

GalerieFrancescaPia

Pressrelease

La Demeure Joyeuse II

October 2 – November 17, 2012

We are pleased to celebrate the opening of our new premises in the former showroom of the Daros Latinamerica with a comprehensive group exhibition.

La Demeure Joyeuse II revolves around domesticity and the handling of objects that are affiliated to this environment. The works and objects on display raise the question of use-value based on their functionality or a certain decorative domesticity and in general refer to a specific skill, a traditional, yes even in part, ancient technique (ceramics, carpet weaving, glass blowing, metal craftsmanship, marbling, macramé). This finish, which is often created by hand, conjures up a primitive or pseudo industrial look depending on the workmanship. The classification of the pieces in the exhibition mirrors the table of contents of a typical book on crafts, which is also assorted by technique and function ("ceramics", "textiles", "jewelry", "furniture" etc.).

The title of this exhibition refers to *La Demeure Joyeuse. Paule Marrot et ses amis* which was held in the Musée des Arts Décoratifs in Paris in 1953. Showcasing the works of this textile designer, the works by ceramic artists such as Guidette Carbonell and interior designers such as Jean Royère were also exhibited.

La Demeure Joyeuse II brings together works from the field of craftwork emphasizing their still ambivalent relationship to modernity with, on the one hand, the autonomy of the work and, on the other hand, its necessary functionality. The exhibition also presents a kind of contemporary neo-craft trend. A return, which precludes a simplistic distinction between material and conceptual works, between fine art, applied art, crafts and design. *La Demeure Joyeuse II* clearly expresses that "Making is also thinking" (to use the thesis that the American sociologist Richard Sennett raised in *Thinking with hands*). Definitely post-media in essence and denying an overly clear transparency, it seems that some of the works come from secret communities or ones difficult to put a date to. One could argue that these works represent an alternative response to the virtual age, the immediacy and the complete dematerialization, or quite the reverse, that they are a tangible evidence of a return to order and tradition (as such cycles do occur in art history). However, this slowdown represents neither a braking to a halt nor a step backwards. Unlike traditional craftwork, dilettantism appears to be valued here. The know-how seems to deliberately intuitive and it often works with citations and approximations. The craftsmanship therefore can be seen as a political statement. The question of uniqueness, mass production or edition with regard to the commodity is thus posed indirectly, without ever being answered.

The designer Stephane Barbier Bouvet was commissioned with the scenographic design of the exhibition, whose conceptual materiality reflects the project. The tables on which the exhibits are presented allow them to interact with each other.

Artists of several generations are part of this show: Caroline Achaintre (*1969, F), Sylvie Auvray (*1974, F), Karina Bisch (*1974, F), Bless, Guidette Carbonell (*1910-80, F), Isabelle Cornaro (*1974, F), Daniel Dewar (*1976, UK) & Gregory Gicquel (*1975, F), Ligia Dias (*1974, CH), Trisha Donnelly (*1974, USA), Elsi Giaouque (*1900-89, CH), Fabrice Gygi (*1965, CH), Elias Hansen (*1979, USA), Tobias Kaspar (*1984, CH), Christina Mackie (*1956, UK), Emil Michael Klein (*1982, CH), Jutta Koether (*1958, D), Ingrid Luche (*1971, F), Paule Marrot (*1902-87, F), Aurélien Mole (*1975, IR/F) (in collaboration with Pierre Leguillon,

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Julien Tiberi and Clément Rodzielski); Kaspar Müller (*1983, CH), Jean Painlevé (*1902-89, F), Mai-Thu Perret (*1976, CH), Josef Strau (*1957, A), Benjamin Valenza (*1980, FR), Jessica Warboys (*1977, UK), Betty Woodman (*1930, USA), as well as Gelims from Northern Iran (Werner Weber, Zürich), and a selection of MAY magazines and limited editions by United Brothers, Claire Fontaine, Nick Mauss and Ken Okiishi, Clément Rodzielski, Josef Strau and Montezuma.

The exhibition was curated by Anne Dressen (ARC / Musée d'Art Moderne de la Ville de Paris).