

Press kit



Anu Pöder, *Worn Ornament*, 2008
March 2019, Art Museum of Estonia, Tallinn
Photo: Barbara Sirieix

Ruum minu ihu jaoks Une pièce pour mon corps Space for my body

Curator: Barbara Sirieix
invited by Émilie Renard

Anu Pöder

Exhibition from 18 May to 13 July 2019
Opening on 17 May from 6 pm to 9 pm

Season 2018-2019: A Pro-tem Title

This season sees La Galerie in transition with a new director due to take the helm. So “A Pro-tem Title” – overtly temporary and open to modification – leaves loads of room for the present and possible adjustments to come. After 2017–2018 and “A House of Dust, A House of Stone, A House of”, a different kind of hospitality receptive to whatever comes along is the order of the day.

Barbara Sirieix, guest curator

Barbara Sirieix is an independent curator and writer based in Paris. She works with feminist narratives to reflect on emancipation within (and without) institutional contexts. In 2015, La Galerie, the contemporary art centre in Noisy-le-Sec, published with Dent-De-Leone her first book; *24 ter rue de la pierre feuillère*. Recent projects include: “Œil de Lynx et tête de bois”, co-curated with Émilie Renard, “Occidental Temporary” (Villejuif, 2016), “Scattered Disc”, Futura (Prague, 2017) and “Déclassement”, Château d’Oiron (2018). She is co-editor and co-curator with Joachim Hamou and Maija Rudovska of the exhibition “A Barbarian in Paris” at Fondation Ricard (November – December 2018) and the book *Active Art*, published by Paraguay Press which will be released in April 2019. She is also working on “take (a)back the economy”, a group exhibition at CAC Chanot in Clamart inspired by the work of J.K. Gibson-Graham, feminist economic geographers.

Ruum minu ihu jaoks

Une pièce pour mon corps

Space for my body

“Ruum minu ihu jaoks Une pièce pour mon corps Space for my body” is the first monographic exhibition in France of the work of Estonian artist Anu Pöder (1947-2013). *Ruum minu ihu jaoks* is the original Estonian title of a work dating from 1995: the juxtaposed French and English versions offer two more or less literal interpretations reflecting the fresh attention her oeuvre is now attracting.

Anu Pöder began making sculptures and installations in the 1970s, but recognition was slow in coming, largely because she always – more or less deliberately – kept her distance from the mainstream art discourse in her home country: the Soviet sculpture of the 1980s and the post-Soviet Conceptualism of the 1990s. Over the last ten years, however, women art historians have brought feminist critical tools to bear on the interpretation of her work and are casting new light on the uniqueness of her perspective on the body and its structural constraints.

This exhibition focuses on works from the 1990s and later, with Pöder’s sculptural forms gradually fragmenting – notably via the cutting-up of fabric – into larger, more installation-like arrangements. Her unconventional use of such ephemeral materials as textiles, wax, plastic, soap, aluminium foil and food chimes with today’s materiality-oriented practices in its embodiment of the sensual paradoxes of our post-industrial economy.

Barbara Sirieix
Guest curator

Anu Põder

Anu Põder (1947-2013) was one of the most significant and fascinating artists of contemporary Estonian sculpture and installation art. Her career began in the 1970s and continued actively until the end of her life. She created over sixty sculptures and installations, many of which have been deteriorated, lost in time or reused by her to make new pieces. Her work has been mostly shown in Estonian art contexts, however since 2017, she's been gaining international recognition for her major contribution in depicting the female experience of the 20th century.

Her work dealt with family life, internal struggles, relations to public and private spheres, i.e. emotions and subjectivity that was framed by the constraining norms and taboos of Soviet and later post-Soviet society.

In contrast to her contemporary peers, Anu Põder's use of materials was astoundingly creative as she continuously worked with ephemeral materials like textile, wax, plaster, soap, glue, plastic and wood. In most of the works, she set herself as a measure of the human experience and it could be said that her pieces even age like humans: they change colour and form, disintegrate, their initial fragile nature becomes increasingly apparent and vivid over time. In addition to her unconventional use of materials, she also preferred to work with abstract shapes, which during the Soviet period was an expression of resistance. However abstract the forms, Anu Põder's pieces remain incredibly comprehensible and moving, depicting womanhood as fragile as resilient.

