



Stefanos Tsivopoulos, *Lost Monument*, 2009

Video still - Courtesy of the artist and Prometeogallery di Ida Pisani, Milan

INVISIBLE MONUMENTS

FAYÇAL BAGHRICHE, ERIC BAUDELAIRE, TOMASO DE LUCA, GOLDIECHIARI,
IRIS TOULIATOU, STEFANOS TSIVOPOULOS

Guest curator: Costanza Paissan as part of La Galerie's annual residency for curator

26 May – 21 July 2012

Opening Friday 25 May 2012, 6 – 9 pm

Press Preview, 5 – 6 pm in the presence of the artists and the curator

On the evening of the opening a free shuttle leaves Paris (Place de la République/metro République/central island near Rue du Temple) at 7:00 pm; returns to Paris 10:00 pm. No booking required, subject to seating availability.

Press

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Invisible Monuments

This year, as part of the annual foreign curator in residence programme, La Galerie is welcoming Costanza Paissan, from Italy. Chosen by a judging panel after a call for candidates, she will be in residence from 5 April to 5 July 2012 and will devote her time at La Galerie to her Invisible Monuments project.

In his essay "Monuments", in *Posthumous Papers of a Living Author* (1936), Austrian writer Robert Musil addresses the question of how monuments are perceived, describing them as "invisible" and "impregnated with something that repels attention."

The *Invisible Monuments* exhibition takes Musil's paradox of vision and attention as its starting point: monuments, while intended to attract the eye, are in fact imperceptible and "gaze-repellent" – refractory to both sight and understanding. They exist, but are not alive. They occupy a space both real and ideal, but are empty, transparent, indeterminate. At variance with our senses, they slip out of view. What does this imply for those great tributes to the past, those statues of heroes and those buildings dedicated to "memorable" moments? Where are the traces of those who have gone before us, our exemplars for the present and the pillars on which to build the future?

The works by the artists taking part in this exhibition challenge the notion of the monument: its function, value and meaning in today's world. This critical conjecturing has its roots in an artefact that has always been characterised by a powerful symbolic charge and conspicuous conceptual depth. The monument is not merely an artwork or a piece of architecture set in the public space: it is above all intended as an embodiment of a memory, a repository for personal or group recollection and a bearer of a message through time.

Recognition of the fragility of this relationship between form and substance is not solely a challenge to the monument's meaning: it also questions the value of its content. Are history and memory still "visible"? If not, where have they gone? Are there still images, ideas, words and voices capable of filling the monument, of replenishing its emptied volume?

The works on show challenge and criticise the concept of the monument, pointing up its fragility and suggesting both new interpretations and hitherto untested interconnections with history and its traces. These artists are speaking to us about the past and memory as shifting elements, endowed with a variable, flexible identity and the blurry contours of truth and fiction, forgetting and remembering.

The traditionally affirmative function of the monument – celebration and commemoration of a past given material existence in the present and projected forward into the future – is supplanted here by new modalities based on questioning, doubt and critical scrutiny. What once was presence turns into absence; what once took the form of an affirmation turns into a question.

The *pars destruens* of the project nonetheless does not exclude an imaginatively constructive urge, a way of injecting life into images, shapes, spaces and ideas capable of generating a meditation on the past, a reflection on "today", a narrative looking to the future. The monument has not vanished: by taking on other forms it still shows through on a secret, hidden stage, clad in a new, magical robe woven from questions and doubts rather than truths taken for granted.

The Works

Enveloppement (Envelopment), 2008 by **Fayçal Baghriche** is the first invisible presence on the path through the exhibition. On entering La Galerie's former middle-class 19th-century residence, the visitor is struck by a discreet vestige in the form of a rolled-up flag. Here something that usually proclaims the existence of institutions, seats of power or national monuments becomes the insignia of an unidentified country.

