



Loretta Fahrenholz, *My Throat My Air*, 2013 – Video, 16´47´´ – Courtesy of the artist

## « Disparity and Demand »

A proposal by Pedro de Llano, curator in residency  
Babi Badalov, Ricardo Basbaum, Mauro Cerqueira,  
Loretta Fahrenholz, Loreto Martinez Troncoso, Juan Luis Moraza  
24 May – 12 July 2014  
–> Opening Saturday 24 May, 2–7pm

On the day of the opening a free shuttle leaves Paris (Place de la Bastille, opposite the Opera) at 3pm. Return to Paris: 7pm.  
No booking required, subject to seating availability.

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## « Disparity and Demand »

The exhibition "Disparity and Demand" explores the role of affects in contemporary urban life, social networks and production systems. From domestic spaces to virtual environments, this exhibition addresses the interstitial spaces in which "effectivity" and "affectivity" struggle.

The exhibition's title – "Disparity and Demand" – is the title of one of Juan Luis Moraza's works: deliberately technocratic, this title wryly refers to the ambiguous status of contemporary affects. "Disparity" invites us to think about unequal relationships between individuals, but can also refer to the bureaucratic, commercial and virtual Leviathan. On the other hand, "demand" seems to suggest a kind of "vampirism" created by markets, governments and social networking that speculates upon emotions and that people have to deal with on a daily basis. Paris, a city where this bipolar nature of affects is always present and conflictual, as highlighted in much of the best contemporary French cinema (*L'inconnu du lac* – Stranger by the Lake – by Alain Guiraudie or *Jeune et Jolie* – Young and Beautiful – by François Ozon) seems to be an ideal place to start a conversation about this paradox.

An important inspiration for the exhibition was "The Affectivist Manifesto" (2008) by Brian Holmes in which he defines affect as a "shared reality" – "a split from the private self in which each person was formerly enclosed, and from the social order which imposed that particular type of privacy or privation". This concept indicates the different scales in which affect acts: intimacy, society, the virtual world with all their possible levels or internal nuances: friendship, family, love, nation, culture, etc.

The exhibition reflects the concept of expanding the private sphere to social space: it grows in a spiral movement centred around the intimate character of Juan Luis Moraza's work. It then expands via the works installed in the rooms facing the street, with a more intense social vocation, such as the "diagrams" by Ricardo Basbaum, the stories by Loreto Martínez Troncoso or Babi Badalov's efforts to get the political refugee status in France – dissolving the boundaries between the interior and exterior of La Galerie.

**Juan Luis Moraza** (Vitoria, 1960) is one of the most important Spanish artists of his generation. He is currently preparing an exhibition scheduled to open in late 2014 at the Reina Sofia Museum (Madrid). The works selected for "Disparity and demand" are taken from a series of "moulds of kisses" produced in 2004 that at the same time, may be related with intimacy or the sense of touch and also warn us "about the terrible codification, registration and capitalization of the affects; an evocation of emotional capitalism via three-dimensional snapshots of the physicality of the kiss."

The project, *Bureaucratic Diaries* (2010–2014) by **Babi Badalov** (Lerik, Azerbaijan, 1959, based in Paris) is a collection of ten files with double-sided A4 pages, which guide us through the depressing months in the life of someone waiting for "redemption" as a political refugee, seized by fear and frustration. This work reflects Badalov's experience when he requested asylum in France in 2008 and can be interpreted as a cry against bureaucracy and formalism, a representation of the panic to convert oneself into a hostage of language. It is also a meditation about the struggle to adapt to a new place and the obstacles that we must overcome in order to "belong" to it – either as travellers, migrants or exiles.

On the basis of his daily experience in the streets of Porto, **Mauro Cerqueira** (Guimarães, 1982) has created a radically interdisciplinary project – consisting of sculptures, installations, paintings, collages, photographs, videos, performances, artist's books, etc.. – which can be seen as a comprehensive chronicle of the decline of Portuguese society. For the first time in France Le Galerie hereby presents a series of works in which empathy and affect play a central role: videos, artist's books and assemblages of objects that serve as a kind of collective portrait of his neighbourhood in Porto, threatened by collapse and gentrification, and starring his neighbours: Paulo, Serafim, Luis...

