NEW TO THE WALL

FOUNDATION

EXHIBITION HANDOUT

C.H.A.I.S.E.S.

The Social Geometry of the Luxembourg Gardens

20 – 22 October 2026 · 24 rue Chapon, 75003 Paris

Opening Tuesday 20 October, 17:00 – 20:00

Open Wednesday 21 and Thursday 22 October, 12:00 – 20:00 · Closing event Thursday 22 October, 17:00 – 20:00

JIMMY GARDNER · WAYNE PATE · CHARLOTTE TAMPOL · QUINN LEWIS · JESSICA ANNE SCHWARTZ · ALLARD VAN HOORN

The artists in the exhibition have created scenarios of movement, embodiment, sonification and synesthesation of the chairs' geometry of the Luxembourg Gardens. Jimmy Gardner has followed an original inspiration and models the four Social Scripts central to the exhibition, turning them into monuments of time & interaction. Quinn Lewis has taken the movement and meeting of the body and chair into a hand-operated 'overlaying machine' placing the animate and inanimate that are depicted in the paintings of Wayne Pate where the bodies and chairs become one. Jessica Anne Schwartz elaborates on this integration through her synesthesia drawings after long times of observation and feeling the life of the chairs and their environments. Then, wondering how this interaction loads, situates and positions a certain tenderness and intention, Charlotte Tampol paints one of the scenes set with lovers and their choreographed traces after the act in diptych. In the basement, Allard van Hoorn finally takes the joint energies and histories of the symbiosis and makes them audible by playing the actual borrowed chair of the gardens, filling the air with its embedded vibrations surrounding the installation with a chair manifesto that might reveal why the Sénat chairs and their human counterparts are so integrated, why they co-exist so closely, what their mission together might be.

JIMMY GARDNER

In the *Chaises* sculptures, height is time. Each vertical strand is one of the green chairs of the Jardin du Luxembourg over a single afternoon: its foot is the moment the chair was set down, its top the moment the garden emptied. Where a strand leans, the chair was moved; where it runs straight, someone stayed. The scenarios were observed in the garden, performed by dancers, recorded as movement data and printed as one continuous body — chairs, terrace and raked gravel together. Each work is also cast in bronze, to order, from the same model.

Four sculptures, one per scenario. Height is time: each strand is one chair across a single afternoon. Shown as 3D-printed exhibition prints; each is also cast in bronze to order. Images: renderings of the bronze edition. Proceeds support emerging artists.

Sun-Worshippers. Two chairs follow the afternoon sun around the Grand Bassin, from two o'clock until six. The two strands share one footing at 14h00 and part as the sun swings from south-east round to west: one chair adjusts on the hour, with a single fidget at 3:33; the other keeps a wider orbit and dozes for twenty minutes around ten to five. The basin is only suggested, by a single incised corner of the octagonal pool and six ripples.

The Reader. Four chairs in two pairs, on a terrace between two gravel allées that cross. One pair hardly moves: the reader and the companion who sat down alongside, two near-vertical columns a hand's width apart. The other pair is restless, and one of its chairs drifts to the very edge of the gravel. The reading chair is the still point against which everything else is measured.

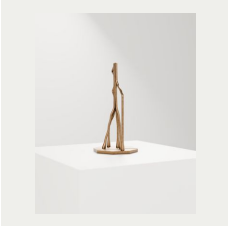
Lover's Spat. Three chairs. Two draw together, their strands converging at mid-height, the moment the two people were closest, and then one breaks away and storms off to the south-west. The third chair starts far to the north and arrives late: dragged over by someone else, whether to mediate or to intrude. Nothing of the argument survives except its geometry.

The Gathering. The smallest and most crowded piece: five chairs. Four form a group from the start, their strands winding around one another until they read as a single plaited column. The fifth sits alone at the far south-west, motionless for the first half of the afternoon, then turns and crosses the terrace and a gravel allée to join the others.