Then there are the evanescent presences whose ghostly silence seems to haunt the building's rooms. With their disquieting transparency the works of the duo **goldiechiari** compel the viewer's attention. *Geneaologia di Damnatio Memoriae, Palermo, 1947-1992*, (Genealogy of Damnatio Memoriae, Palermo, 1947-1992), 2011 is a large linen tablecloth embroidered white on white with a steadily advancing history of the Mafia in Italy: dates, places and names of the dead loom like scars on the identity of the country and its inhabitants. The photograph *Untitled* (2009) shows a celebration-style wreath, nameless and devoid of memories, a victim of a forgetting of oneself itself and the past.

Amnesia and suppression of memory are also to be found in *Ante-Memorial*, 2011 in which **Eric Baudelaire** speculates about still-secret letters containing instructions from British prime ministers to submarine captains as to the measures to be taken in the event of a nuclear attack. A written meditation on these invisible letters takes the form of an atypical monument, a memorial: instead of marble we have an exchange of correspondence; instead of a historical event, something that never happened.

Time slippage is also used by **Iris Touliatou**, whose *The Fallen Reply*, 2012 will be performed at the opening and will leave its mark on the exhibition space in the form of an enigmatic, all but invisible stage setting. The artist's point of departure is Bertolt Brecht's *Lehrstücke*, didactic musical plays based on actor-audience interplay. An empty podium, a rudimentary stage mechanism and a singer rehearsing a song written by the artist come together in an ephemeral monument composed of voices and notes – a memory in the process of taking shape.

Specially created for the exhibition, **Tomaso De Luca's** installation *Sad Disco Stone Men*, 2012 approaches the monument as cavity, as a void out of which images can be generated. A serie of slides in one of the rooms becomes a mechanism for producing images, visions, shapes. Entering a space closed off by heavy curtains, the visitor finds an atmosphere saturated with stories and lights: the artist turns sculptures into paintings and modernism into a private catalogue of signs. Monuments exist for only a few seconds, before the eye, distracted, looks elsewhere.

The monument in **Stefanos Tsivopoulos's** video installation is visible, but the process of becoming lost. *Lost Monument*, 2009 takes as its starting point the statue of U.S. President Harry S. Truman erected beside the Acropolis in Athens in the 1960s as a symbol of American interference in Greek politics. Archival films and photographs are shown together with a video narrating the sculpture's imaginary voyage. This lost object speaks to us of history, memory and the fiction inherent in the concept of the monument as a tool characterised by an impossible neutrality.

The Curator

Costanza Paissan (1980) is a freelance curator based in Rome. As a curator at MACRO, Museum of Contemporary Art of Rome, she organised a number of exhibitions, publications and lectures, with an emphasis on modes of collaboration between artists and dialogue between curators. Holder of a PhD in History of Contemporary Art and a specialist of the period from the 1960s up to the present, she has written for *cura. magazine*, *Alias* and the Italian daily *il manifesto*. She also edits and translates books on contemporary Art for numerous international publishers including Phaidon, Electa and Marsilio.

The foreign curator residency at Noisy-le-Sec

Since 2006, La Galerie has been offering three-month residencies to curators from other countries with a view to organising an annual exhibition and providing contact with artists, art professionals and other venues on the Ile-de-France scene. The residency programme enjoys the backing of the Ile-de-France Region Cultural Affairs Office (FRAC), part of the Ministry of Culture.

The Artists

Fayçal Baghriche / <http://www.entrepriseculturelle.org/fayce>

Born in 1972 in Skikda, Algeria. Lives and works in Paris.

A graduate of Villa Arson in Nice, Fayçal Baghriche was a founder member of the curatorial collective Le Commissariat and of L'Entreprise Culturelle, which organises residencies for artists. Focusing his work on traces and signs, he creates new perceptions of reality with assemblages of objects, images and gestures. His site-specific installations, photographs, videos and performances take place on the boundary between the everyday and the symbolic, and challenge viewer notions of the distance between art and life. He has had solo exhibitions at Le Quartier Centre d'art contemporain in Quimper, Brittany, and the Bielefelder Kunstverein in Germany. He has also participated to many group shows, at the Musée d'Art Moderne in Algiers, the Centre Pompidou-Metz and the Musée d'Art Moderne de la Ville de Paris. His work was included in *The Future of a Promise*, the exhibition of Arab artists at the 2011 Venice Biennale.

