

Cadavre Exquis
Group Show
26 April-15 June 2002
Vernissage Thursday 25 April 2002.

From 25 April to 15 June 2002 the Galerie Georges-Philippe & Nathalie Vallois is presenting the exhibition *Cadavre Exquis*, named after and based on the principle of the game invented by the Surrealists in order to liberate the unconscious by means of random word association. Here, this spirit is embodied in the unexpected juxtapositions and transgressions contained in each artwork.

The show features pieces by Araki, Gilles Barbier, Carsten Höller, Tetsumi Kudo, Zoe Leonard, Saverio Lucariello, Paul McCarthy, Joachim Mogarra, Allen Ruppersberg, Nedko Solakov, Daniel Spoerri and Tatiana Trouvé.

In the playful exercise that is the cadavre exquis, words and writing are subjected to random associations that give rise to an irrational and hallucinatory narrative. In *My Sleeping Conscience*, Nedko Solakov applies this principle to drawing, which he conceives as a waking dream whose words and images both direct and derail the train of thought. Tatiana Trouvé probes the most enigmatic workings of the unconscious to produce an installation constituted by over a hundred Freudian slips, prefiguring a kind of accidental cadavre exquis. *How does a man miss the boat?* and *Sheena* by Allen Ruppersberg are two large-scale collages that reveal the metaphorical activity of the mind, while Saverio Lucariello's richly amusing *Cauchemars* (Nightmares) suggest the mysterious and uncanny part of our dreams.

An assemblage of forms and objects capable of suggesting a new reality, Carsten Höller's work brings before us a bird-headed magus on a flying carpet, like some childhood imagining replete with all kinds of narrative possibilities.

In one of his corrected environments, Gilles Barbier appeals to our imagination to transform a Moulinex food processor into a human brain. Tetsumi Kudo responds with *Your Portrait - Human Dignity*, a photofit portrait of a man complete with genitalia and hat.

A cadavre exquis also illustrates the anatomy of desire—that of the body, be it sensual or wounded. Araki's images spring from a morbid sensuality, giving a glimpse of woman as an object of desire, with the traces of rope on her skin hinting at vice and its satisfaction.

This fetishism connects with the latent violence of Paul McCarthy's works, where corpses symbolise a society that refuses to see the perversion that it engenders. Frozen spectacles of degradation and deviancy.

Zoe Leonard's five portraits of a bearded woman, a fairground freak and, posthumously, a helpless scientific "specimen," put the finger on our unease when confronted with difference.

If the ensemble comes close to the cabinet of curiosities beloved of the Surrealists, then Daniel Spoerri's reliquary plunges into the dream world of macabre stories. Finally, Joachim Mogarra indulges in another kind of wordplay with his aphorisms, reminding us that this is all "in the mind's eye."