



Lawrence
SENKELL

CROSSROADS OF THE WORLD

THE PORT AUTHORITY OF NY & NJ
PORT AUTHORITY BUS TERMINAL

NEW YORK EXHIBITION
2018



SenKell

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OF THE WORLD**

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THE PORT AUTHORITY OF NY & NJ

INVITES LAURENCE JENKELL TO NEW YORK CITY

The Port Authority Bus Terminal (PABT) is honored to welcome the work of world renowned artist Laurence Jenkell. Recognized as a significant French artist, Ms. Jenkell is an international arts and culture icon. Her creations are present in some of the world's most recognized art galleries, museums and routinely sell at the world renowned Sotheby's and Christies.

The Port Authority of New York and New Jersey welcomes Ms. Jenkell and her celebrated candy wrapped sculptures to the Port Authority Bus Terminal. These wonderfully "sculptured candies" have toured the world, with visits to Spain, Singapore, China, United Arab Emirates and of course her homeland of France. Laurence Jenkell is also the first artist invited to create a contemporary art tour inside the facility.

The Port Authority Bus Terminal is the inaugural location in the United States of America to display Ms. Jenkell's work. The bus terminal, the world's largest, is located in the heart of midtown Manhattan and moves more than 260,000 customers each day. Bus terminal customers will soon have the distinct pleasure of viewing her works of art in their daily travels.

Mark Schaff
General Manager
Port Authority Bus Terminal

Le Port Authority Bus Terminal (PABT) est honoré d'accueillir le travail de Laurence Jenkell, artiste mondialement reconnue. Artiste française majeure, Laurence Jenkell est une icône de la culture et des arts internationaux. Ses œuvres sont présentes dans les galeries d'art et musées les plus réputées dans le monde, et régulièrement vendues aux enchères par Sotheby's et Christies.

Le Port Authority de New York et New Jersey est heureux d'accueillir Laurence Jenkell et ses célèbres Sculptures Bonbons au PABT. Ces merveilleuses sculptures 'Bonbons' ont parcouru le monde, y compris l'Espagne, Singapour, la Chine les Émirats Arabes Unis et bien sûr la France. Laurence Jenkell est aussi la première artiste invitée à créer un parcours d'art contemporain à l'intérieur du PABT.

Le PABT est le premier lieu aux USA à accueillir et exposer le travail de Laurence Jenkell. Le Terminal des Bus, le plus grand au monde, est situé dans le coeur de Manhattan et il est fréquenté par plus de 260 000 personnes chaque jour. Ces usagers pourront bientôt apprécier ses œuvres lors de leurs déplacements quotidiens.

G20 CANDY FLAGS

Polyester 200 cm on aluminium bases
Edition 8 + 4 A.P.



THE PORT AUTHORITY OF NY & NJ BUS TERMINAL HISTORY

Building Blocks

By 1939, growing interstate bus traffic was causing chaos in New York City. Buses would drive to and from eight separate bus terminals scattered throughout Midtown. Congestion was a major problem, and the City needed a good answer.

Mayor Fiorello LaGuardia appointed a committee of City officials to resolve the issue. The committee arrived at several solutions, which were quickly shot down by the City's smaller bus terminals. That's when the Mayor asked the Port Authority of New York and New Jersey, established in 1921, to promote and protect the commerce of the bistate region, to evaluate the concept of consolidating all smaller bus stations into one central terminal.

Late in 1946, Mayor William O'Dwyer supported legislation that prohibited the proliferation of individual bus stations in Midtown Manhattan. This resolution enabled the Port Authority to construct a Midtown bus terminal that would soon occupy an entire city block and elevate the efficiency of bus operations to a level unparalleled in the country and the world.

Laying the Foundation

On January 27th, 1949, ground was broken at the site bordered by 8th Avenue, 40th Street, 9th Avenue and 41st Street. During the next two years, 9,000 tons of structural steel and more than two million bricks would be used-more than the amount used for the conventional Manhattan skyscraper-to build one of the greatest transportation facilities in the world.

On December 15th, 1950, after a construction period of close to two years-and an investment of \$24 million-the Port Authority Bus Terminal was born.

The vertical expansion of this 800-by-200-foot structure was completed in 1963 - with no interruption in daily service. This was the beginning of an expansion that would more than double the Port Authority's financial commitment, to over \$52 million.



Expanding the Vision

The bus terminal's first major expansion project was initiated in 1960. Three parking levels were added to the roof of the original structure, creating space for 1,000 cars.

By 1966, the bus terminal was operating at full capacity and then some. More than 2.5 million buses and nearly 69 million passengers used the facility that year, and more than 650,000 cars used the public parking area.

A Time for Change

By 1970, bus traffic volume was at its highest ever. To alleviate the congestion, the Port Authority devised an innovative plan that had great impact and is still successful today. A two-mile exclusive bus lane (XBL) was constructed on the New Jersey approach to the bus terminal, allowing buses - and the commuters inside - to reach the City faster. At the end of its first full year of operation in 1971, the lane accommodated approximately 206,000 buses, and 8.7 million passengers. Today, over 100 bus carriers use the XBL today compared to 25 in 1970. The new expansion offered 52 new bus-loading platforms and a unique weather-controlled mall with 70 shops. The new North Wing expanded the building north to 42nd Street. And a new facade with red diagonal girders changed the way the bus terminal looked to the world.

