Marco Godinho

Un feu permanent à l'intérieur de nous

Curator: Kevin Muhlen

With the multifaceted work *Notes sur cette terre qui respire le feu [Notes on this earth breathing fire]* (2017), Marco Godinho immerses viewers in the spectacular and majestic universe of the Etna volcano in Sicily. Inspired by his reading of Georges Bataille's description of the physical and emotional intensity of his climb of the volcano in 1937, Godinho decided, in February 2017, to repeat this ascent in order to (re)discover the essence of Bataille's biographical account[1].

The title of the exhibition, *Un feu permanent à l'intérieur de nous [A Permanent Fire Inside Us]*, deliberately plays on a reference that is broader than that of the single work presented in the exhibition at the Darling Foundry. By choosing a different title, Godinho inscribes this show in a more universal context, beyond the scope of the works and space of the exhibition. The fire - both light and heat, death and destruction - mentioned in the title certainly refers to the volcano and its core of fire. However, one may also read an evocation of the primary impulses that drive human beings in general, and the artist in particular, in their daily exploration of the world.

Godinho's work is full of solitary conceptual steps and diverse explorations of territories: border zones, geopolitical edges, symbolic sites. This ambitious and bold initiative is a logical continuation of his interest in experiences that transpose philosophical or geopolitical ideas into physical experiences in order to extract their essence and authenticity. More than a remake of Bataille's experience, Godinho's act of climbing Etna takes on the sense of an initiatory journey accompanied by a quest for brute reality and unquestionable danger.

Godinho tirelessly surveys the borders of the world that he visits. He therefore claims a kind of nomadism, questioning his belonging to defined space and demanding his right not to settle down. Just as borders for him are abstract lines that mark out a fictional space to be deconstructed and rethought, the language commonly used to define (non)belonging may be challenged by a conceptual juxtaposition or alteration, or even by a contextual shift. His work is deployed in a permanent quest for new definitions and questioning of society's supposedly acquired conceptions.

Kevin Muhlen

CASINO LUXEMBOURG
Forum d'art contemporain

1. Georges Bataille, « Le coupable. Fragments retrouvés sur Laure », *Ecrits de Laure* (1977)

Image on the front: Marco Godinho, *Notes sur cette terre qui respire le feu* (Ascension des pentes), 2017

