



Courtesy of the artist and Marcelle Alix, Paris

2013 – 2014 Season: Forms of Affects

Laura Lamiel

Noyau dur et double foyer

30 November 2013 – 8 February 2014

> Opening Friday 29 October 6.00 pm–9.00 pm

Press preview from 5.00 pm with the artist

On the evening of the vernissage there is a free shuttle leaving Paris at 7.00 pm (Place de la Bastille, opposite the Opéra) returning to Paris 10.00 pm.
No reservation, but subject to available seats

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Season 2013–2014: Forms of Affects

Laura Lamiel started out in the early 1980s and, since then, has continued to develop her work and make it more complex. In thirty years the oeuvre she has compiled is strong and systemic, with a pure and luminous, serial, absolute quality in which angles and whiteness dominate. Early on, she learned to escape this conceptual structure by integrating found objects – shopping trolleys, gloves, rolls of carpet, rubber ties, books, lights and electric wires – which brought a different dimension to the hard kernel (*noyau dur*) of her work; it took on a precariousness, a darkness, an interiority shot through with contingencies and intuitive decisions. This plethora of imported elements, with their unsettled forms, irrupting into the simple, regular geometric spaces evokes a meeting of two artistic paragons: minimal art, with its sober, basic formal vocabulary, and *arte povera*, with its cheap materials and ephemeral nature. These two artistic traditions, heirs to the model of the 'white cube' – a space long considered exemplary, neutral and untouchable – have come together to interrogate the effect of a break with the continuity of the real on the exhibition territory. Laura Lamiel overrides the denaturing role of the 'white cube' and its estrangement effect on the context by entering fully into it.

Probably guided by an urge for autonomy, at a practical and a symbolic, as well as aesthetic, level, Laura Lamiel defined her own tools for exhibition and documentation early in her career. For example, her *cellules*, consisting of three walls, are all 'white cubes' adapted to the size of her body and open on one side. They are basic exhibition spaces; they host an infinite number of potential compositions, giving order, within their immaculate, reflective walls, to objects showing signs of wear and tear. Like shelving under the glare of neon lights, they capture each found object in all its concrete truth and compel the spectator to attend to all the details and signs. The discarded objects themselves make up a network with no hierarchy, that is formal, sensitive and cultural. The width of the enamelled steel walls (1.30m) corresponds to the width of Lamiel's outstretched arms, which means she can move them around by herself in her studio and assemble them easily with clamps and wooden wedges. But although the *cellules* feel welcoming, there is a certain meanness about them, like chairs or stools that are too rickety or too cluttered for anyone ever to sit on them properly. They inhibit anyone from entering, and this sets up a relationship with the visitor that is more hypothetical than concrete, such is the tension created by their equilibrium. They invite inspection but not physical contact. In this they perpetuate the triumph of looking intended by the 'white cube', but they bend the idea, making the visual aspect constantly clear through the private, personal dimension of the solitary eye, destabilised and aware of its position. The *cellules* are semi-autonomous objects. When there are several of them at regular intervals, they override their primary function as exhibition spaces to display themselves as sculptures in their own right, standing away from the wall. The inside of a *cellule* with its monochrome white surfaces offers itself for inspection from the front, while the outside of the *cellule* shows all the weaknesses of construction (rough surfaces, clamps

and wedges), thus reworking an interplay of, on the one hand, the constructive dynamic of the work, which tends to positivism and an undermining of reality (the urge to show all in a dazzling light) and, on the other hand, the inherent fragility of it all.

While this cellular unit keeps the work relatively independent of any particular exhibition space, Laura Lamiel has elaborated her own system of documentation, thus extending the autonomy of her production. She takes photographs in her studio and at the exhibition, which she adds in all their flatness to the volumes of the *cellules*. The photographic shot becomes an integral part of the pictorial composition and the arrangement of the various volumes, rendering ever more complex the combinatory system of her installations. These photos are evidence of a stage in the work in the studio, and give added weight to past actions. Through this *mise en abîme* of actual space and pictured space, she further troubles the vision of the constructed spaces, adding a variable to them: namely, an inexhaustible stock of potential acts.

With the regularity of a project biased towards the exhaustion of all possible effects, Laura Lamiel gives us a destabilising experience. The affective side of her work pierces beyond the conceptual structure and gives the work a more intimate and intuitive turn. None of the pieces seems to be firmly fixed; they feel as if they are being looked at through bi-focal lenses (*double foyer*), with a tendency for disturbing mirror effects and skewed symmetries to creep into the picture.