One Millennium Comes to an End and a Next One Begins

In the 1990s, as the nearby theater district saw a massive revitalization, the Bus Terminal followed suit with a revitalization of its own. The Port Authority dedicated significant efforts and resources to strengthen the Bus Terminal's reputation as a first-class transportation center. Operation Alternative was put into place to ensure a safe and pleasant customer environment at the terminal. Its main thrust was to offer assistance to the homeless by guiding them to shelters and safer dwellings. This effort, coupled with increased security at the facility, boosted customer satisfaction to all-time highs.





ONCE UPON A TIME IN NEW YORK, 2017

Plexiglass 200 cm on plexiglass base 75 x 75 x 20 cm

Unique piece created for the permanent art collection of the NY&NJ Port Authority



NEW YORK TIMES, 2017

Plexiglass 200 cm on plexiglass base 75 x 75 x 20 cm

Unique piece



USA AND GREECE CANDY FLAGS

Polyester 200 cm on aluminium base 75 x 75 cm
Edition 8 + 4 A.P.



VIRTUAL IMAGE OF BUS TERMINAL ENTRANCE

Virtual candy canvases



PACMAN, 2017

Plexiglass on komacel 120 x 115 x 6 cm
Unique piece - Private collection

A BRIEF HISTORY OF THE FLAG CANDY

A French, self-taught artist, Laurence Jenkell is familiar with different mediums (watercolour, charcoal, oil, acrylic, engraving). Her first artworks date back to circa 1993, when she was continuously penciling, trying new techniques, mixing pigments and binders, daubing with paint anything she could put her hands on: using packing boxes, wallpaper, drawing paper, linen cloth and blue-jeans... Then, wishing to tame her medium, she discovered inclusion resins, very quickly finding her own style by working the resin in glaze, trapping tubes of lipstick and makeup pencils followed by the medium that would soon become her artistic language: Candy.

Having devoted herself to sculpture for many years, Laurence Jenkell reconnected with stencil painting. Indeed, the work of paint on these candy sculptures was no mean feat to find the correct dosage for the glitter added to those colors designed to resist outdoor conditions, to produce flags on her monumental Candy Sculptures.

These Flag Candies were the source of her success around the world. An international pictorial representation that touches everyone. The Candy sculptures are recognized by all, in all the countries of the world, regardless of age or nationality.

UN BREF HISTORIQUE DU BONBON DRAPEAU

Autodidacte Laurence Jenkell s'est familiarisée avec différents médiums (aquarelle, fusain, huile, acrylique, gravure). Ses premiers travaux datent des années 1993, crayonnant sans relâche, s'essayant à de nouvelles techniques, mélangeant pigments et liants, badigeonnant tout ce qu'elle avait sous la main : cartons d'emballage, papiers peints, papier à dessin, toiles de lin et toiles de jean... Puis voulant apprivoiser la matière elle découvrit les résines à inclusion et très rapidement trouva son propre style en travaillant la résine en glacis, prenant au piège tubes de rouge à lèvres, crayons de maquillage puis le matériau qui deviendrait bientôt son langage artistique : le Bonbon.

S'étant consacrée à la sculpture pendant de longues années, Laurence Jenkell a renoué avec la peinture au pochoir. En effet, le travail de peinture sur ses sculptures Bonbons était certes une véritable prouesse pour doser les paillettes à ces couleurs conçues pour résister à l'extérieur, afin de décliner des drapeaux de pays sur ses sculptures Bonbons monumentales.

Ce sont d'ailleurs ses fameux bonbons drapeaux qui ont fait son succès dans le monde entier. Une représentation picturale internationale qui parle à tout un chacun. Une sculpture bonbon connue de tous, dans tous les pays du monde, quelque soit l'âge ou la nationalité.

POLAND AND EUROPE CANDY FLAGS

Polyester 200 cm aluminium base 75 x 75 cm
Edition 8 + 4 A.P.





CANADA AND LEBANON CANDY FLAGS

Polyester 200 cm aluminium base 75 x 75 cm
Edition 8 + 4 A.P.



THE PORT AUTHORITY OF NEW YORK & NEW JERSEY

PORT AUTHORITY 9/11 MEMORIAL

At 8:46 a.m. on September 11, 2001, a hijacked airliner struck One World Trade Center, putting a gaping hole in the side of the 110-story structure. Seventeen minutes later, another hijacked jet slammed into Two World Trade Center.

Port Authority Police, who were the first law enforcement personnel to respond to the terrorist attacks, quickly rushed into the burning buildings and helped to rescue thousands of employees. Some of them climbed high up into the burning towers to assist those who were seriously injured or trapped.

Thirty-seven of these heroic men and women were killed that day.

As a tribute to these fallen heroes, Laurence Jenkell wished to create a piece with the pattern of the Port Authority 9/11 Remembrance Flag. This artwork will be unveiled during the exhibition inauguration inside the Bus Terminal, before being added to the Port Authority's permanent art collection.