Throughout the years, she supported her artistic practice by teaching in art schools, where she was widely beloved and still remembered today by many contemporary artists.

Rebeka Põldsam
Independent curator
and art critic from Estonia



Photo © Dénes Farkas, 2009



Composition with a Torso and Child's Hands [Kompositsioon torso ja lapse kätega, 1986]

Textile, wood, epoxy

55 x 62 x 36 cm

Art Museum of Estonia, Tallinn

Photo © Hedi Jaansoo



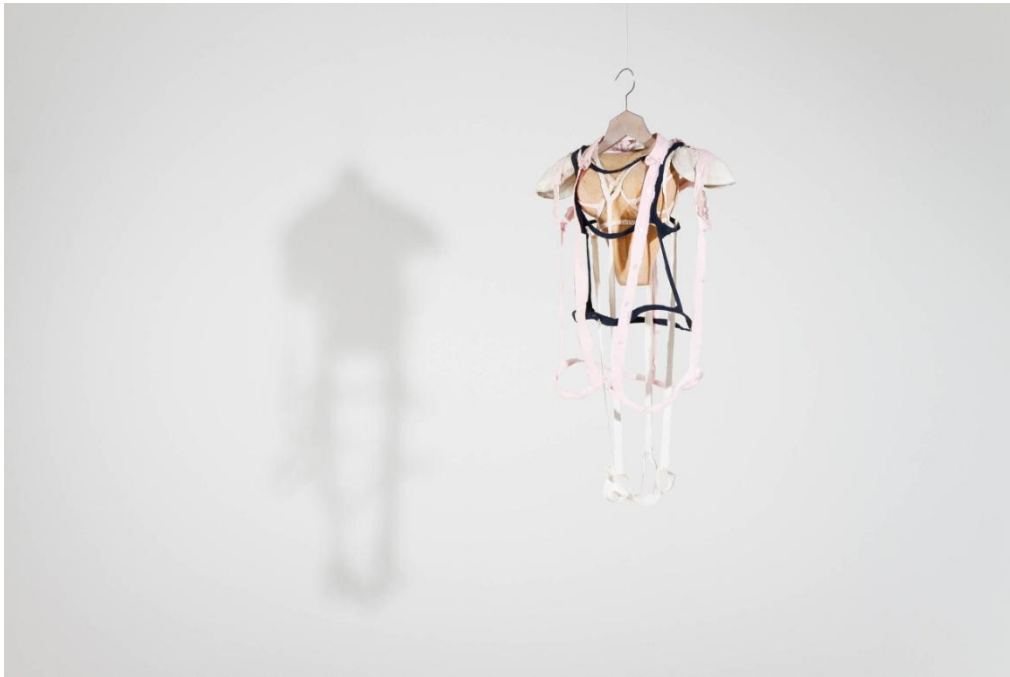
Rolled-up Figure [Rulli keeratud figuur, 1992]