The work of **Loreto Martínez Troncoso** (Vigo, 1978, based in Paris) investigates the dialectical relationship between presence and absence. She views language as a primary expressive instrument, but never in an innocent manner. Instead she questions and transforms language into works that adopt various appearances, such as performances, sound works, texts or even drawings. La Galerie presents a recent project entitled "Puls[at]ion" (2014) in which the artist addresses a stranger, perhaps the viewer, in order to speak about love and encounters in the streets between people who fleetingly cross paths and then disappear.

"My Throat My Air" is a video directed by **Loretta Fahrenholz** (Germany, 1981) in 2013. As in her previous works, such as "Implosion" (2011) or "Ditch Plains" (2013), Fahrenholz transforms ordinary people into actors, in order to create stories in which reality and fiction question each other. On this occasion, the artist stages a family drama in Munich's petty-bourgeois Westend, starring former Fassbinder actor, Warhol collaborator, and horror movie director Ulli Lommel.

The scenes unfold in an unreal atmosphere, wherein issues such as precarity, play, and humour merge in a same narrative. "My Throat My Air" could be described as a European and existential version of "South Park"; its characters inhabit a similar environment, acting parsimoniously as if they were drugged, or responding to absurd impulses. At certain points they all stage a violent death – except for the "mother", who claims that she comes from a planet in which everything is "ethereal and incorporeal. "

The "diagrams" of **Ricardo Basbaum** (São Paulo, 1961) are, in his own words, "potential spaces for activation of desire and intent... stimulating awareness... structures for an encounter in a place that is not mediated by education... producers of subjectivity, etc.". The "diagrams" are rooted in the collaborative practice of Brazilian artists from former generations, such as Lygia Clark or Hélio Oiticica, who viewed affect as a central issue. This is the first time that Basbaum's work will be exhibited in France, notwithstanding his close links to the country via the philosophy of Gilles Deleuze, poststructuralism or texts by Brian Holmes about his work. In La Galerie, Basbaum will present a new series of "diagrams" scattered around the floor. He will also organise a workshop in June, in which he will produce a new sound work included within the series, "collective conversations", that the artist has been producing recently.

## **The curator**

**Pedro de Llano** (1977, Spain) is an art historian and curator.

Recent exhibitions "The Museum as Medium", in collaboration with Pablo Fanego at MARCO (Vigo, 2008) and Koldo Mitxelena, San Sebastián (2008), "In Search of the Miraculous: Thirty Years Later" focused on Bas Jan Ader's posthumous project at Centro Galego de Arte Contemporánea (CGAC) in Santiago-de-Compostella (2010), "The Black Whale" at MARCO (Vigo, 2012), "Loretta Fahrenholz and Reena Spaulings" at Bachelos gallery (Madrid, 2013) and "FUTURE es Dan Graham" (with Mauro Cerqueira and André Sousa) at « Uma Certa Falta de Coerência » in Porto (2013).

## **The curator residency at Noisy-le-Sec**

Since 2006, La Galerie has been offering three-month residencies to curators from abroad with a view to organising an annual exhibition and providing contact with the French art scene.

The residency programme enjoys the backing of the Ile-de-France Region Cultural Affairs Office (FRAC), part of the Ministry of Culture.

# Images

Babi Badalov

High res on request:  
[marjolaine.calipel@noisyselec.fr](mailto:marjolaine.calipel@noisyselec.fr)  
 + 33(0)1 49 42 67 17  
 Exhibition views available late May

**AVIS DE CHANGEMENT DE SITUATION** PAGE 2

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 Dans le café au lait  
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 Il a tourné  
 Il a bu le café au lait  
 Et il a reposé la tasse  
 Sans me parler

Il a allumé  
 Une cigarette  
 Il a fait des ronds  
 Avec la fumée  
 Il a mis les cendres  
 Dans le cendrier  
 Sans me parler  
 Sans me regarder

**MATOS**  
 La chaîne 2006 sur Fajet 2010

**VENETIAN SNARES**  
 BLAZHAT 10/05/2010

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Babi Badalov  
*Bureaucratic Diaries*, 2010–2014  
 Collages  
 Courtesy of the artist

Ricardo Basbaum



Ricardo Basbaum

*[small operatic event] Would you like to participate in an artistic experience?*, 2010