MEMORIAL 11 SEPTEMBRE PORT AUTHORITY

À 8h46, le 11 Septembre 2001, un avion détourné a heurté le One World Trade Center, laissant un trou béant dans la façade du bâtiment de 110 étages. Dix-sept minutes plus tard, un autre avion détourné se fracassa dans Two World Trade Center.

Les agents de la Police du Port Authority, les premiers policiers à répondre aux attaques terroristes, se sont précipités dans les immeubles en feu pour aider à sauver plusieurs milliers d'employés. Certains d'entre eux ont réussi à grimper suffisamment haut dans l'immeuble pour assister les blessés graves ou personnes piégées.

Trente-sept de ces hommes et femmes héroïques ont péri ce jour-là.

En hommage à ces héros, Laurence Jenkell a souhaité créer une œuvre reprenant le motif du Drapeau Commémoratif 9/11 du Port Authority. Cette œuvre sera dévoilée au public lors de l'inauguration de l'exposition dans le Bus Terminal, avant de rejoindre la collection permanente du Port Authority.



TRIBUTE UNITED WE STAND, 2017

Plexiglass on komacel 220 x 150 cm
Unique piece

USA CANDY FLAG

Polyester 200 cm
Edition 8 + 4 A.P.

LAURENCE JENKELL POP-UP GALLERY

During the entire year where Laurence Jenkell's artworks will be exhibited in the Port Authority Bus Terminal, a **Pop-Up Gallery** will be opened to the public **inside the Terminal**. An exclusive selection of the artist's work will be on display, including two artworks retracing the history of the Port Authority back to the 50's, and the pieces will thereafter be a part of the Port Authority Art collection.

This way, users of the Port Authority Bus Terminal, but also all New Yorkers, as well as the millions of tourists visiting the city, will have the opportunity to enter Laurence Jenkell's universe, and discover the richness of the imagery of this generous French artist, prolific and open to the world.

Indeed, Laurence Jenkell is known and recognized all over the world for her giant Candies, but a visit of the Gallery will show visitors that the artist expresses her art on many varied materials, ranging from the most ancient to the most modern and how she uses her mastering of the Wrapping technique to deliver her artistic message.

GALERIE ÉPHÉMÈRE LAURENCE JENKELL

*Pendant toute l'année où les œuvres de Laurence Jenkell seront exposées dans le Port Authority Bus Terminal, une **galerie éphémère** sera ouverte au public **à l'intérieur du Terminal**. Dans cet espace seront présentées une sélection d'œuvres de l'artiste, dont deux sculptures retraçant l'historique de ce lieu mythique depuis les années 50, ces deux œuvres seront ensuite intégrées à la collection permanente du Port Authority.*

Ainsi, les usagers du Port Authority Bus Terminal ainsi que tous les New Yorkais et les millions de touristes visitant la ville, auront l'opportunité de pénétrer dans l'univers de Laurence Jenkell et de découvrir la richesse de l'imaginaire de cette généreuse artiste française, prolifique et ouverte au monde.

En effet, bien que Laurence Jenkell soit mondialement connue et reconnue pour ses Bonbons géants, la découverte de la galerie montrera aux visiteurs que l'artiste s'exprime en travaillant de nombreux matériaux, des plus anciens aux plus modernes, et qu'elle décline sa maîtrise de la torsion pour délivrer son message artistique.