Currently > 11 May - 29 July 2012: "It is what it is. Or is it?", group exhibition at the Contemporary Arts Museum, Houston, Texas.

Eric Baudelaire / www.baudelaire.net

Born in 1973 in Salt Lake City, USA. Lives and works in Paris.

Represented by Elizabeth Dee (New York), Juana de Aizpuru (Madrid), et Greta Meert (Bruxelles) galleries.

A graduate of Brown University in Providence, Rhode Island, Eric Baudelaire explores the relationships between history, narrative, images and documents, working mainly with photography, video and installation. His most recent project, *The Anabasis of May and Fusako Shigenobu, Masao Adachi and 27 Years Without Images* comprises films, reworked documents, prints, engravings and a publication, and was presented in 2011 at the Synagogue de Delme in France. He has had solo exhibitions at the Musée de la Photographie in Charleroi, Belgium, the Hammer Museum in Los Angeles, and the Slought Foundation in Philadelphia. His films have been shown at the international festivals in Rotterdam, San Francisco and Buenos Aires and his work has been acquired by the Whitney Museum in New York and the Centre Pompidou in Paris.

Currently > 11 April - 22 July 2012: "The Anabasis of May and Fusako Shigenobu, Masao Adachi and 27 Years without Images", solo exhibition, Gasworks, London.

> 20 April - 26 August 2012: "Intense Proximity, La Triennale", group exhibition, Palais de Tokyo, Paris.

Tomaso De Luca / <http://tomasodeluca.tumblr.com>

**Born in 1988 in Verona, Italy. Lives and works in Rome.
Represented by Monitor gallery, Rome.**

Tomaso De Luca's work arises out of a "crossing" of identity, the body and public and private space. His practice involves performance, drawing, painting, sculpture and installation, and generates hybrid imaginary standpoints. Monuments are often present in his works as complex, ambiguous containers for personal memories and group experiences. After studying at NABA (Nuova Accademia di Belle Arti) in Milan, he was selected for the Pastificio Cerere residency programme in Rome in 2009. The following year brought a solo show at MACRO in Rome. In 2011 he was awarded the LUM Prize for Contemporary Art.

Currently > 28 June - 9 September 2012: "Re-generation", group exhibition, MACRO Testaccio, Rome.

goldiechiari / www.goldiechiari.com

**Sara Goldschmied, born in 1975 in Vicenza, Italy; Eleonora Chiari, born in 1971 in Rome. They live and work in Rome.
Represented by Elaine Levy Project (Bruxelles) and Gonzalez y Gonzalez (Santiago) and Spencer Brownstone Gallery (New York).**

The goldiechiari art duo was founded in 2001 by Sara Goldschmied and Eleonora Chiari. Using installation, video and photography, they explore the concepts of history and memory in terms of the division between amnesia and deletion/reconstruction and reflection. Analysing specific moments in recent political history, they demonstrate the opacity of memory, together with the strategies employed to wipe out truths or create new ones. They focus too on sexuality and female identity interpreted as the products of real and imaginary experiences imposed by society and the ambient culture. They have had personal exhibitions MACRO in Rome, Museion in Bolzano and Centro d'Arti Visive Peschiera in Pesaro, Italy. The duo has also taken part in numerous group shows in venues like the Museo de Arte Contemporaneo in Córdoba (2007), the Musée de Grenoble (2007), MOCA Shanghai (2010) and Castello di Rivoli in Turin (2012), and their work has been presented at the biennials in Venice (2009), Tel Aviv (2010) and Dublin (2011).

Currently > 28 June - 9 September 2012: *Re-generation*, group exhibition, MACRO Testaccio, Rome.