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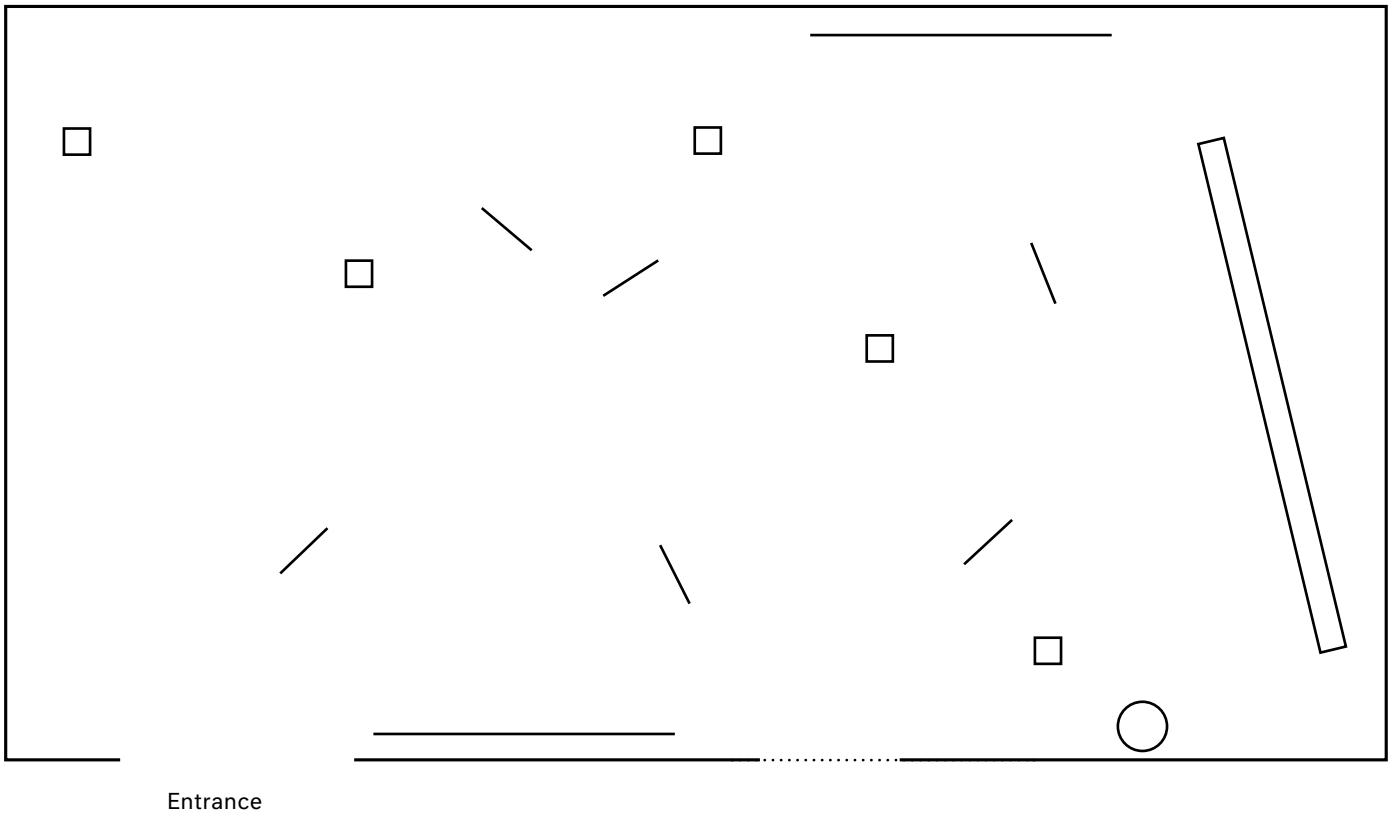
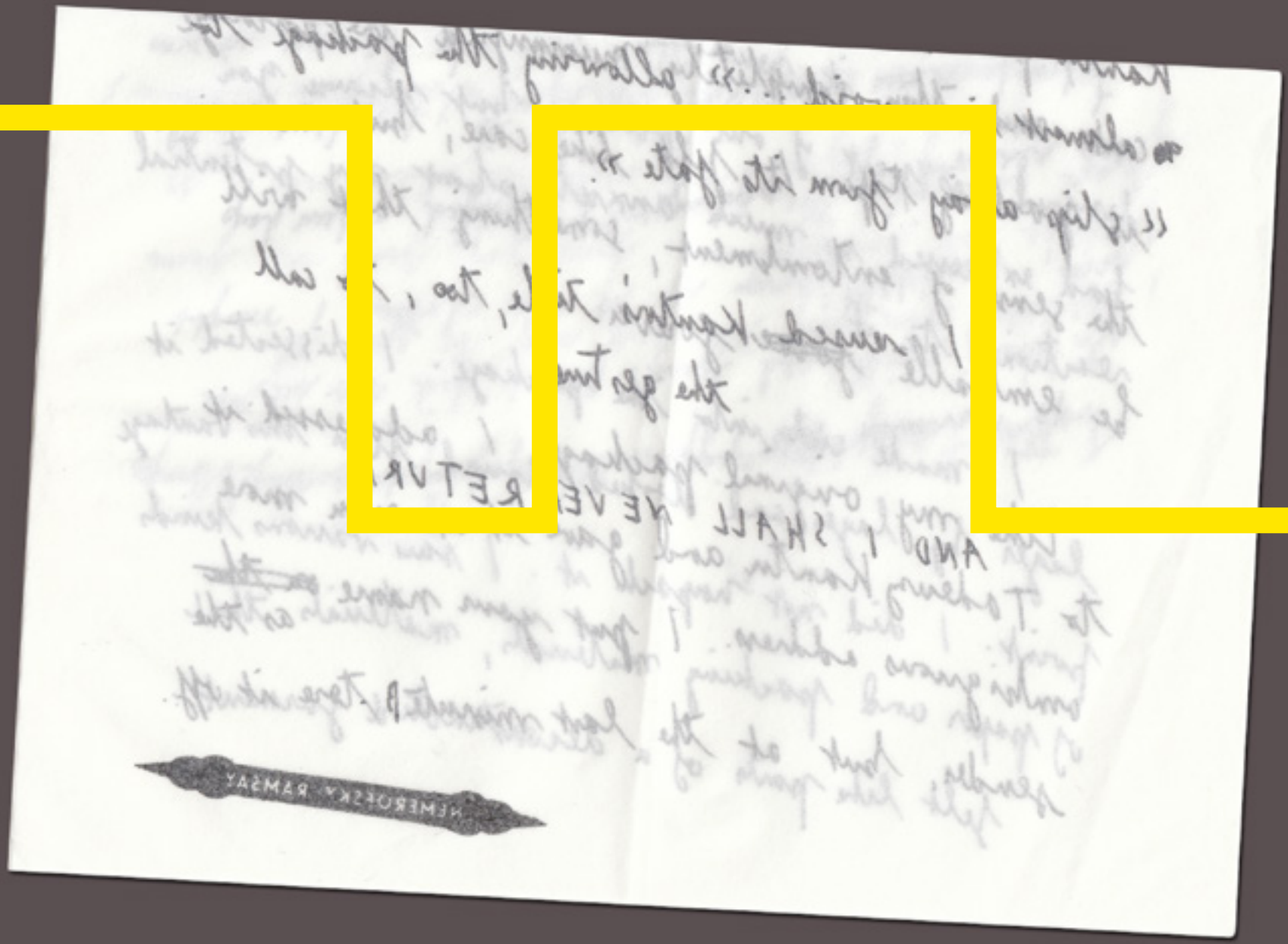


