

Emilie Pitoiset

The Vanishing Lady

MAR 11 – APR 22, 2017

Opening: March 11, 2017 from 6 – 9 pm

Literary contribution by Pierre-Alexandre Matéos & Charles Teyssou

Liquid interpretation of the exhibition by Spiritsfully - Valerie Chartrain

Exhibition's playlist made by Yann Chevallier

Is it a trick? When the streets, passages and corridors are engorged with men wearing bowler hats and tweed jackets, all clustered in small grapes, exchanging loudly with the fervor of soldiers returning from the battlefield, in fits of laughter, in front of an already evaporated silhouette protected by the glass. We are at the end of the 19th century and Lyman Frank Baum, the beloved author of *The Wonderful Wizard of Oz* invents *The Vanishing Lady*. A model of bones and flesh appears and reappears in the window display, adorned with constantly renewed outfits. Boundary. Provoking disruption, displacements and drawing the eye, it pushes the curious ones to look again. Look again. Window-display is an art, not the fallacious kind. The ritual is more nefarious and esoteric; its mesmerizing effect is attracting a crowd of onlookers ready to do anything to interfere in this world.

Reminiscences of Valentine Hugo's erotic objects, the sculptures are enacting a sibylline choreography as if to invoke some unknown telemic divinity escaped from an occult encyclopedia. Desire, boredom, violence, greed, and power, are alternatively evoked by crossing fingers, and replayed daily as condemned to a Sisyphian destiny. Like reptiles, their skins are capable of infinite regeneration. They are ephemeral embraces, desiring shells with volatile expectations. From their extremities, the praying bodies have vanished, reducing this landscape of gloves to a thick mist of hieratic signs. In this dismembered world, in which language breaks up at a dizzying speed, the visitor penetrates a haze where forbidden gestures are perpetrated. Due to general demand, leather carcasses exhibit their intimacies, non-heroic in terms of contemporary standards but Herculean in their suggestions.

Shopping is the unfailing union between magic and fashion. An exhilarating experience where one touches, projects, and raises the gaze in an air-conditioned bubble of 72 Fahrenheit, the optimum temperature to generate fantasy. Thanks to the "Gruen transfer", a metabolic symptom named after the father of the architecture of shopping malls, Victor Gruen, the act of purchase allows access to an altered state. Shopping malls are architecturally scripted so as to disorient the consumer. Windows and exits are missing. Only an artificial remnant skylight guaranties that one does not feel as trapped as he could be. As the visitor walks through the galleries of this Babylonian dream his step is becoming heavier, his jaw goes limp and his senses dizzier. In this space where vision is degraded, Cartesian laws of perspective are no longer valid. One evolves randomly, like a puppet, between abstracted volumes and seductive signs. When one looks up, as if to confront the architect who pulls the strings, our eye confronts the inaudible truth: there is no master but only hands.

Take my hand and don't ask why. Follow me in an iridescent world where the folded faces dissolve, silk veils fly away as far as the white horizon reaches, wrapping surfaces, and able to regenerate. Boundary. You are a youthful beauty, full of zeal and blood, disappearing and reappearing, bewitching and caressing. Yes, it is indeed a trick.

Emilie Pitoiset (b. 1980) received her MFA from École Nationale Supérieure des Beaux Arts de Paris in 2005. Her solo exhibitions include 'Sweetie', Lausanne (2016), 'Adult' Islands, Brussels (2016), 'The Third Party', Double Feature Program, Schirn Museum, Frankfurt (2015), 'It's all the gold that i have', Klemm's, Berlin (2014), 'Les actions silencieuses' Frac Champagne Ardenne, Reims (2013), 'Comme on fait disparaître les miroirs', Palais de Tokyo, Paris (2010). Her work was o.a. included in 'Mulholland Drive', La Panacée, Montpellier (2017), 'An exhibition of a dream', Fondation Calouste Gulbenkian, Paris (2017), 'Dance, Dance, Dance', Nouveau Musée National de Monaco, Villa Paloma, Monaco (2016), 'Duplify', Kate Werble Gallery, New York (2016), 'Playtime', 9800 S Sepulveda, Los Angeles (2015), 'Hold, Repeat, Pause', duo show with Hanna Schwatz, Badischer Kunstverein, Karlsruhe (2013), 'Von A nach B', Kunstverein Bielefeld, Bielefeld (2010). Emilie lives and works in Paris.