Textile

68 x 37 x 41 cm

Tartu Art Museum

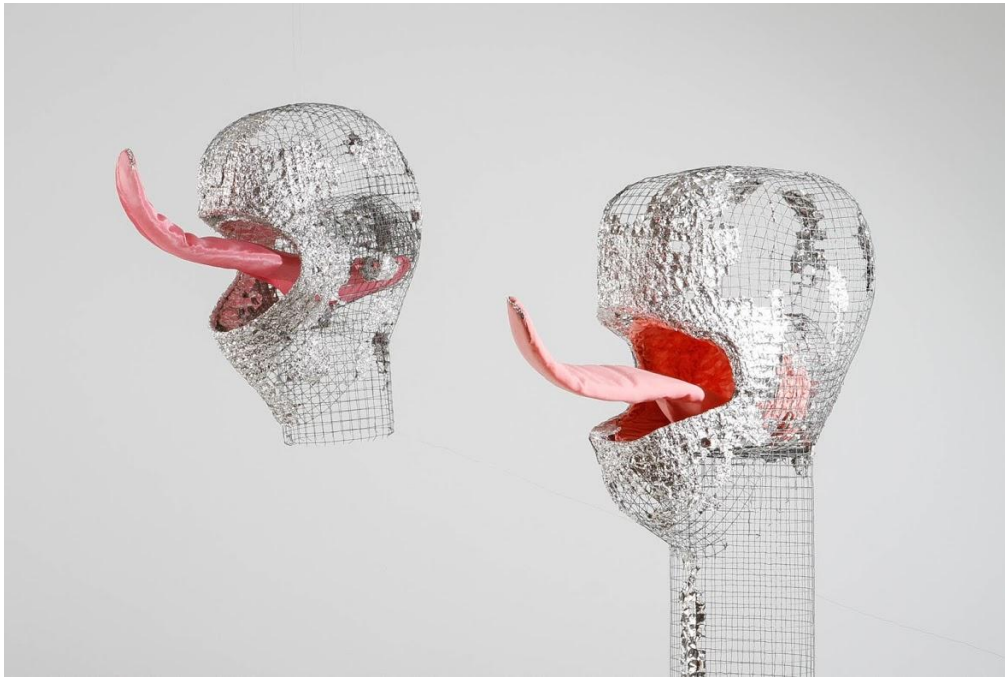
Photo © Hedi Jaansoo



Space for My Body [Ruum minu ihu jaoks, 1995]
Textile, wire
50 x 47 x 14 cm
Tartu Art Museum
Photo © Hedi Jaansoo



Pattern as Sign. Fur Coats [Lõige kui märk. Kasukad, 1996]
Sheepskin, plastic, wire, lamp
90 x 76 x 34 cm ; 87 x 64 x 38 cm
Art Museum of Estonia, Tallinn
Photo © Hedi Jaansoo



Lickers [Limpsijad, 2007]
Metal, textile, foil
150 x 40 x 50 cm ; 40 x 50 x 60 cm
Private collection
Photo © Hedi Jaansoo



Worn Ornament [Kantud kaunistus, 2008]
Ember, metal
30 x 30 x 4 cm
Private collection
Photo © Hedi Jaansoo, 2016

Events

Free – all welcome

Saturday 1 June, 5 pm

Tour of the exhibition with curator Barbara Sirieix

Saturday 29 June

Starting at 2 pm:

Une pièce pour l'instant/A Quick Work:

guest artists contribute to the exhibition

from 5 pm to 6:30 pm:

Discussion between Barbara Sirieix and Rebeka Põldsam,
independent curator and art critic from Estonia

Workshops

Free – just come along and sign on

“Art Fun on Saturday”

For 6–12 year-olds: from 2:30 pm to 4 pm

With parents, plus a free snack: Saturday 29 June, same time slot

“Art blog”

Digital writing workshop, with the Roger Gouhier media centre

For 6–12 year-olds: Saturday 25 May, from 2:30 pm to 4 pm

“I LOL ART”

Workshops around the exhibition and social networks

For 12–17 year-olds: Wednesdays, from 3 pm to 5 pm

La Galerie, centre d'art contemporain de Noisy-le-Sec



Established in 1999, La Galerie is an art centre located in Noisy-le-Sec, in the inner Paris suburbs.

The La Galerie program revolves around an annual theme at a rhythm conducive to experimentation and creativity. Spread over an entire season, the theme brings together the art centre's activities as a whole – exhibitions, productions, events, residencies, publication, arts outreach – in the form of a unified, ongoing project.

Our four annual exhibitions, each accompanied by a publication, are an opportunity to discover new works by both internationally recognised and emerging artists. We provide artists with practical assistance via residencies and production of new works, and highlight La Galerie's international emphasis with the publication of a free bilingual guide to each exhibition as well as invitations to guest curators from abroad. As part of each exhibition, the La Galerie team offers educational and cultural activities as well as outreach facilities. These activities are free of charge.

The program at La Galerie defends a committed approach to art in which the artists' stances are clear and both the art centre team and visitors can make their points of view known. Working from the postulate that the art field is separate neither from the personal or the political, this approach takes into account both the art centre's territory, situated in one of mainland France's youngest "department", and the context in which an artwork appears: the circumstances of its production and, more generally speaking, of its creator. Linking artistic issues to other affective, social and cultural considerations, the art centre is engaged in ongoing, evolving attention to the circumstances of production of artworks, as well as their circulation, documentation and reception.