With Joyce Gyimah, dance physics and Bruce Nockles

Press-on vinyl diagram, monochrome wall-painting, painted, metal object, dance, sound, reading

Photo by Daniela Mattos



Ricardo Basbaum

*Would you like to participate in an artistic experience?*, 1994–ongoing

Painted steel object, experience

125 x 80 x 18cm

Participation Pedro de Llano

Santiago de Compostela, Spain, 2013

Photo : courtesy participant; *Would you like to participate in an artistic experience?* project

Mauro Cerqueira



*Diamantes, 2013*

on mirror

15 x 15cm each

Typography metal prints on mirror

Group of 17 elements

Courtesy of the artist and Galeria Múrias Centeno, Lisbon

Photo: Mauve Serra



*Cidade Crua, 2013*

Group of 4 books w/ photographs

Courtesy of the artist

and Múrias Centeno gallery, Lisbon

*Uma sandes no bolso do casaco, 2013*

Video, color, sound, 16:9, 35'26''

Courtesy of the artist  
and Múrias Centeno gallery, Lisbon





Loretta Fahrenholz



*My Throat My Air*, 2013  
Vidéo, 16' 47''  
Courtesy of the artist

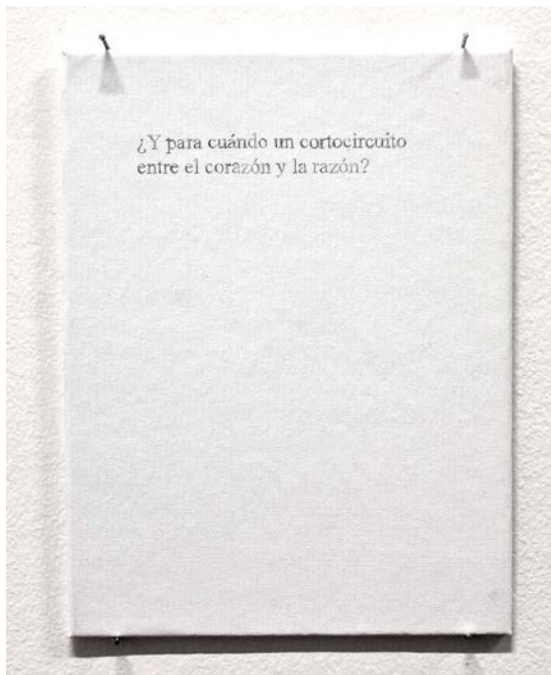


*Implosion*, 2011  
Video, 30''  
Courtesy of the artist

Loreto Martinez Troncoso



*Puls[at]ions*, 2014  
Sound piece, 8'  
Exhibition view "...desde el amor", Paradise, Nantes  
Courtesy of PM8 gallery, Vigo



*¿Y para cuándo un cortocircuito entre el corazón y la razón?*  
2013  
From the serie "Postcards"  
Exhibition view "There is water in my eyes and fire in my heart, do you want to drink or a spark?" at PM8 gallery, Vigo  
Courtesy of PM8 gallery, Vigo

Juan Luis Moraza



*Kissdom*, 2004

Mold heat-curing resin prosthetic kiss and hangs  
Courtesy of the artist and Espacio Mínimo, Madrid



*Disparidad y Demanda*, 2004

Mold silver kiss

2,3 x 6,4 x 2,4 cm

Courtesy of the artist and Espacio Mínimo, Madrid

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Exhibition views available late May

## Exhibition-related events

### Saturday 24 May

– 4:00 – 6:00 pm: A conversation about « forms of affects » with curator in residence Pedro de Llano, art critic Peio Aguirre and artists Babi Badalov, Mauro Cerqueira and Loreto Martinez Troncoso. In English.

### Saturday 14 June

Taxi tram: A bus excursion between the Ile-de-France Photography Centre (CPIF) and La Galerie Centre for Contemporary Art in Noisy-le-Sec. At La Galerie: a tour of the exhibition *Disparity and Demand*, with artist Babi Badalov.