Notes on this earth breathing fire (Ascent of slopes), 2017

Notes on this earth breathing fire (Meditation exercises), 2017

Notes on this earth breathing fire (Offering gestures), 2017

Notes on this earth breathing fire (Messages to the other), 2017



Joshua Schwebel
A Dream In Which I Am You
Curator: Esther Bourdages

" Memory, for him, was a living material, not a 'duty,' and even less a petrified, fetishized object."
Guy Scarpetta

Joshua Schwebel's exhibition was conceived during a research residency that he undertook in 2015 at the Tadeusz Kantor Foundation in Krakow. Through installations and an artist's novel, Schwebel explores, with embedded references to Kantor's conceptual and thematic preoccupations, the issues involved in the transmission of memory, narrative intersections, displacement, dislocation, absence, experience, and subjectivity.

Tadeusz Kantor (1915-1990), whose work evades classification, was a Polish painter, playwright, set designer, director, and author, and one of the major theatre artists of the twentieth century. During his stay in Kantor's country house, Schwebel performed a series of hidden gestures and actions for small audiences, inspired by the concept of emballage, an artform developed by Kantor to keep, isolate, and preserve the memory of a continuing trauma. Schwebel arranged dried flowers in the attic, extracted the dust from between the floorboards in the bedroom, lined the pockets of a pair of pants in gold fabric, which he hung in a wardrobe in the bedroom, and more. The exhibition in the Darling Foundry reconstructs Schwebel's stay in Kantor's intimate space through a constellation of symbolic gestures that echo both Kantor's practice and the aesthetic vocabulary of Benny Nemerofsky Ramsay, the artist who initially accompanied Schwebel as a collaborator at the residency in Poland. Upon Nemerofsky's autonomous withdrawal from the residency, Schwebel appropriated his absence, transforming it into an emballage that expresses and contains Kantor's absence. Kantor thus becomes a figure emblematic of notions linked to transmission of memory: the idea of Kantor's heritage implies a loss, and that which replaces or conveys this loss is the true subject of Schwebel's project.

Schwebel arranges the gallery as a stage set for the presentation of the traces of his interventions and his personal experience. At the same time he establishes subtle relations between the objects that refer to his personal history in Poland, and those evoking the collective memory of Kantor. Far from creating a literal transfer, the artist reconstructs fragments of the house from memory, creates ephemeral structures out of papier mâché, and groups together photographs, books, documents, and an epistolary exchange with Nemerofsky. These objects are intertwined with narrative paths that are part of a process anchored in Schwebel's experience in Kantor's house and in Krakow. Like Kantor, Schwebel practises an informal, mobilized art, in a constant search, with no hierarchy among media and objects, falling within a stark aesthetic.