1
Jimmy Gardner
Sun-Worshippers, 2026
Les Adorateurs du soleil
3D-printed PLA
13 1/8 × 6 3/4 × 6 3/4 in (33.2 × 17 × 17 cm)
Ed. of 5 + 1 AP; also cast in bronze to order, ed. of 5 + 1 AP
Two chairs follow the sun round the Grand Bassin, two until six.
PLA € 500
BRONZE € 3,200

2
Jimmy Gardner
The Reader, 2026
Le Lecteur
3D-printed PLA
13 × 5 1/2 × 5 1/2 in (32.9 × 14 × 14 cm)
Ed. of 5 + 1 AP; also cast in bronze to order, ed. of 5 + 1 AP
A reader barely moves while a restless pair drifts to the gravel's edge.
PLA € 500
BRONZE € 3,200

3
Jimmy Gardner
Lover's Spat, 2026
Scène de ménage
3D-printed PLA
13 × 5 1/2 × 5 1/2 in (32.9 × 14 × 14 cm)
Ed. of 5 + 1 AP; also cast in bronze to order, ed. of 5 + 1 AP
Two chairs meet at mid-height; one storms off, a third is dragged in.
PLA € 500
BRONZE € 3,200



4
Jimmy Gardner
The Gathering, 2026
Le Rassemblement
3D-printed PLA
13 × 5 1/2 × 5 1/2 in (32.9 × 14 × 14 cm)
Ed. of 5 + 1 AP; also cast in bronze to order, ed. of 5 + 1 AP
Four chairs plait into one column; a fifth crosses the path to join them.
PLA € 500
BRONZE € 3,200

WAYNE PATE

When this project was presented to me and I was asked to be involved, I immediately knew exactly what I would do. From my own experience living in Paris and spending time in Jardin du Luxembourg, I too would sit in these chairs under different circumstances and situations each time. So I thought it only right to illustrate the brief morphing of the individual and the object. Furthermore I wanted to capture a Parisian attitude and aesthetic of posted bills and wall art that is ingrained in me from decades past of visiting and living here. Une chaise vous attend.

Works on paper on the brief merging of sitter and chair, drawing on the posted bills and wall art of Paris. “Une chaise vous attend.”

5
Wayne Pate
Rendez-vous avec une chaise No. 1, 2026
Acrylic scratching on brown laid paper
8 1/4 × 11 5/8 in (21 × 29.5 cm)
“The chair supports your moment of contemplation.”
€ 450

6
Wayne Pate
Rendez-vous avec une chaise No. 2, 2026
Acrylic scratching on brown laid paper
8 1/4 × 11 5/8 in (21 × 29.5 cm)
“The chair is just as enraptured as the reader.”
€ 450

7
Wayne Pate
Rendez-vous avec une chaise No. 3, 2026
Acrylic scratching on brown laid paper
8 1/4 × 11 5/8 in (21 × 29.5 cm)
“The chair anxiously awaits the outcome. Will there be an encore?”
€ 450

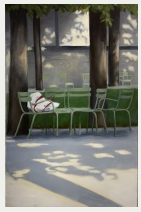
CHARLOTTE TAMPOL

Reliquary of Touch is an exploration of the residual energy held within the chairs at the Luxembourg Gardens. Each chair holds its own memory and perspective; thus, their history gives them individuality. Les chaises invite us to move them to our liking and in doing so we become part of their archive of interaction. The relationship between les chaises and patrons of the garden is symbiotic. As we move them for our needs, we become temporary orchestrators of fate for the lives of each chair. Each chair is alive with touch, memory, and the energies that we have imbued.

A diptych on the energy the chairs hold from the people who move them: before and after.

8

Charlotte Tampol
Reliquary of Touch (Moment One), 2026
Acrylic and oil on canvas
24 × 36 in (61 × 91.5 cm)
A couple's chairs turned face to face, knees and chair legs touching.
€ 2,500 or € 4,000 for the pair



9

Charlotte Tampol
Reliquary of Touch (Moment Two), 2026
Acrylic and oil on canvas
24 × 36 in (61 × 91.5 cm)
The couple gone, the chairs still embrace; a purse is left on one seat.
€ 2,500 or € 4,000 for the pair

QUINN LEWIS

Quinn Lewis is a multidisciplinary artist based in Brooklyn, New York. In his work, Lewis finds complexity in the mundane, highlighting significance in common objects and routine through careful observation and personification. Drawing on an interest in simple machines and sequential storytelling, Lewis combines sculpture and animation to create layered, kinetic apparatuses. Following his undergraduate degree at Bard College, Lewis is pursuing work in printmaking and animation.

