

VALLUIS

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«The Source of Wrinkles»

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Keith Tyson *GB*,
Jacques Villeglé *FR*,
Olav Westphalen *D*,
Winshluss *FR*,
Virginie Yassef *FR*

25
January

—
9

March
2013

OPENING

Thursday 24
January
from 6:00 p.m.

/

UPCOMING

"EXQUISITE CORPSE"

Group exhibition

22 March 2013
—
11 May 2013

/

ARTBRUSSELS

18 - 21
April 2013



"The source of wrinkles in the hair on the back/The thick water (accumulates in a hole in the belly)"

Energy can render seemingly fixed elements unstable. We often see this instability at work in our dreams, but in reality numerous events triggered by man must accumulate. Creative processes make it possible to test out this instability and render the invisible visible, like probing inside the artwork.

Recently the earth shuddered so hard that we found it impossible to remain standing; the electricity poles and buildings were shaken violently, as if they were made of rubber. The whole city seemed made of unreal forms of matter.

These events took place without warning, but an invisible force is in permanent movement beneath the ground. This force grows imperceptibly and suddenly reveals itself through an earthquake.

Disasters like these have nothing to do with magic, nor with any kind of a curse. They can be perfectly

natural happenings, like when you tug on a tablecloth and the tea spills, but hundreds of millions of times stronger. This kind of incident is part of everyday life.

But these cataclysms bring the realisation that the earth cannot be kept still; its "guts" are in perpetual movement.

For this exhibition I am trying to immobilise the elements of a world in movement. But even so, how could I create a work in a near-static setting?

In my works a state and a process can be observed simultaneously, as if I were able to reveal at once the envelop and the guts of painting and sculpture.

Using video is almost like touching the "internal organs" of the world. Creating installations in a constructed space is a little like laying bare your bones and organs.

Taro Izumi

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MORGANE FOUREY «Vue d'exposition»

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In the Project Room at Galerie Vallois Morgane Fourey is presenting what initially seems to be an exhibition without any works. Geometrical sections of blue foam propped against a wall, an open wooden transport crate and cartons full of styrofoam chips - all clues to works that have come and gone - hint at the setting-up of an exhibition even as they merge with their art-centre environment. The exhibition: an in-between moment in the life of works - a passing-through, a transition.

In this vision marked by a supreme economy, the works gradually betray their presence. After scrupulous examination their illusionistic character surfaces: the foam has become wood and the styrofoam marble. The ambiguity of the materials is increased by that of the actual use of the objects represented, creating confusion out of the contradictions between hard and soft, fragile and robust, precious and trivial.

Drawing its vocabulary from pretence and *trompe-l'oeil*, Fourey's practice combines classical painting's imitative tradition with the appropriation of craft-related techniques, notably those of interior decoration. Historically grounded in the representation of three-dimensional volumes and shapes on a flat surface, *trompe-l'oeil* creates the illusion of real objects with a range of perspective effects and textural interplay. But while Fourey resorts to this kind of artifice, her work is better described as volumetric painting that unites sculpture with

the representational space laid down by painting.

Here the painter's touch comes across as an invisible imprint. The stroke is precise and the work meticulous, but the artist recreates the material of each object while at the same time denying it its usual function. Playing on the physicality of vision and perception, the work is an attempt to imitate, with a different material, the actual matter of what is reproduced or presented. Through the artifice of a new painterly matter an effect of verisimilitude is obtained for the object represented, at the same time as the painted surface contradicts the matter the object is made of.

Capturing objects through both the act of painting and their spatial *mise en scene*, Morgane Fourey freeze-frames a given moment - of montage, of construction - and its triggering of invisible activity. In this way she introduces a certain theatricality by turning the exhibition space into an actual stage deserted by its actors. Despite their absence from the scene, it is clearly the work of those who act and make in advance - tradesmen, restorers, technicians - that is the focus of Fourey's gaze. In this she pays tribute to the discreet, unseen work going on in the shadows, that of the people who ensure that the exhibition takes place.