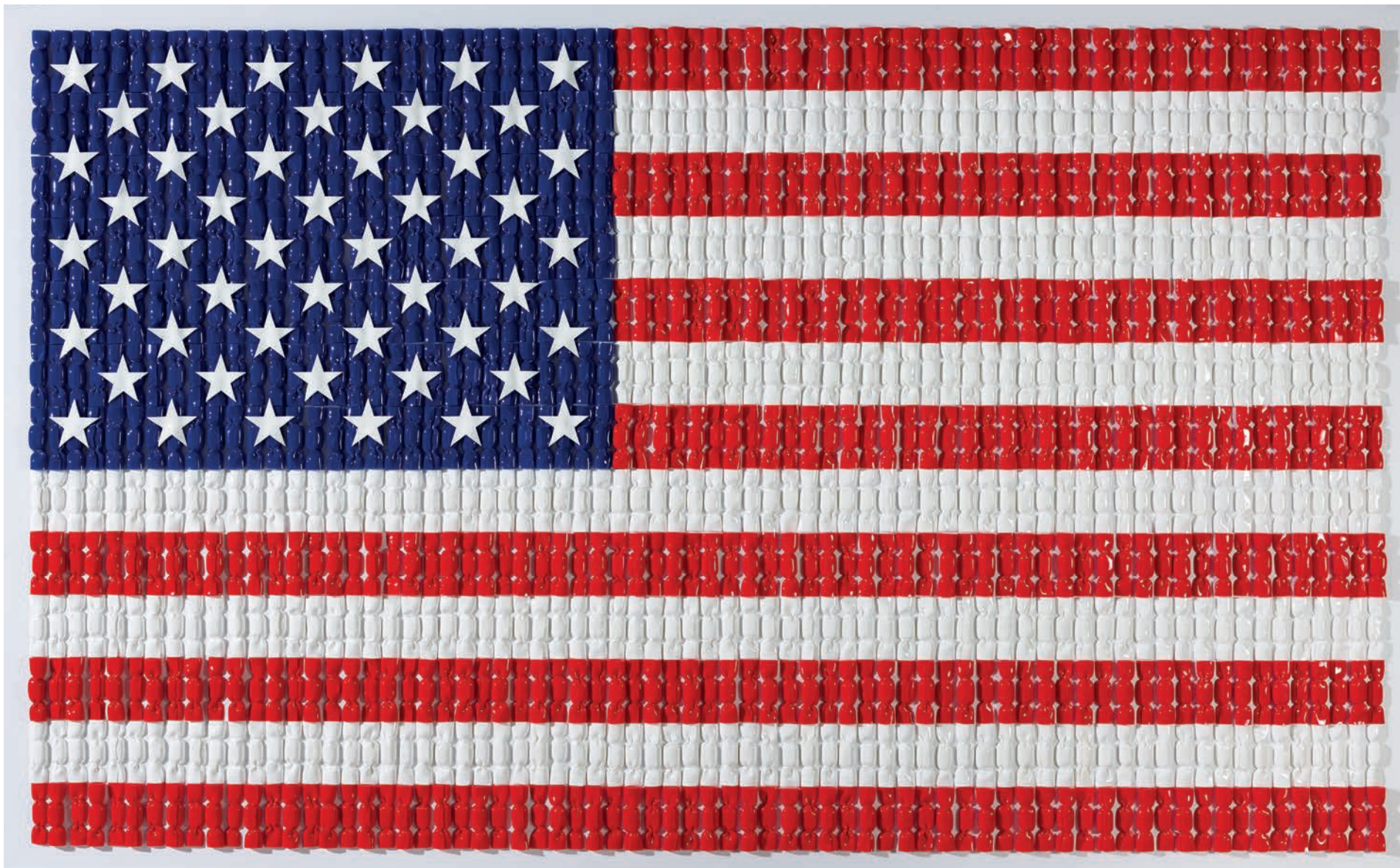
LAURENCE JENKELL EXHIBITION



JENKELL



LAURENCE JENKELL EXHIBITION



STARS AND STRIPES CANDIES, 2017

Plexiglass on komacel 250 x 155 x 7 cm

Unique piece



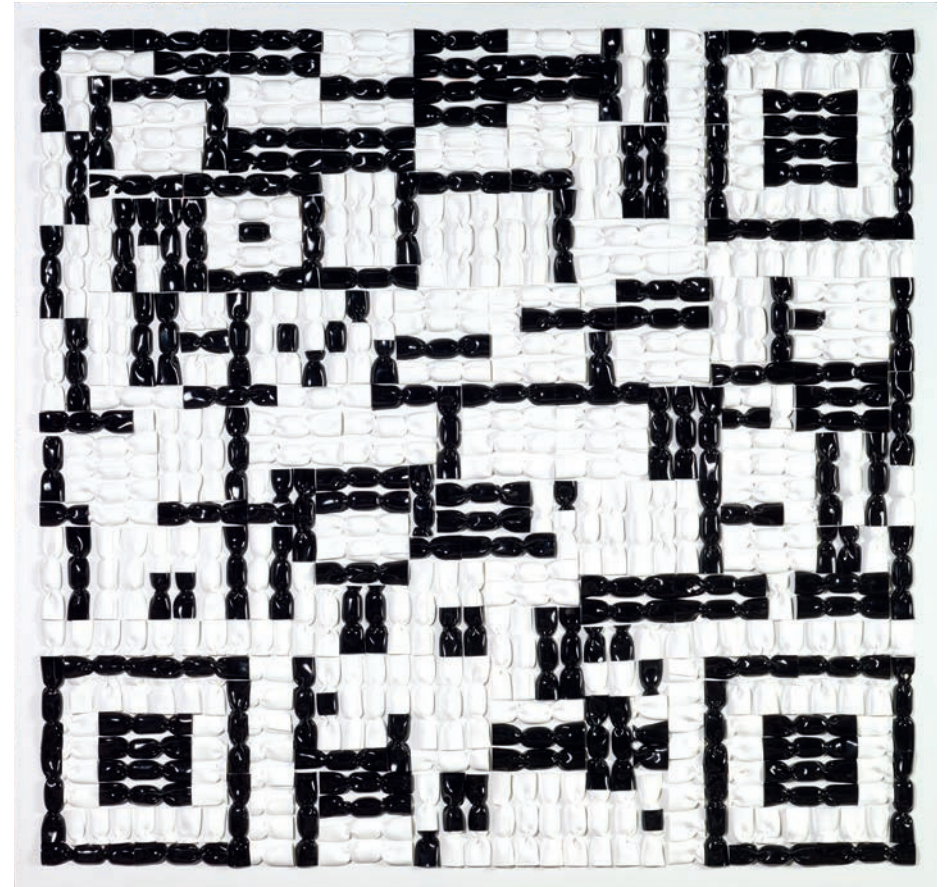
RED AND BLUE CANDY COMPOSITION, 2013

Polyester 400 cm aluminium base
Unique piece



BLUE CANDY, 2015

Plexiglass 80 cm on plexiglass base 35 x 28 x 8 cm
Unique piece



QR CODE, 2017

Plexiglass on komacel 120 x 116 cm
Unique piece

RED AND BLUE CANDY COMPOSITION, 2013

Polyester 400 cm aluminium base 107 x 105 x 93 cm
Unique piece



FRANCE CANDY FLAG AND RED CANDY

Polyester 200 cm aluminium base 75 x 75 cm
Edition 8 + 4 A.P.