Iris Touliatou / www.irstouliatou.com

**Born in 1981 in Athens. Lives and works in Paris and Berlin.
Represented by DUVE Berlin (Berlin).**

A graduate of the Ecole Supérieure de Beaux-arts in Paris – after first studying political and social science – Iris Touliatou has been selected for numerous international residencies, among them Le Pavillon at the Palais de Tokyo in Paris, PROGRAM in Berlin and SAIR in Denmark. Her work draws on a broad spectrum of historical sources from the cinema, modernist architecture, stage design, literature and science, which she explores in ambiguously tweaked narratives mingling the real and the unreal. Often resorting to collage, drawing, sculpture installations, performance and writing, she investigates the idea of the total work of art in a continuous crossing of the borders between memory and desire, the tangible and the intangible, the seen and the foreseen, and fact and hypothesis. Her work has been presented in the Modules programme at the Palais de Tokyo in Paris (2010), and in a personal exhibition at REMAP KM in Athens (2011).

Currently > 21 April – 24 June 2012: *Iris Touliatou, Matter Enclosed in Heavy Brackets, Art Prize Future of Europe 2012*, solo exhibition, GFZK Stiftung Galerie für Zeitgenössische Kunst Leipzig, Germany.

Stefanos Tsivopoulos / www.stefanostsivopoulos.com

**Born in 1973 in Prague. Lives and works in Amsterdam and Athens.
Represented by Prometeogallery di Ida Pisani (Milan)**

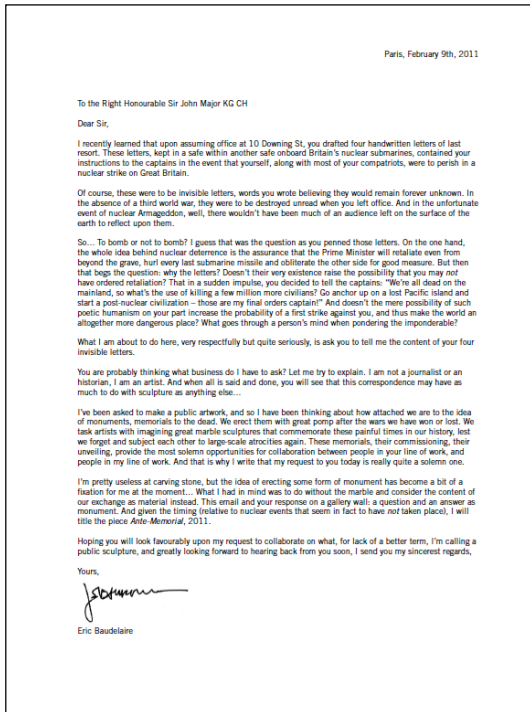
Working with video and installation, Stefanos Tsivopoulos explores the relationship between reality and representation, truth and fiction, fact and interpretation. In his early work he focused on human behaviour within power structures and the themes of identity and social bonds. More recently he has been looking into history and narrative, memory archiving and the mediation of reality in works like *Amnesialand* and *The Blind Image*, which address the ambiguity of memory and the concealing of history. His residencies include Rijksakademie van Beeldende Kunsten in Amsterdam, Platform Garanti in Istanbul, IASPIS in Stockholm and ISCP in New York. He has been awarded the prize of the Dutch Fund for the Visual Arts and the Golden Cube Award. He has exhibited at the biennials in Athens (2007), Thessaloniki (2007) and Manifesta (2010), and has had solo shows at international venues including the Museum of Contemporary Art in Belgrade (2008), SMART Project Space in Amsterdam (2010) and Heidelberg Kunstverein (2010).

Currently > 27–28 April 2012: *Extraction: The Silver and the Cross* by Harun Farocki and *Amnesialand* by Stefanos Tsivopoulos, The Exchange, Penzance, United Kingdom.

