continue to resonate in the present.

Ce qui demeure brings together works presented in exhibitions at Salle Principale since 2014. They do not return to celebrate ten years of programming, nor to form a retrospective of the gallery. They return because the questions they raise remain.

Since its founding, Salle Principale has supported artists who observe the transformations of the world and reveal its lines of tension. Whether they began working in the 1970s or belong to a more recent generation, their works question power relations, economic models, the uses of territory, resources, narratives, and ways of inhabiting the world.

Generations do not simply follow one another. They respond to each other.

From Gianni Pettena, *The Play*, Endre Tót and Lois Weinberger to Núria Güell, Dominique Mathieu, Matthieu Saladin, and *les gens d'Uterpan*, the works brought together here show that certain questions cross decades without losing their relevance. Artists in the 1970s had already perceived the upheavals that shape our present today; younger artists continue to explore them, with different forms and different approaches.

Time does not weaken these works. It shifts their meaning.

A work does not cease to act because it has already been shown. It continues to produce meaning as the world changes and our perspective evolves.

This exhibition also asserts a particular idea of the role of a gallery. Supporting an artist does not simply mean producing new exhibitions. It also means allowing works to continue to circulate, to be seen again, reread, and reinterpreted. A gallery does not only build a programme; it builds an active memory.

This memory is made up of works, but also of texts.

The texts written by curators, critics, or the artists themselves accompany the works once again. They are not presented as archives, but as readings that remain available, capable of being reactivated in turn.

This approach is embedded in the very history of Salle Principale.

When Patrick Bouchain was invited to imagine the gallery space, he did not conceive a definitive architecture. He proposed a principle. The movable panels he made available, borrowed from the theatre, allow the space to be reconfigured for each exhibition. Since the gallery opened, no wall has been built only to be demolished later. Each installation transforms what is already there.

This choice is not incidental. It reflects a way of thinking.

To consider that a space can have multiple uses. That a scenography is never definitive. That a work does not belong to a single exhibition. That a text can be reread. That an exhibition can be reactivated.

At a time when the art world is subject to constant acceleration, when novelty can sometimes become a value in itself, *Ce qui demeure* embraces another sense of time: one of continuity, transmission, and attention to what already exists.

Works do not remain because they resist time on their own.

They remain because artists, writers, curators, collectors, institutions, and galleries continue to bring them to life.

Perhaps this is where the responsibility of a gallery lies: not only in showing works, but in enabling them to continue to act.

August 2026

salle principale
28 rue de Thionville
75019 Paris
+ 33 09 72 30 98 70
gallery@salleprincipale.com

—

thursday to saturday | 2:30 - 7:30 p.m.
and by appointment

—

www.salleprincipale.com

—

the gallery is a member of the organization PGMAP Paris gallery map and CPGA the Professional Art Galleries