In his work for *Chaises*, Lewis draws attention to assemblies of chairs in the Luxembourg Gardens after their usage, retrospectively attributing hypothetical scenarios to their unique configurations through sketches and interactive sculpture. The works on display demonstrate the social condition of the chairs beyond their function, highlighting their character both in the absence and presence of garden visitors.

Life drawings, made in the garden in July, of the arrangements visitors leave behind, fixed by their shadows. In the Kinetic Scrolls, a roller chain moves drawn figures across a painted scene so viewers compose their own.

10

Quinn Lewis
Kinetic Scroll No. 1, 2026
Wood, linseed oil paint, oil on canvas, graphite on muslin, poly-mesh, roller chain
24 × 18 7/8 × 5 7/8 in (61 × 48 × 15 cm)
Painted scene shown: four green chairs grouped, one apart.
€ 3,000

11

Quinn Lewis
Kinetic Scroll No. 2, 2026
Wood, linseed oil paint, oil on canvas, graphite on muslin, poly-mesh, roller chain
24 × 18 7/8 × 5 7/8 in (61 × 48 × 15 cm)
Painted scene shown: two chairs side by side on an ochre ground.
€ 3,000

12

Quinn Lewis
Kinetic Scroll No. 3, 2026
Wood, linseed oil paint, oil on canvas, graphite on muslin, poly-mesh, roller chain
24 × 18 7/8 × 5 7/8 in (61 × 48 × 15 cm)
Painted scene shown: three chairs on a violet-grey ground.
€ 3,000

13

Quinn Lewis
Chairs Under Sun No. 1, 2026
Ink and coloured pencil on kraft paper
5 7/8 × 8 1/4 in (14.8 × 21 cm)
Framed 8 × 10 in (20.3 × 25.4 cm)
Two chairs, one pulled forward, in hard striped shadow.
€ 200

14
Quinn Lewis
Chairs Under Sun No. 2, 2026
Ink and coloured pencil on kraft paper
5 7/8 × 8 1/4 in (14.8 × 21 cm)
Framed 8 × 10 in (20.3 × 25.4 cm)
Three chairs in a row, a fourth set apart.
€ 200

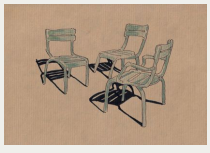
15
Quinn Lewis
Chairs Under Sun No. 3, 2026
Ink and coloured pencil on kraft paper
5 7/8 × 8 1/4 in (14.8 × 21 cm)
Framed 8 × 10 in (20.3 × 25.4 cm)
A side chair and an armchair angled toward each other.
€ 200

16
Quinn Lewis
Chairs Under Sun No. 4, 2026
Ink and coloured pencil on kraft paper
5 7/8 × 8 1/4 in (14.8 × 21 cm)
Framed 8 × 10 in (20.3 × 25.4 cm)
Five chairs in a loose line, shadows falling right.
€ 200

17
Quinn Lewis
Chairs Under Sun No. 5, 2026
Ink and coloured pencil on kraft paper
5 7/8 × 8 1/4 in (14.8 × 21 cm)
Framed 8 × 10 in (20.3 × 25.4 cm)
Three chairs, one an armchair, in a tight group.
€ 200

18
Quinn Lewis
Chairs Under Sun No. 6, 2026
Ink and coloured pencil on kraft paper
5 7/8 × 8 1/4 in (14.8 × 21 cm)
Framed 8 × 10 in (20.3 × 25.4 cm)
Four chairs gathered in a ring, one turned away.
€ 200

19
Quinn Lewis
Chairs Under Sun No. 7, 2026
Ink and coloured pencil on kraft paper
5 7/8 × 8 1/4 in (14.8 × 21 cm)
Framed 8 × 10 in (20.3 × 25.4 cm)
Four chairs pulled into a close circle.
€ 200