La Galerie is member of:

– d.c.a, association française de développement des centres d'art contemporain

www.dca-art.com

– Tram, réseau art contemporain Paris/Île-de-France

www.tram-idf.fr

– Arts en résidence – Réseau national

www.artsenresidence.fr

– BLA ! Association des professionnel-le-s de la médiation en art contemporain

La Galerie is financed by the City of Noisy-le-Sec, with the backing of the Ile-de-France Region Cultural Affairs Office/Ministry of Culture, the Seine-Saint-Denis department and the Ile-de-France Region.

How to get to La Galerie

From Paris

– RER E, stop “Noisy-le-Sec” ❶

(10 à 15 min. from Gare du Nord or Haussmann Saint-Lazare)

– Line 5, stop “Bobigny–Pantin–Raymond Queneau”

And Bus 145, direction “Cimetière de Villemonble”

Stop “Jeanne d’Arc” ❷

– Line 11, stop “Porte des Lilas”

And Bus 105, direction “Pavillon-sous-Bois”

Stop “Jeanne d’Arc”

From Asnières, Bobigny, Drancy, Gennevilliers, La Courneuve

Tram T1, stop “Noisy-le-Sec RER” ❸

By car: Porte des Lilas direction Romainville

or Porte de Pantin direction Noisy-le-Sec

Getting home

To Paris

– RER E, stop “Noisy-le-Sec” ❶

– To line 5:

From stop “Jeanne d’Arc” ❹, Bus 145 direction “Église de Pantin”

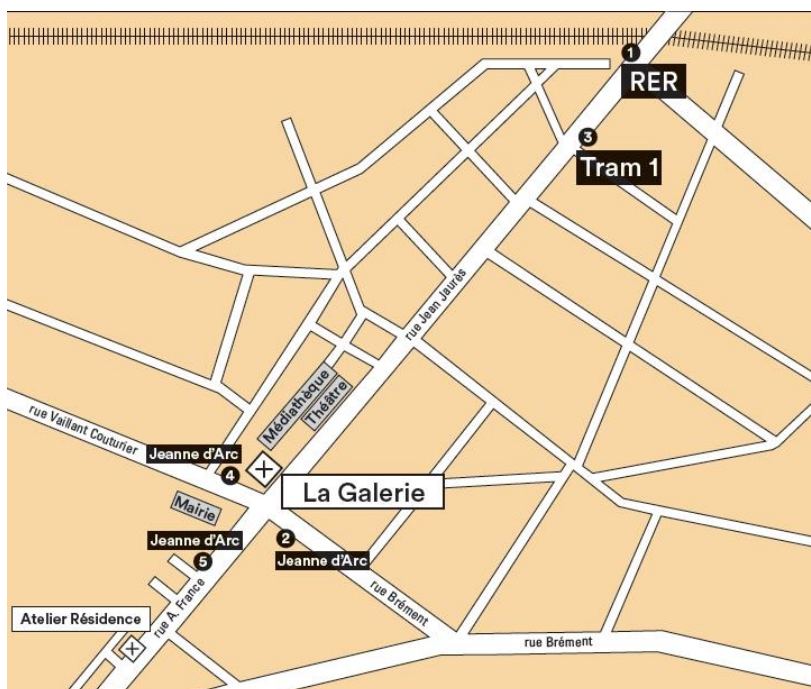
– To line 11:

From stop “Jeanne d’Arc” ❺, Bus 105 direction “Porte des Lilas”

Stop “Porte des Lilas”

To Asnières, Bobigny, Drancy, Gennevilliers, La Courneuve

Tram T1, stop “Noisy-le-Sec RER” ❸



Informations

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Facebook : "La Galerie CAC Noisy-le-Sec"
Instagram : "la.galerie.cac.noisylesec"

Opening

From Wednesday to Friday from 2 pm to 6 pm
Saturday from 2 pm to 7 pm and by appointment
Closed on public holidays

Free entrance