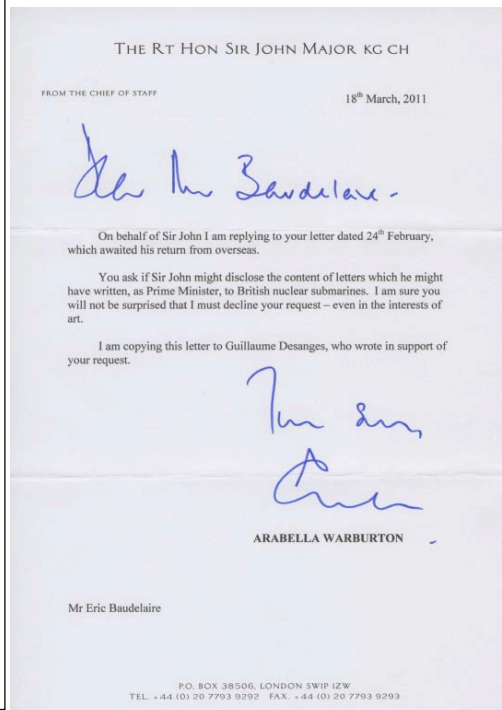
Press visuals

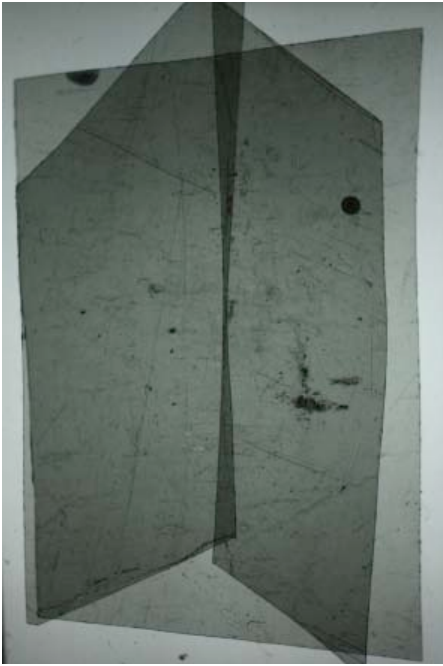


Fayçal Baghriche, *Enveloppement* (Envelopment), 2009
 Rolled French flag
 Flag: 150 x 220 cm
 Pole: 250 cm
 Courtesy of the artist



Eric Baudelaire, *Ante-memorial*, 2011
 Correspondence
 Courtesy of the artist

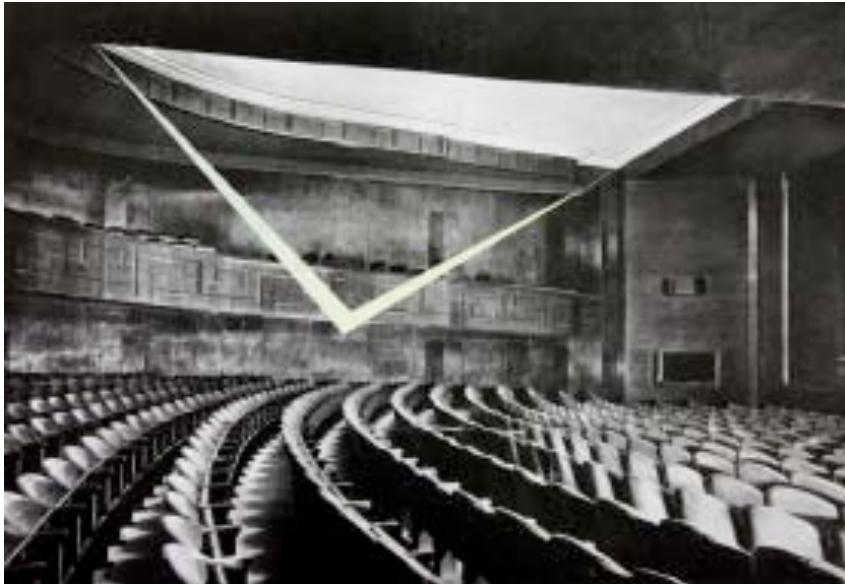




Tomaso de Luca, *Sad Disco Stone Men*, 2012 (detail)
installation
variable dimensions
Courtesy of the artist and Monitor gallery, Rome



goldiechiari, *Genealogia di Damnatio Memoriae, Palermo, 1947-1992*, 2011
Embroidered linen tablecloth
350 x 270 cm
Courtesy of the artists