NYC: GARMENT DISTRICT

The Garment District has been synonymous with design since its inception in 1919, and today it is still the living center of American fashion design, home to the greatest concentration of fashion designers in the country. But beneath the gloss of fashion lies a rich history of the people who gave life to this colorful and enduring New York neighborhood.

Besides its shape identifiable by one and all, Laurence Jenkell's Candy sculptures have this fascinating ability to awaken all the senses: sight, the first look, the desire to touch when one approaches them, smell, as if one could detect fragrances of sweets, taste with taste buds awakening at the mere evocation of the candy of our childhood and sound with the creaking of the crumpled candy paper between our fingers.

All these shapes, colors and textures, fit in perfectly with the flourishing plazas of the Garment District, and this is why the artist wishes to present these artworks to the large public walking across them every day. Laurence Jenkell is thrilled to add her colored Candy compositions to this historical landmark.

NYC : QUARTIER DU TEXTILE

Le Quartier du Textile (Garment District) est synonyme de design depuis sa création en 1919, et demeure à ce jour le cœur du design de la mode américaine, base principale de la plus grande concentration de créateurs de mode du pays. Mais sous l'image lustrée de la mode se trouve l'histoire riche des gens qui ont donné vie à ce quartier coloré et mythique de New York.

Outre sa forme identifiable de tous, la sculpture Bonbon de Laurence Jenkell possède le pouvoir fascinant d'éveiller tous les sens : la vue, au premier regard, l'envie de toucher lorsque l'on s'approche, l'odorat comme si l'on percevait quelques effluves de parfum sucré, le goût avec les papilles qui se mettent en éveil à l'évocation du bonbon de notre enfance et l'ouïe avec le crissement du papier froissé entre les doigts.

Toutes ces formes, couleurs et textures s'accordent parfaitement avec les esplanades florissantes du Garment District, c'est la raison pour laquelle l'artiste désire présenter ses œuvres au large public parcourant ce quartier tous les jours. Laurence Jenkell est heureuse d'ajouter ses Compositions de Bonbons colorées à ce site historique.

GARMENT DISTRICT CANDY

Polyester 500 cm aluminium base 200 x 200 cm
Edition 8 + 4 A.P.





PARROT CANDY, 2011

Plexiglass 80 cm on plexiglass base 35 x 28 x 8 cm
Unique piece



FRAGMENTED CANDY, 2011

Aluminium 100 cm
Edition of 8 + 4 A.P.



TRASHCAN WRAPPING, 2017

Polybrilliant aluminium
90 x 46 x 56 cm
Edition of 8 + 4 A.P.

TRASHCAN WRAPPING

Through my Trash Wrapping I reveal my inner self and I also reveal my emotions and feelings about today's world and environment. By creating a polybrilliant aluminium dustbin on which I apply my famous twist, it is my whole being that becomes one with the work. My work marks my time and is part of a visionary research on the current world in which we live.

With this work, I am taking a position on topical subjects, the evolution of our consumer society and overconsumption, waste, the environment, hunger in the world etc. With this action, I am encouraging debate on poignant issues such as waste in the oceans, open-air dumps, etc., and also other issues such as global warming. By upgrading the trash container, by redesigning it and reinventing it, I give it a new meaning. I reinterpret the Trashcan, giving it a cultural and intellectual dimension, turning it into an art object, an object of covetousness and desire for appropriation.

A travers mon Wrapping Poubelle, je dévoile mon moi intérieur et je révèle mes émotions et les sentiments que je porte sur le monde qui m'entoure et sur l'environnement. En créant une poubelle en Aluminium polibrillant sur laquelle j'applique ma fameuse torsion, c'est tout mon être qui fait corps avec mon œuvre. Mon travail marque mon époque et s'inscrit dans une recherche visionnaire sur l'actualité du monde dans lequel nous vivons.

Je prends ainsi position sur des sujets d'actualité, l'évolution de notre société de consommation et même de surconsommation, le gaspillage, l'environnement, la faim dans le monde etc. Je fais ressurgir les débats sur des sujets poignants tels que les déchets dans les océans, les déchetteries à ciel ouvert etc... et soulève d'autres questions comme le réchauffement de la planète. Je revalorise le container à ordures, je le redessine, le réinvente et lui confère un nouveau sens. Je réinterprète la Poubelle, lui donne une dimension culturelle et intellectuelle et j'en fais un objet d'art, de convoitise et d'envie d'appropriation.

LAURENCE JENKELL

FRIDGE WRAPPING

Every day through the media, we see images of famine that cannot possibly leave us insensitive. Humanitarian dramas are taking place under our eyes and we are powerless in the face of these tragedies.