Esther Bourdages

Conseil des arts du Canada | Canada Council for the Arts

1. Scarpetta, Guy, *Kantor au présent*, Arles, Actes Sud, 2000, p.11. (our translation)

Image on the front : Joshua Schwebel, *A Dream In Which I Am You*, *Artefact III*, *correspondence*, 2018

Potentiels évoqués visuels

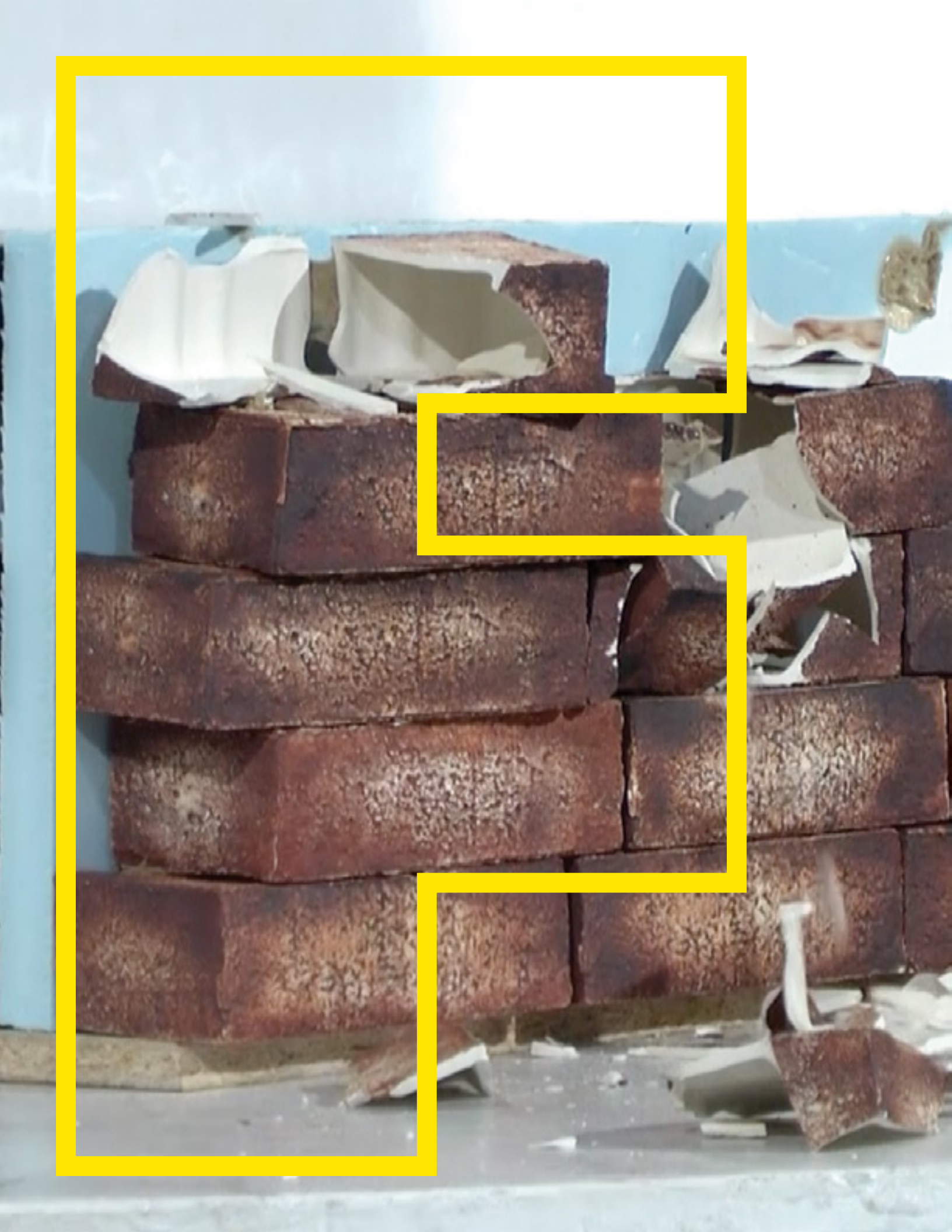
A project by Elsa Werth with: Claude Closky, Lucas Henao Serna, Seulgi Lee, Marylène Negro, Yonatan Vinitsky