6€ / Advance booking required: 01 53 19 73 50 or [info@tram-idf.fr](mailto:info@tram-idf.fr)

[www.tram-idf.fr](http://www.tram-idf.fr)

## 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](http://www.dca-art.com)

Tram, contemporary art network for Paris/Île-de-France: [www.tram-idf.fr](http://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 Sundays, Mondays and public holidays

Admission free

## How to get to La Galerie

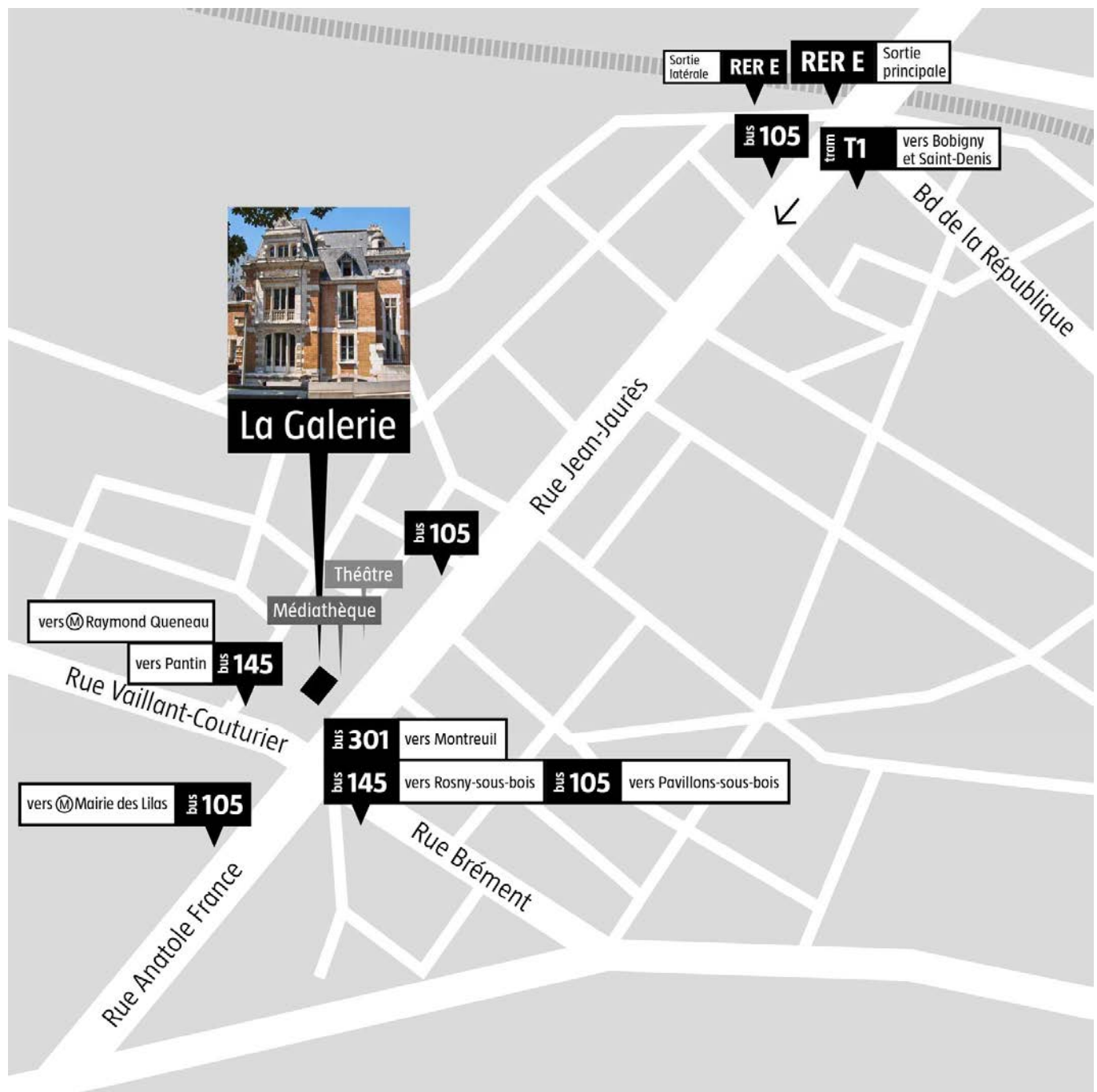
**RER E** from St Lazare/Haussmann or Gare du Nord/Magenta (10 minutes),  
Get off at "Noisy-le-Sec", then 10 minutes walk.

**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 Bagnole, A3 freeway, Villemomble exit, follow the signs for Rosny  
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## **Forthcoming**

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