I do not claim to eradicate these plagues, but with the Fridge Wrapping I want to raise awareness and express a radical gesture of refusal of a reality that is imposed upon us and an international crisis that we are going through. I thus express my refusal of powerlessness and try to raise public awareness with a strong work that is internationally identifiable to everyone. It is unacceptable that in our time human beings are starving to death.

It is inconceivable that even in our so-called consumer society, some people cannot eat their fill. The twist that I apply to my refrigerator also symbolizes the fact that today one is forced to tighten their belt, deprive themselves, reduce their expenses, their way of life. The very act of twisting is a deliberate and powerful act in which I use my whole being to express my disagreement and my refusal. I magnify the refrigerator object and elevate it to the rank of a work of art.

The will to realize the Refrigerator Wrapping in polybrilliant aluminium and its perfect finish make of this normal and ordinary object, an iconic work of art resembling a goldsmith's finished pieces.

Chaque jour les médias nous montrent des images de famine qui ne peuvent laisser insensible. Des drames humanitaires se déroulent sous nos yeux et nous sommes impuissants face à ces tragédies.

Je n'ai pas la prétention d'endiguer ces fléaux, mais avec le Fridge Wrapping, je souhaite provoquer une prise de conscience et exprimer un geste radical de refus d'une réalité que l'on nous impose et d'une crise internationale que l'on subit. J'exprime ainsi mon refus d'impuissance et tente de sensibiliser la population avec une oeuvre forte, identifiable à l'international par tout un chacun. Il est inadmissible qu'à notre époque des êtres humains meurent de faim.

Il est inconcevable que même dans notre société dite de consommation, certaines personnes ne puissent pas manger à leur faim. La torsion que j'applique à mon réfrigérateur symbolise également le fait que l'on soit aujourd'hui contraint de se serrer la ceinture, de se priver, de réduire ses dépenses, son train de vie. Le geste même de torsion est un acte volontaire et puissant, dans lequel j'utilise tout mon être pour exprimer mon désaccord et mon refus. Je magnifie ainsi l'objet réfrigérateur et l'élève au rang d'œuvre d'art.

La volonté de réaliser le Fridge Wrapping en aluminium polibrillant et la finition parfaite font de cet objet banal et usuel une œuvre d'art iconique s'apparentant à une pièce d'orfèvrerie.

LAURENCE JENKELL



FRIDGE WRAPPING, 2017

Polybrilliant aluminium
160 x 60 x 65 cm
Edition of 8 + 4 A.P.



JELLY WRAP, 2017

Polybrilliant Aluminium
300 x 225 x 90 cm
Edition 8 + 4 A.P.

ELEPHANT WRAPPING

I chose the elephant because it symbolizes strength. The pressure and the act of torsion that I applied to its body expresses a radical gesture of refusal of what the animal world is going through today. Not only do I revolt against the famine faced by animals in some countries, and even in some communities, but also more generally against the physical abuse they suffer (mistreatment, violence, poaching, etc.). As an artist, I consider it my duty to denounce this critical situation: 300,000 elephants are killed every year in Africa, of which 50,000 are slaughtered each year for their tusks.

Through this work I also address the problem of the environment and global warming that affects water resources. With my Elephant Wrapping I have taken a position for the animal cause. Unlike poachers, I artistically mistreated the elephant, twisting its stomach to shock public opinion and raise awareness. I chose to create my subject in a noble material for the Elephant King, in polybrilliant aluminium that adds strength to my twist and magnifies the work as a jewel thus referring to the illegal trade of the animal's tusks, used to make ivory jewellery.

J'ai choisi l'éléphant car il symbolise la force. La pression et l'acte de torsion que j'exerce sur son corps exprime un geste radical de refus sur ce qu'endure le monde animal aujourd'hui. Je me révolte non seulement contre la famine à laquelle les animaux sont confrontés dans certains pays et même dans certaines collectivités, mais aussi plus généralement contre les sévices qu'on leur fait subir (maltraitance, violence, braconnage etc...). En ma qualité d'artiste, je considère qu'il est de mon devoir de dénoncer cette situation critique : 300 000 éléphants sont tués chaque année en Afrique, dont 50.000 massacrés chaque année pour leurs défenses.

À travers cette oeuvre je pose également le problème de l'environnement et du réchauffement climatique qui affecte les ressources en eau. Avec mon Wrapping Eléphant je prends position pour la cause animale. À l'inverse des braconniers, je maltraite l'éléphant artistiquement, lui tords le ventre pour choquer l'opinion publique et provoquer une prise de conscience. Je choisis de traiter mon sujet dans un matériau noble pour le roi Eléphant, l'aluminium polibrillant qui ajoute de la force à ma torsion et magnifie l'œuvre tel un bijou faisant ainsi référence au trafic des défenses de l'animal utilisés pour réaliser des bijoux en ivoire.

LAURENCE JENKELL

COFFEE MAKER WRAPPING

A big coffee drinker, Laurence Jenkell has chosen to create a Coffee Maker wrapping to pay tribute to this iconic drink consumed around the world and known to everyone. She chose the most famous in the world, the Moka coffee maker, also known as the Italian coffee maker or macchinetta. Since its creation in 1933, this coffee maker has become an icon, a design object exhibited in museums. After water, coffee is the second most consumed drink in the world, with two out of three people who drink coffee. In addition to its aroma and special taste, this drink has virtues that justify its consumption around the world (morning coffee to wake up, midday coffee, coffee breaks etc).