Iris Touliatou, *New Theatres for Old*, 2012
Collage on ultrachrome inkjet print
420 mm x 297 mm
Courtesy of the artist



Stefanos Tsivopoulos, *Lost Monument*
2009
HD Film, 25 min
Courtesy of the artist
and Prometeogallery di Ida Pisani, Milan

Visuals (300 dpi) available on request from Marjolaine Calipel

Exhibition views available June 2012

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EXHIBITION EVENTS

All La Galerie activities are free

Performance: *The Fallen Reply* (2012) by Iris Touliatou

> Friday 25 May, during the opening at La Galerie

Double guided tour of the exhibition, with curator Costanza Paissan and Marie Cozette, director of center for contemporary art – la synagogue de Delme

> Saturday 23 June, 5 – 6 pm at La Galerie

AND

Discussion: "The avant-gardes: similarities between the arts"

between Dominique Brun and Marcella Lista, lecturer in the history of contemporary art, followed by a tour of the exhibition *Debussy, Music and the Arts* at the Musée de l'Orangerie, Paris

> Saturday 9 June, 1:45 pm, La Galerie

Free shuttle to museum

Admission 7.50 € (full adult rate) as available space permits.

In association with the Théâtre des Bergeries, Noisy-le-Sec

For children: Saturday art workshops

Until 23 July inclusive

• **4 – 5 year olds**

All on Our Own: every Saturday, 4:30 – 5:15 pm

With parents (plus a free snack!): Saturday 23 June, 4:30 – 5:30 pm

• **6 – 12 year olds**

All on Our Own: every Saturday, 2:30 – 4 pm

With parents (plus a free snack!): Saturday 23 June, 2:30 – 4:30 pm

LA GALERIE, Contemporary art centre, Noisy-le-Sec/ Paris

La Galerie is an art centre endorsed by the Ministry of Culture and Communications. Opened in 1999 in a former notary's residence in Noisy-le-Sec (Seine-Saint-Denis département). It offers a broad public a programme based on art as a sensory experience and a reflection of our relationship with the world.



Four exhibitions per year, each accompanied by a publication, enable visitors to discover new work by internationally recognised and emerging artists.

After Hélène Chouteau, director from 1998 to 2004, Marianne Lanevère was at the helm until March 2012. The programme she had drawn up will terminate in February 2013, with a new director taking office in September 2012.

Helping French artists in everyday practical terms via **residencies and production of works**, La Galerie has also, since 2006, established its niche on the international scene by welcoming **resident curators from abroad** and publishing a **free bilingual guide** for each exhibition.

In addition, as part of each exhibition, the La Galerie team offers **educational and cultural activities as well as liaison facilities**.

All La Galerie activities are **free**. A mediator providing help and guidance for visitors is present full-time in the exhibition space, and an **information area** offers useful back-up material.

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.

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/Ile-de-France: www.tram-idf.fr

PRACTICAL INFORMATION

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La Galerie

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Opening hours

Tuesday – Friday, 2 – 6 pm

Saturday 2 – 7 pm and by appointment

La Galerie: how to get there

RER E from St Lazare/Haussmann or Gare du Nord/Magenta (10 minutes).

