

PRESS RELEASE

BLACK CUBE

RESIDENCE IDEALE

Curated by Camille Boisaubert & Camille Leherpeur

Camille Boisaubert, Rolina E. Blok, Safia Hijos, Camille Leherpeur, Roman Moriceau, Cédric Simon

Exhibition: 28 September > 10 November 2018

Opening: Thursday 27 September - 6 > 9 pm

ABOUT THE EXHIBITION

An exhibition imagined by Camille Boisaubert and Camille Leherpeur for Archiraar gallery. With Rolina E. Blok, Camille Boisaubert, Safia Hijos, Camille Leherpeur, Roman Moriceau and Cédric Simon.

Imagine a space for ideas, an ideal place. It will be a place of images, where we will never grow old, where our portraits will never die, where everything remains.

The images create a representational space, abstract of materiality, of organic contingency, only chased by them in the medium chosen for its expression, but then we do not speak of the same matter: the hazards of the flesh and of life, here we are in the detours of paper or canvas, pigments, inks and binders. The painted body loses its carnality by becoming pictorial, the two being antinomic.

The portrait, a visual idea, thus installs our individuality in a conceptual, ideal world. Dorian Gray, no longer residing ideally and abstractly in his portrait, finds himself in an inhuman and ultimately fatal curse. The novel by Oscar Wilde is an illustration of the fact that images must remain images, their representational content must not from their emergence have to spawn with the material contingencies of those who produced them.

The gallery is per se the space of the image, it is dedicated to the image, hence its heterotopic nature, constantly torn between matter and representation, in the process of an abstraction always incomplete.

The Black Cube will be for us an ideal residence, the place where our abstract doubles will be able to live their own history in an environment composed for them of images whose symbolic depths replace the utilitary functions of the objects of our incarnated day-to-day. Their office is no more than an inaccessible but omnipresent space of reflection on history and history of art, source of reflection and endless discussions. Earthenware plates have become a household deity who takes the role of a domestic animal. The mirror is a reflection on death and on the memory of vanished ideas, the soap is a memory of a literary necessity. Their skylight becomes a pictorial surface, which assuming its image status unmask the entire scene. The exhibition as an installation becomes the image of the home, the abstract place of representation of a couple.

ABOUT THE ARTISTS (1/2)

Camille Boisaubert (1991 – France) works and lives in Paris.

Camille Boisaubert observes the traces of the reading experience to discover the physiological, material, sensitive mechanisms of her habits. She questions this moment when the text comes to life in our mind. How each reading gives shape to a new being of the unique and intangible text. This being of the text can not be retained, conserved, it gradually fades away like a memory.

After studying art history at the École du Louvre, Camille Boisaubert began studying Bookbinding and Design at La Cambre, where she developed her reflection on books and reading through a transdisciplinary approach of the object "book", at the same time plastic, theoretical, graphic and artisanal. In 2017, she founded the publishing house les murmurations, which specializes in the books and writings of artists, as an extension of her field of research: the experience given by the book medium. She is currently pursuing a master's degree in Esthetics and Philosophy of Art at La Sorbonne.

Rolina E. Blok (1990 – Romania/Netherlands) works and lives in London.

"The method of appropriation is, and has always been, present within contemporary art. Exploring contemporary printmaking I've found that experimenting with materiality and pushing its boundaries has led me to find a method of instigating conversations between object, method and viewer."

Rolina E. Blok is a London based artist of Dutch/Romanian origin. Blok's practice currently revolves around magic, illusionism and mysticism; which manifests through printmaking, multimedia and performance.

Sofia Hijos (1972 – France) works and lives in Brussels.

Big and small stories, social or sacred icons are diverted and confronted as symbols of a world that is wavering and collapsing. The ironic reinterpretation of what exists, the metaphor and the juxtaposition, the play and the putting into perspective of the figures betray the flaws, the crises. The pieces borrow, quote and juxtapose objects or classical references as popular in their form as in their decor perverting their senses with irreverence. In an approach marked by semiology, Hijos' goal is to create meaningful and narrative sculptures. Using all the techniques of the applied arts to serve a symbolic purpose, these propositions weave a story where the ceramic is constantly confronted with its history and diverted from its uses. The topics chosen often have a banal or gravelly character but their plastic treatment plays the nuance and even reaches a certain sweetness.

After studying law and a few years in consulting, she decided to devote herself entirely to ceramics. Today, a graduate of La Cambre, Safia Hijos works in her own studio, exhibits regularly in Belgium and elsewhere (Affordable Art Fair in Brussels, Saatchi Gallery in London, Charleroi Museum of Photography, for example) and teaches in various institutions. (La Cambre, Academy of Fine Arts of Saint-Gilles, etc.). She has developed, among other things, a real know-how in ceramic transfer.

ABOUT THE ARTISTS (2/2)

Camille Leherpeur (1990 – France) works and lives in Paris.