Yesterday's coffee maker no longer resembles today's machines and yet throughout the world each family has its own ritual. Not just in the choice of coffee, provenance, roasting, beans or grind, but also the coffee maker itself. Making coffee is an art, tasting it and appreciating it is an art. It is also a ritual rooted in morals and time. Tasting it is a pleasure that we like to share, a true moment of conviviality and relaxation. It is hard to imagine a world without coffee but by making this Coffee Maker wrapping, Laurence Jenkell is raising a cry of alarm as she applies her famous twist to the artwork to raise awareness that this drink will not always exist. Wild coffee is threatened with extinction. Arabica is in decline. Robusta, which is well named, is resisting better and will undoubtedly be the coffee of the future, when world production will have dropped by half, in 2050.

The artist chose to make her Coffee Maker wrapping out of aluminium, paying tribute to its creator, Alfonso Bialetti who used aluminium to make the body of his coffee maker, which was very innovative at the time. Twisted in a polished aluminium casting, Laurence Jenkell elevates her Coffee Maker wrapping to a work of art, enhancing the iconic coffee maker.

Grande consommatrice de café, Laurence Jenkell a choisi de créer un wrapping Cafetière pour rendre hommage à cette boisson emblématique connue de tous et consommée dans le monde entier. Elle choisit la cafetière Moka, appelée aussi cafetière italienne ou macchinetta, la plus connue dans le monde. Depuis sa création en 1933, cette cafetière est devenue une icône, un objet design exposé dans des musées. Après l'eau, le café est la deuxième boisson consommée dans le monde avec deux personnes sur trois qui boivent du café. Outre son arôme et son goût si particuliers ce breuvage a des vertus qui justifient sa consommation à travers le monde (le café du matin pour se réveiller, le café de midi, les pauses café etc).

La cafetière d'hier ne ressemble plus à nos machines d'aujourd'hui et pourtant à travers le monde chaque famille à son propre rituel. Pas seulement dans le choix du café, la provenance, la torréfaction, en grains ou moulu, mais aussi la cafetière elle-même. La fabrication du café est un art, le déguster et l'apprécier est aussi un art. C'est un rituel ancré dans les mœurs, dans le temps. Sa dégustation est un plaisir que l'on aime partager, un véritable moment de convivialité et de détente. Difficile d'imaginer un monde sans café mais en réalisant ce wrapping Cafetière, Laurence Jenkell pousse un cri d'alarme et applique sa célèbre torsion sur la cafetière pour faire prendre conscience que ce breuvage n'existera pas toujours. Le caféier sauvage est menacé d'extinction. L'arabica décline. Le robusta, bien nommé, résiste mieux et sera sans doute le café du futur, quand la production mondiale aura chuté de moitié, en 2050.

L'artiste choisit de réaliser son œuvre wrapping Cafetière en aluminium et rend ainsi hommage à son créateur, Alfonso Bialetti qui avait utilisé l'aluminium pour fabriquer le corps de sa cafetière ce qui était très novateur à l'époque. Ainsi twisté dans une fonte aluminium polibillant, Laurence Jenkell élève son wrapping Cafetière au rang d'œuvre d'art et sublime l'objet cafetière iconique.

LAURENCE JENKELL



COFFEE MAKER WRAPPING, 2017

Polybrilliant aluminium
115 x 110 x 65 cm
Edition of 8 + 4 A.P.

SELECTION OF EXHIBITIONS

2017

"Crossroads of the World", Port Authority Bus Terminal, New York City (USA)
Permanent exhibition, Opera Gallery
"ArtalRoc", Andorra Museum (Andorra)
"Art Fair Mexico", Freites Gallery, Caracas (Venezuela)
"Venice Biennale", Venice (Italy)
"Sweet Candies", Fondation Taylor, Paris (France)

2016

"Candies by Jenkell", AISM Gallery, Saint Geran and Prince Maurice Hotels (Mauritius)
Permanent exhibition, Opera Gallery
"Les Candies à Saint-Barth", Hotel Eden Rock, Saint-Barts (Saint-Barts)
"CompArart II", International Contemporary Art Exhibition, Pérou-France 2016, Musée
Centro Cultural de la Nación, Lima (Peru)
"Parcours d'Art by Jenkell", Port Grimaud and Sainte-Maxime (France)
"Art Basel", Galerie Boulakia, Miami (USA)
"Expo by Jenkell", La Croisette, Cannes (France)
"Biennale des Antiquaires", Galerie Boulakia, Paris (France)
"Candies By Jenkell", Hotel Londra Palace, Venice (Italy)
"Sweet Candy", Sevidolmaci Art Consultancy, Istanbul (Turkey)
"Candies", Hotel Eden Roc, Antibes (France)
"Antalya expo 2016", Antalya (Turkey)

2015

"Laurence Jenkell and Azerbaijan", World Economic Forum, Intercontinental Davos, (Switzerland)
Permanent exhibition, Opera Gallery
"Jenkell Candy Azerbaijan", Universal Exhibition Milano 2015, Azerbaijan Pavillon, Milano (Italy)
"Art Basel", Galerie Freites, Miami (USA)
"Jenkell Flag Candies", European Games Baku, Baku (Azerbaijan)
"Voiles de Saint-Tropez, Trophée Les 20 ans du GENIE",
Wally Prince Charles de Bourbon des Deux-Siciles by Laurence Jenkell, Saint-Tropez (France)
"Monumental Candy", Qatar Embassy, Washington (U.S.A.)