20
Quinn Lewis
Chairs Under Sun No. 8, 2026
Ink and coloured pencil on kraft paper
5 7/8 × 8 1/4 in (14.8 × 21 cm)
Framed 8 × 10 in (20.3 × 25.4 cm)
Three chairs drawn together around an armchair.
€ 200

21
Quinn Lewis
Chairs Under Sun No. 9, 2026
Ink and coloured pencil on kraft paper
5 7/8 × 8 1/4 in (14.8 × 21 cm)
Framed 8 × 10 in (20.3 × 25.4 cm)
A dense field of chairs, the rows lost in the crowd.
€ 200

22
Quinn Lewis
Chairs Under Sun No. 10, 2026
Ink and coloured pencil on kraft paper
5 7/8 × 8 1/4 in (14.8 × 21 cm)
Framed 8 × 10 in (20.3 × 25.4 cm)
Two chairs side by side, long shadows stretching left.
€ 200

23
Quinn Lewis
Chairs Under Shade No. 1, 2026
Ink and coloured pencil on kraft paper
5 7/8 × 8 1/4 in (14.8 × 21 cm)
Framed 8 × 10 in (20.3 × 25.4 cm)
Three chairs at the edge of a deep pool of shade.
€ 200

24

Quinn Lewis
Chairs Under Shade No. 2, 2026
Ink and coloured pencil on kraft paper
5 7/8 × 8 1/4 in (14.8 × 21 cm)
Framed 8 × 10 in (20.3 × 25.4 cm)
A pair of chairs in dappled shade, more beyond.
€ 200

25

Quinn Lewis
Chairs Under Shade No. 3, 2026
Ink and coloured pencil on kraft paper
5 7/8 × 8 1/4 in (14.8 × 21 cm)
Framed 8 × 10 in (20.3 × 25.4 cm)
Two chairs under a tree, the shadow broken by leaves.
€ 200

26

Quinn Lewis
Chairs Under Shade No. 4, 2026
Ink and coloured pencil on kraft paper
5 7/8 × 8 1/4 in (14.8 × 21 cm)
Framed 8 × 10 in (20.3 × 25.4 cm)
Four chairs gathered under foliage.
€ 200

JESSICA ANNE SCHWARTZ

In 2023, Schwartz spent a year returning to the chairs of the Luxembourg Gardens, using them as a fixed listening post for *Synaesthesia Drawings of Luxembourg Gardens*. The works are sensory recordings of the living soundscape of the gardens: the choreography of the Sénat chairs, children's laughter, the crunch of footsteps on gravel, the rustle of newspapers and picnic lunches, birdsong, wind in the trees, and the subtle textures of sun and rain. Transcribed in gouache, sumi ink, walnut ink, and mica on heirloom Murillo paper, each mark in color and form corresponds to a specific sonic cue. For Schwartz, sound moves through space as three-dimensional mobiles of color and form. She describes her process as "butterfly-netting" the most beautiful-looking sounds and pinning them to paper, transforming an ephemeral experience into a vivid and enduring visual record.

Jessica Anne Schwartz is a New York and Paris-based artist. For more than three decades, her work has been widely exhibited and acquired and is held in private and public collections. Her work has been featured in *The Paris Review*, *Artists Magazine*, *London Art Roundup*, and other publications. Working across drawing, painting, sculpture, and land-based installation, Schwartz explores the interrelationships of sound, color, form, sensation, and memory, rooted in a lifelong experience of synaesthesia. Her diverse bodies of work are united by an ongoing inquiry into perception and the ways sensory experience can become visual language.

In 2023 Jessica Anne Schwartz made the Luxembourg's Sénat chairs a fixed listening post: her *Jardin du Luxembourg Synaesthesia Drawings* transcribe the garden's soundscape — children at play, birdsong, wind and rain — in sumi ink, walnut ink, mica and gouache on Murillo paper.
Twelve drawings from the series.