Potentiels évoqués visuels is a travelling exhibition bringing together, on a single surface, a group of artists who share a common interest in alternative exhibition strategies, oriented towards the presentation of artworks outside of conventional art venues. For the first edition of the project, Claude Closky, Lucas Henao Serna, Seulgi Lee, Marylène Negro and Yonatan Vinitsky were invited to conceive a specific work to be printed on a 3 x 5 meter curtain. The proposals were then displayed on the exhibition surface by artist-curator Elsa Werth so as to create a coherent and dynamic ensemble and foster a dialogue between the works.

This travelling and portable exhibition format can be set up in a number of spaces with minimal means. It is driven by a desire to interrogate how we access art, how artworks are produced and how they engage the public.

Potentiels évoqués visuels can happen at a window of a hotel room in the stead of curtains, printed side facing the street and passers-by. It can also happen in an art centre, a shopping mall, a vacant show-window, in the hall of a train station and - why not? - on a free-standing structure in an open air area. This project has no commercial purpose. The “curtain” is produced in a single exhibition edition and is not for sale. This project of undetermined length is held in multiples venues and is presented in various contexts in France and abroad.

Image on the front : Elsa Werth avec Claude Closky, Lucas Henao Serna, Seulgi Lee, Marylène Negro, Yonatan Vinitsky, *Potentiels évoqués visuels*, Palais des Beaux-Arts, 2016



Catherine Landry and Gabriel Lapierre

Générateur Spectaculaire

Curator : Cécilia Enault

What if the action was an end in itself and not only a means? Conceived by Catherine Landry and Gabriel Lapierre, *Générateur spectaculaire* comes alive through performances in which the two artists progressively destroy the result of their own labour. This performative installation sets up actions that produce nothing but the fact that they have been done, in a way similar to the demolition / construction due to gentrification, which is a critical issue for the Darling Foundry.

Located on the southwest side of Ottawa street by the Hydro-Québec building, *Générateur spectaculaire* is a cube of 5 small brick walls, each of them measuring 5 feet high by 6 feet long. Produced in the exact same way thanks to a mould of plaster and liquid clay, these hollow bricks distinguish themselves through their various claddings, from red iron oxide to a range of shiny and colourful glazes. On the right side of this cube, a sledgehammer is locked in a box. The sledgehammer is used for the 5 performances, allowing artists to activate their artwork by destroying it. The impact of the sledgehammer is exacerbated by a small microphone linked to an amplifier, thus reinforcing the idea of an explosion. This amplifier is set in a fake concrete wall located between the 5 small walls and the building. A part of this buffer wall is a wire cage in which the artists collect the debris.

The installation is destroyed by the artists at the rate of one wall per performance throughout the 2018 Place Publique evenings. Armed with the sledgehammer-microphone, the artists burst the ceramic bricks and amplify its sound resonating against the wall. Little by little, as the activations are performed, the walls collapse, disclosing the various glazes and letting out a less and less muffled sound. At the end of every performance, the debris are placed in a wired cage making visible the evolution of the structure. As a result, there will be a gradient of debris showing the 5 different glazes.

What is created by the demolition is the spectacle, the expectation for the liberation of the sound and the aesthetical transformation of urban landscape. All the efforts that have been directed towards producing the bricks only serve this purpose, and demonstrate the absurd link between the means and the end.

Paradoxically, once there will be no wall left, there will be nothing else to demolish. Nothing else will produce a sound and there will be no installation left to perform the show. This end will lead to a silent anti-climax around the structure of debris. In the end, the artwork will be the evidence of an action whose purpose was only to be done.

The demolition that produces the sound producing the show will only have produced witnesses.

Cécilia Enault

Activations :
June 21, July 5, July 19, August 2, August 9, 2018

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Image on the front : Catherine Landry & Gabriel Lapierre, *Générateur Spectaculaire* (simulation), 2018.