2014

"Candies by Jenkell", Opera Gallery Hong Kong (Hong Kong)
Permanent exhibition, Opera Gallery
"Laurence Jenkell", Heydar Aliyev Center, Baku (Azerbaijan)
"Museum Galeria Mesta Bratislava and French Institute in Slovaquia", Bratislava (Slovaquia)
with Alex Mlynarcik and Claude Viallat

2013

"Sculptrices", Villa Datri Foundation, L'Isle sur la Sorgue (France)
Permanent exhibition, Opera Gallery
"Art Élysée", Paris (France)
"Barbie Loves Jenkell", Grand Palais, Paris (France)
"Biennale Pietra Santa", Italia vs Francia, Pietrasanta (Italy)

2012

"Laurence Jenkell, Parcours de sculptures", Fine Arts Museum, Calais and City of Calais (France)
Permanent exhibition, Opera Gallery
"DNA Coca Cola", Olympic Games London 2012, Club France, London (United Kingdom)
"Sweet", Fundación Cristóbal Gabarrón y Ciudad de las Artes y las Ciencias, Valencia and Murcia (Spain)
"Sweet Flying Candies", Nice Cote d'Azur Airports, Nice, (France)

2011

"Art Palm Beach", Opera Gallery, New-York, (USA)
Permanent exhibition, Opera Gallery
"AIFAF Palm Beach", Boulakia Gallery, Paris (France)
"Parcours Jenkell, sculptures in the heart of Paris", 8th district and City Hall, Paris (France)
"Flag Sculptures G20", Cannes (France)

WARM THANKS TO PRIVATE OR PUBLIC COLLECTORS

Coca-Cola Museum, Atlanta (USA)
Conseil Général des Alpes-Maritimes (France)
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Cristobal Gabarron Foundation, Barcelona, Mula (Spain)
David Nahmad, Monaco (Monte-Carlo)
Daniel Moquay, Paris (France)
Domaine Rolland De By (France)
Fight Aids, Monaco (Monte-Carlo)
Fine Arts Museum, Calais (France)
Fondation Chanel, Neuilly-sur-Seine (France)
Fondation Prince Albert II de Monaco (Monte-Carlo)
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Fondation France Art Contemporain, Breux-Jouy (France)
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Fondation Bettencourt Schuller, Neuilly-sur-Seine (France)
Fondation Villa Datri, L'Isle-sur-la-Sorgue (France)
Georges Moquay, Paris (France)
Heydar Aliyev Center, Baku (Azerbaijan)
IPIC Abu Dhabi (United Arab Emirates)
KNEIP Foundation, Luxembourg (Luxembourg)
Mairies de Nice, Cannes, La Colle-sur-Loup, Arcachon (France)
Miniatures Museum, Amsterdam (The Netherlands)
Mission Enfance, Monaco (Monte-Carlo)
Montresso Foundation, Geneva (Switzerland)
Nice Côte d'Azur Airports, Nice (France)
New York & New Jersey Port Authority (USA)
Qatar Embassy, Paris (France)
Soroptimist Club, Monaco (Monte-Carlo)
Stellar International Art Foundation, Geneva (Switzerland)
Vinci Autoroutes (France)

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CREDITS

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Laurence Jenkell also thanks Opera Gallery with whom she has permanent exhibitions of her artworks worldwide since 2006: New York, Miami, Aspen, London, Paris, Monaco, Geneva, Dubai, Beirut, Hong Kong, Singapore, Seoul.

Finally, Laurence Jenkell thanks Anita Durst - ChaShaMa.

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JENKELL & GUESTS

Laurence Jenkell is also inviting two internationally renowned artists, who are also personal friends in this "Crossroads of the World" exhibition, Georges Moquay and Jean-François Larrieu.

The public will thus have the opportunity to discover these artworks in Laurence Jenkell's gallery inside the New York Port Authority Bus Terminal.

Laurence Jenkell invite deux amis artistes mondialement reconnus, pendant cette exposition "Crossroads of the World", Georges Moquay et Jean-François Larrieu.

Le public aura ainsi l'opportunité de découvrir ces œuvres dans la galerie Laurence Jenkell située dans le Terminal Bus du Port Authority de New York.

GEORGES MOQUAY



SANS TITRE, 1998

Acrylic on canvas
205 x 145,5 cm

JEAN-FRANÇOIS LARRIEU



L'ARBRE DE VIE, 2010

Oil on canvas
107 x 107 cm

THE PORT AUTHORITY OF NY&NJ MANAGERS WITH LAURENCE JENKELL





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