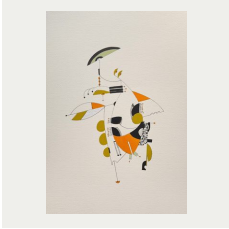
27

Jessica Anne Schwartz
Jardin du Luxembourg Synaesthesia Drawing #1, 2023
Sumi ink, walnut ink, mica and hand-mixed gouache on heirloom Murillo paper
19 1/2 × 14 in (49.5 × 35.6 cm)
Framed 25 5/8 × 19 11/16 in (65 × 50 cm)
€ 5,800

28

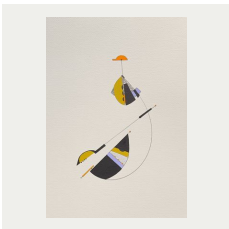
Jessica Anne Schwartz
Jardin du Luxembourg Synaesthesia Drawing #2, 2023
Sumi ink, walnut ink, mica and hand-mixed gouache on heirloom Murillo paper
19 1/2 × 14 in (49.5 × 35.6 cm)
Framed 25 5/8 × 19 11/16 in (65 × 50 cm)
€ 5,800

29
Jessica Anne Schwartz
Jardin du Luxembourg Synaesthesia Drawing #3, 2023
Sumi ink, walnut ink, mica and hand-mixed gouache on heirloom Murillo paper
19 1/2 × 14 in (49.5 × 35.6 cm)
Framed 25 5/8 × 19 11/16 in (65 × 50 cm)
€ 5,800

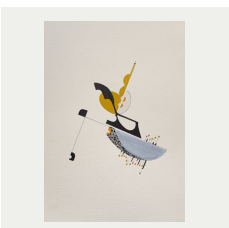


30
Jessica Anne Schwartz
Jardin du Luxembourg Synaesthesia Drawing #4, 2023
Sumi ink, walnut ink, mica and hand-mixed gouache on heirloom Murillo paper
19 1/2 × 14 in (49.5 × 35.6 cm)
Framed 25 5/8 × 19 11/16 in (65 × 50 cm)
€ 5,800

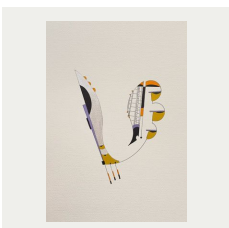
31
Jessica Anne Schwartz
Jardin du Luxembourg Synaesthesia Drawing #5, 2023
Sumi ink, walnut ink, mica and hand-mixed gouache on heirloom Murillo paper
19 1/2 × 14 in (49.5 × 35.6 cm)
Framed 25 5/8 × 19 11/16 in (65 × 50 cm)
€ 5,800



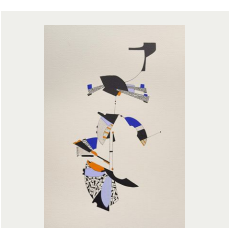
32
Jessica Anne Schwartz
Jardin du Luxembourg Synaesthesia Drawing #6, 2023
Sumi ink, walnut ink, mica and hand-mixed gouache on heirloom Murillo paper
19 1/2 × 14 in (49.5 × 35.6 cm)
Framed 25 5/8 × 19 11/16 in (65 × 50 cm)
€ 5,800



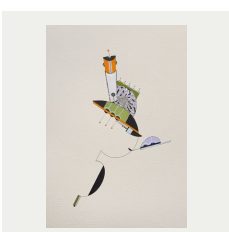
33
Jessica Anne Schwartz
Jardin du Luxembourg Synaesthesia Drawing #7, 2023
Sumi ink, walnut ink, mica and hand-mixed gouache on heirloom Murillo paper
19 1/2 × 14 in (49.5 × 35.6 cm)
Framed 25 5/8 × 19 11/16 in (65 × 50 cm)
€ 5,800



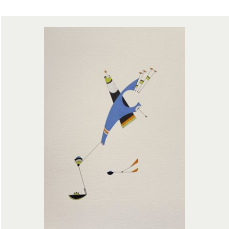
34
Jessica Anne Schwartz
Jardin du Luxembourg Synaesthesia Drawing #8, 2023
Sumi ink, walnut ink, mica and hand-mixed gouache on heirloom Murillo paper
19 1/2 × 14 in (49.5 × 35.6 cm)
Framed 25 5/8 × 19 11/16 in (65 × 50 cm)
€ 5,800