Emilie Renard, Director of La Galerie

Visuals

300 dpi on request:
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Exhibition views available in early December



Par ordre d'apparition, 2013

Various materials

210 x 130 x 130 cm

Courtesy of the artist and Marcelle Alix, Paris

View of the exhibition "Bonjour tristesse, désir, ennui, appétit,

plaisir" at La Galerie, Centre for contemporary art

Photo : Cédric Eymenier, 2013



Par ordre d'apparition (detail), 2013

Various materials

210 x 130 x 130 cm

Courtesy of the artist and Marcelle Alix, Paris



Views of the studio

Photo: Cédric Eymenier, 2013



View of the studio

Photo: Cédric Eymenier, 2013

Around the exhibition

Saturday 8 February, non-stop from 3.00 pm – 7.00 pm

'Whispered' guided tours with Marie Cantos, art critic, Isabelle Alfonsi and Cécilia Becanovic, gallery owners and art critics

Saturday 25 January

5.00 pm : Visit in the presence of the artist

3.30 pm – 7.30 pm: Parcours Est #15, the contemporary art bus in East Paris between the Maison Populaire (Montreuil), La Galerie (Noisy-le-Sec), and Les Instants Chavirés exhibiting at Le 116 (Montreuil)

Meet at 3.30 pm at the Maison populaire (Métro L.9, 'Mairie de Montreuil')

Free with reservation: resa@parcours-est.com / www.parcours-est.com

Free workshops on enrolment

Wednesdays, 4.00 pm – 5.30 pm

I LOL ART for ages 13 –15 years

Saturdays

2.30 pm – 4.00 pm: Creative Saturdays for ages 6 –12 years

4.30 pm – 5.15 pm: Creative Saturdays for ages 4 – 5 years

Saturday 8 February 2014 at the same times: With parents and a snack

In residence

Nicolas Momein, July 2013 – April 2014

My sculptures are made of extremely varied materials. They involve different activities and knowledge, acquired over time in an empirical way. I am interested in various different practices, craft techniques and the skills that workers and farmers have developed and invented. I get into learning situations where basic rules and practice are essential conditions for my sculptures to take form, so that I get a better understanding of a way of doing something, can assimilate it, and can sometimes combine it with another action. These situations have led me to develop a collaborative regime, working towards producing work with processes and materials used for tasks that are rarely visible." N.M.

Diary

« **Adieu tristesse, désir, ennui, appétit, plaisir** »

Group exhibition

22 février – 19 avril 2014

Vernissage vendredi 21 février 2014 de 18h à 21h

La Galerie, Centre for Contemporary Art, Noisy-le-Sec



Established in 1999, La Galerie is a state-subsidised art centre in a former notary's residence in central Noisy-le-Sec, in the inner Paris suburbs.

The artistic director is **Émilie Renard**.

La Galerie offers a very broad public a year by year programme revolving around exploration of a particular theme. **Four exhibitions** annually, each accompanied by **relevant publications**, are an opportunity to discover new work by internationally recognised artists and contributions from emerging artists as well.

Providing artists with practical assistance via **residencies** and **production of new works**, La Galerie highlights its international emphasis with the publication of a free bilingual guide to each exhibition and, since 2006, invitations to guest curators from abroad.

As part of each exhibition, the La Galerie team offers **educational and cultural activities** as well as **liaison facilities**. A mediator providing help and guidance for visitors is present full-time in the exhibition space and a **documentation space** offers useful back-up material.

All La Galerie activities are free.

La Galerie is a member of:

d.c.a, French Association for the Development of Art Centres: www.dca-art.com

Tram, contemporary art network for Paris/Île-de-France: www.tram-idf.fr

La Galerie Centre for Contemporary Art is financed by the city of Noisy-le-Sec, with the support of the Ile-de-France/Ministry of Culture and Communications Regional Cultural Affairs Board, the Seine-Saint-Denis Département and the Ile-de-France Region.

Visitor information

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La Galerie

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Find us on Facebook:

Page 'La Galerie Centre d'art contemporain'

Opening hours:

Tuesday – Friday, 2pm–6pm

Saturday 2pm–7pm and by appointment

Closed from 22 Dec. 2013 to 6 Jan.2014

Admission free

How to get to La Galerie

RER E from St Lazare/Haussmann or Gare du Nord/Magenta (10 minutes),
Get off at "Noisy-le-Sec", then 10 minutes walk.

Tram T1: Get off at "Noisy-le-Sec RER"

Bus 105, 145 or 301: Get off at "Jeanne d'Arc"

Car: From Porte des Lilas, follow the signs for Romainville

From Porte de Bagnolet, A3 freeway, Villemomble exit, follow the signs for Rosny Centre Commercial