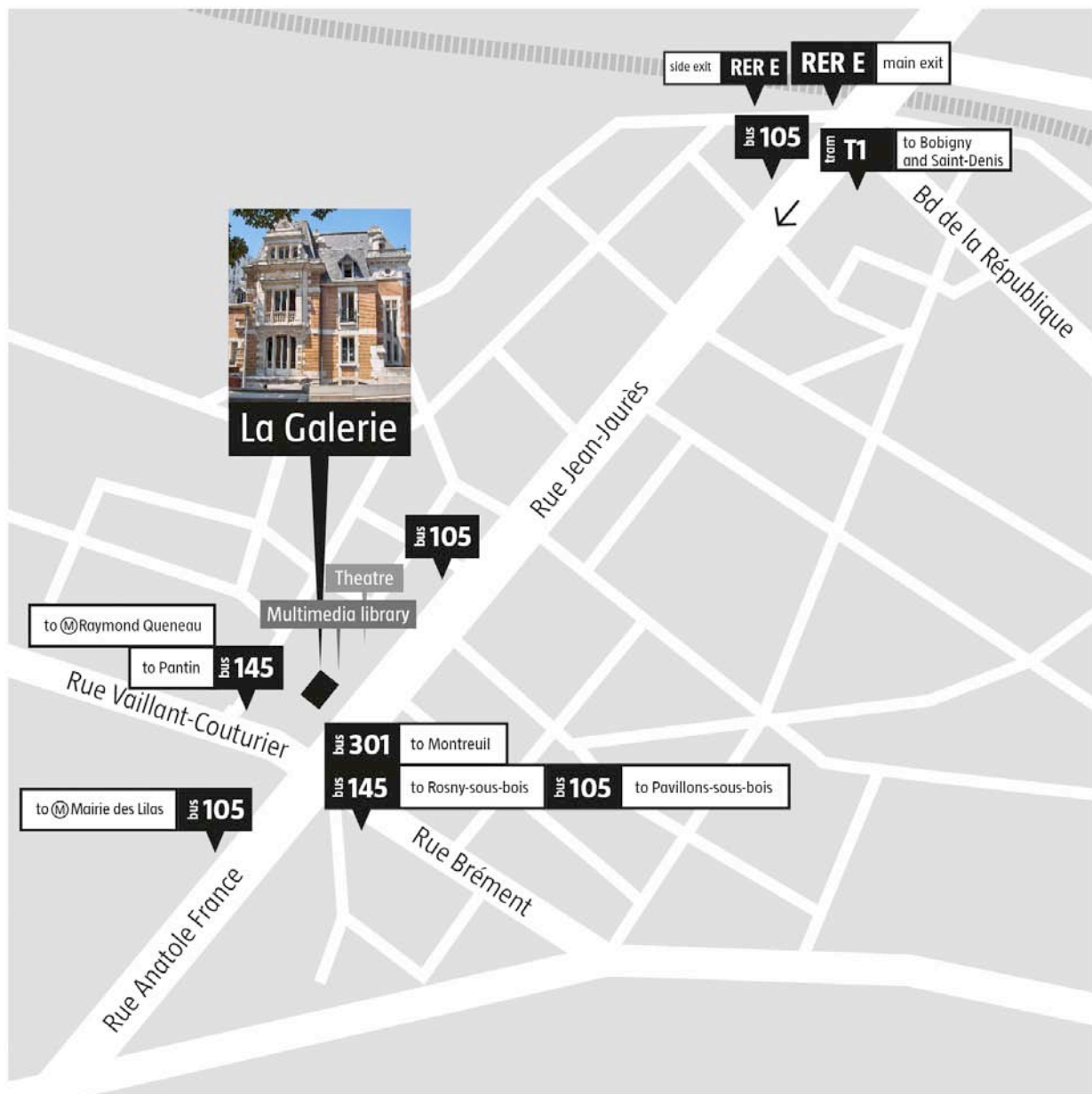
Get off at "Noisy-le-Sec", then 10 minutes' walk to City Hall ("La Mairie")

Tram T1 get off at "Noisy-le-Sec"

Bus 105 or 145 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 Centre Commercial



SAVE THE DATE/COMING EXHIBITIONS

“Hautes tensions créatives” (High Creative Tension) / Art from the Saturday workshops for children
2 May – 12 May 2012

Emmanuelle Castellan / Solo exhibition
15 September – 17 November 2012
Opening: Friday 17 September 2012

Virginie Yassef / Solo exhibition at La Galerie
+ The Seine-Saint-Denis département Contemporary Art Collection /
Works by different artists on show in various Noisy-le-Sec venues
1 December 2012 – 9 February 2013
Opening: Friday 2 December 2012