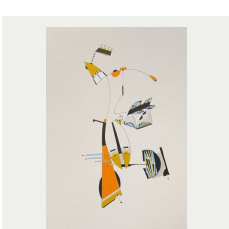
35
Jessica Anne Schwartz
Jardin du Luxembourg Synaesthesia Drawing #9, 2023
Sumi ink, walnut ink, mica and hand-mixed gouache on heirloom Murillo paper
19 1/2 × 14 in (49.5 × 35.6 cm)
Framed 25 5/8 × 19 11/16 in (65 × 50 cm)
€ 5,800



36
Jessica Anne Schwartz
Jardin du Luxembourg Synaesthesia Drawing #10, 2023
Sumi ink, walnut ink, mica and hand-mixed gouache on heirloom Murillo paper
19 1/2 × 14 in (49.5 × 35.6 cm)
Framed 25 5/8 × 19 11/16 in (65 × 50 cm)
€ 5,800



37
Jessica Anne Schwartz
Jardin du Luxembourg Synaesthesia Drawing #11, 2023
Sumi ink, walnut ink, mica and hand-mixed gouache on heirloom Murillo paper
19 1/2 × 14 in (49.5 × 35.6 cm)
Framed 25 5/8 × 19 11/16 in (65 × 50 cm)
€ 5,800



38
Jessica Anne Schwartz
Jardin du Luxembourg Synaesthesia Drawing #12, 2023
Sumi ink, walnut ink, mica and hand-mixed gouache on heirloom Murillo paper
19 1/2 × 14 in (49.5 × 35.6 cm)
Framed 25 5/8 × 19 11/16 in (65 × 50 cm)
€ 5,800

ALLARD VAN HOORN

À hauteur d'assise — "at seat height" — is a monument you sit in rather than look up at. A used Sénat chair, borrowed from the Jardin du Luxembourg itself, is suspended in the basement and played with earth magnets and a resonator, so that its steel frame becomes a resonating body. Wear, rust and the marks of everyone who has moved it are translated into sound, letting the chair's accumulated time be heard rather than explained. The work rests on a framework drawn from object-oriented ontology, vibrant matter, the politics of the audible, media archaeology, an ethics of listening, polyrhythmic time, technical mediation and Borges's Aleph, and asks who and what gets heard in a public garden. The Manifesto-Score states what the chair is for: plural, free, movable, in the deep present.

Allard van Hoorn performs a suspended, borrowed chair from the gardens as a resonating object, by attaching magnets and letting it vibrate with a special resonator. "These sounds that seem to make the chair speak or sing, allow us to speculate what social scripts this chair might have seen, experienced. The installation is completed by a Manifesto-Score for the chairs as monuments to gathered time and archives of the experiences of the users."

39
Allard van Hoorn
076 Urban Songline (Chaises du Temps Réel)
Latitude: 48.849093° N – 48.844044° N / Longitude: 2.338981° E – 2.332683° E, 2026
Original Sénat chair, earth magnets, resonator, sound
18 7/8 × 23 1/4 × 33 1/16 in (48 × 59 × 84 cm)
Duration variable
The chair is played as an instrument, releasing its memory as a score. Chaise prêtée par le jardin du Luxembourg-Sénat.
€ 3,500

40
Allard van Hoorn
076 Urban Songline (Chaises du Temps Réel)
Latitude: 48.849093° N – 48.844044° N / Longitude: 2.338981° E – 2.332683° E - Manifesto-Score, 2026
Pastel on paper, washi tape, metal mesh, nylon cord
21 1/4 × 27 9/16 × 59 1/16 in (54 × 70 × 150 cm)
€ 4,200

ENQUIRIES

Prices in euros, excluding shipping; all works subject to availability. Bronze editions of Jimmy Gardner's sculptures are cast to order by lost-wax. Artists receive 100% of the proceeds of their sales.

Jimmy Gardner, New to the Wall Foundation · jimmy@newtothewall.com · +1 202 570 3001
Preview visits by appointment, Monday 19 and Tuesday 20 October, afternoons.