“Climate change, rise of European nationalisms, Brexit, Trump election, mass migrations. These events invite us to account for the transformations at play in politics and to characterise the singularity of our epoch. Navigating throughout history, C. Leherpeur reflects on the world we live in and our current condition. In his view, the present is less a linear succession of events than a set of intersecting and overlapping periods. It defines a heterogeneous assemblage of elements that we share with former artists and rulers, yet pertaining to a common contemporary condition. That is to say, time is an array of possibilities to be acted upon, recomposed and reassembled by historical investigation. As a result, C. Leherpeur’s art work conveys a certain experience of the present. Instead of being a mere outcome of former events, the present is to be understood as a series of resonances and reminiscences. These collection and superposition of periods invite us to rethink our relationship to the present and how we construct our ethics towards it.” (Brunet Lucas)

From a painter's mother and a carpenter's father, Camille Leherpeur is pushed towards manual practice from an early age. With a degree in performance drawing CAP and a bachelor of printed images, he explores at La Cambre in Brussels the diversity of cultures and discovers with interest the Bauhaus culture shared by the peoples of the coasts of the sleeve and the North Sea. He graduated with a Master of Fine Arts from Central Saint Martins. The richness of Camille Leherpeur's work has already earned her numerous exhibitions in France but also abroad, notably in London, Brussels, Beirut, Athens and India.

Roman Moriceau (1976 – France) works and lives in Paris.

When he returns to contemporary art, from 2007, Roman Moriceau wonders about the place of humanity in its environment, and gives us an image of the world with a certain tender irony, He offers us another perspective. The idea of time is central to his work. The time that works, that modifies, that alters. In his plural practice, the choice of a medium is driven by its nature, its properties, its material or its symbolism. He thinks his pieces in a process of transformation, giving them the opportunity to evolve. He plays with appearances, works with the materiality of things. Roman Moriceau invites us to see a nature in danger, fragile, ephemeral, which makes it poetic and precious. After studying at the Beaux-Arts in Angers, and a stint in London, he worked for many years in fashion, for Martin Margiela in particular, which will clarify the aesthetic relationship he has always maintained with the world and objects. His experience in fashion will also sharpen his ability to envision forms within a social, cultural and political context. His work has since been presented in numerous solo exhibitions including: Traumneustartversuch in Hamburg (ger), In heaven everything is fine at the Derouillon gallery (Paris), Smog at the Kunsthau Jeteberg (ger), Correlation at the Museum of Fine Arts d'Angers (fr), Roman Moriceau at Maison Martin Margiela in Tokyo (jp). He has participated in numerous group exhibitions including: Forms follows information at the International Design Biennale of Saint-Etienne (fr), at the Montrouge Salon (fr), Courte Joies at Jean-Baptiste Bouvet studio in Berlin (ger). A catalog has been published on his work by the Editions Musée d'Angers.

Cédric Simon (1992 – France) works and lives in Brussels.

The series of paintings Skylights began in 2018. It follows the series Windows, produced between 2016 and 2018. Both series participate in the same research on the abstract quality of any form of representation. Does a painting, like a window, open onto an elsewhere, or is it intrinsically an elsewhere? Do screens and digital images in general really challenge the boundaries between abstraction, fiction, and mimesis? Skylights, like windows, offer themselves as supports for a reflection on the materiality of the images.

He began art studies at ENSAV la Cambre in 2011 in the "Painting" department, and obtained his Bachelor's degree in 2014, then his Master's degree in 2016. The same year, he exhibited for the Prix Médiatine. In 2014, he also graduated with a degree in sociology / economics. In 2018, he co-founded the traveling gallery La Poudre, the result of a first residency organized in 2017.

ABOUT THE GALLERY

Archiraar Gallery was founded in 2012 by Alexis Rastel. As an architect, he joins his spatial practice with artistic research. The Gallery represents artists from the upcoming generation and plans on long time collaborations. It shows paintings, drawings, sculptures, pictures, videos and installations.

The Gallery's White Cube was opened in Brussels in 2013. Ideology of a neutral space, this volume of 3x3x9 meters questions our contemporary habits of showing art. The Black Cube, opened in 2014, is its complementary space. Its enclosed space suggests an intimate perception of the work. Between 2013 and 2015, with parallel solo shows, artists represented by the gallery have shown in both spaces.

Starting 2016, the Gallery will be intersecting the spaces' programs and inviting curators and artists to participate in group shows. In addition, the Gallery publishes and promotes artists' works. With each show, Archiraar houses resonating artistic projects.

NEXT ART FAIR

GALERISTES

30 November > 02 December 2018

Le Carreau du Temple – Paris III

ARCHIRAAR GALLERY

WHITE CUBE - Rue de la Tulipe 31A Tulpstraat - 1050 Brussels - Belgium

BLACK CUBE - Rue de la Tulipe 35A Tulpstraat - 1050 Brussels - Belgium

Thursday > Saturday - 1 > 6 pm

And by appointment

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