

ONE FRAME LIFE LUCIANA LAMOTHE 22.10 23.12.2022

Vernissage le 22 octobre à partir de 15h



GALERIE ALBERTA PANE

47 Rue de Montmorency, 75003 Paris FR, Open mardi → samedi, 11H → 19H et sur RDV, albertapane.com

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ONE FRAME LIFE

LUCIANA LAMOTHE
WITH A TEXT BY DOROTHÉE DUPUIS

October 22, 2022

December 23, 2022

47 rue de Montmorency - 75003 Paris

Opening: Saturday, October 22, from 4pm

Opening times: Tue - Sat, 11am - 7pm

Alberta Pane Gallery is pleased to present Luciana Lamothe's fourth solo exhibition at the Paris venue.

Luciana Lamothe's work is mainly sculptural. Her large-scale participative installations take both the materials they are made of, and the sensations of the people, who walk through them, to their utmost limit.

In her sculptures, the artist challenges the strength, ductility, flexibility and hardness of wood and metal. She explores their maximum potential, to prove how the breadth of a transformation process can lead to a new presentation of the material itself. She often exposes materials to transformations that result in the weakening of the structures, revealing fragility and lightness as opposed to their defining strength.

Photography, drawing, performance and video are also part of her practice. In the new exhibition *One Frame Life*, Luciana Lamothe highlights the connections between her sculptures, videos and photographs, by exploring the minimal and maximal potentialities of each medium. The artist is inspired by the fleetingness of time and the fragility of the materials, as well as by those constraints that affect the urbanised body.

Luciana Lamothe takes the elements she uses to their extreme limits, modifying and reversing their initial use; in her sculptures, for example, the primary function of a door handle is lost, once cuts and burns make it formally useless. In the daytime photographs on show, the shots of the artist's reflections on polluted urban waters disappear. Instead, an opaque image that subverts the idea of self-portrait arises. Finally, in her videos the use of the frame as a minimal unit of audiovisual recording reduces the movement and visibility of the image. Thus, the body becomes central, through absence, glare or opacity.

The exhibition is accompanied by a text by Dorothée Dupuis*

*Dorothée Dupuis is a curator, art critic and editor of contemporary art based in Mexico City. After founding *Terremoto* magazine in 2013, she develops the publishing house *Temblores Publicaciones*, also located in Mexico. Her practice focuses on the intersection between art and politics seen from transfeminist, post-Marxist, decolonial and anti-racist perspectives. Before moving to Mexico in 2012, she was the director of the contemporary art and residency centre *Triangle-Astérides* in Marseille from 2007 to 2012, and assistant curator at the Centre Pompidou from 2005 to 2007. She is currently resident (2022-2023) at Villa Medici in Rome.

Luciana Lamothe

Born in 1975 in Mercedes, Argentina
Lives and works in Buenos Aires, Argentina

Luciana Lamothe's work has been presented in Argentina and internationally (Brazil, United States, Spain, France, Italy, etc.) at Museu da Mare (*Art en Loco*, 2010) in Sao Paulo, De Appel art centre in Amsterdam (*Fluiten in het Donker*, 2011), MACRO in Rosario, Argentina (*Sabotage*, 2011), La Maison Rouge in Paris (*My Buenos Aires*, 2015), the Art Basel Cities public art programme in Buenos Aires (*Rayuela*, 2018) curated by Cecilia Alemani: Meridians section at Art Basel Miami curated by Magalí Arriola (2019) among others.

Recent solo exhibitions include *Fricciones* at Ruth Benzacar Gallery, Buenos Aires, Argentina (2022), *Puedo vivir bajo tierra* at El Dije in Mexico (2021), *I'm burning here*, at Steve Turner Gallery, Los Angeles (2019) and *Mutation* at Alberta Pane Gallery, Paris (2018).

She has participated in the 3rd Montevideo Biennial in 2016, the 11th Lyon Biennial in 2011, and the 5th Berlin Biennial in 2008.

In addition to multiple residencies in Argentina, Luciana Lamothe has been part of the Factory residency in Lyon in 2022, Atelier Ni in Marseille in 2021, and MANA Wynwood in the United States in 2016. She was also awarded the Kuitca Scholarship from Torcuato Di Tella University in Buenos Aires in 2011. She has been part of de Skowhegan, Maine, USA in 2011.

In 2019, she was awarded the Pollock-Krasner Foundation Artist Fellowship in New York and the Art Dubai residency programme at UEA. In 2011, she was awarded the Lichter Art Award in Frankfurt, Germany.

Her work is part of public and private collections such as Centro Galego de Arte Contemporánea (CGAC), Santiago de Compostela; Fundación Itaú Cultural, Buenos Aires; Museo Arte Contemporáneo de la Provincia de Buenos Aires (MAR); Museo de Arte Contemporáneo de Rosario (Castagnino+MACRO), Santa Fe; Museo de Arte Moderno de Buenos Aires (MAMBA); Museum of Fine Arts (MFA), Texas and 21C Museum Hotels, Kentucky, among others.

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Luciana Lamothe's new exhibition at the Alberta Pane Gallery seeks to take us out of the gallery space. Or perhaps it seeks precisely the opposite: to take us to the other side of the threshold.

The works in the exhibition can be seen as doors/portals communicating various places from inside the body to the public space. They evoke the space outside the body to re-inhabit it after two years of distancing, of avoiding kisses, hugs, and handshakes. To also avoid the clashing protests for the rights of our bodies and those of others, the confrontations with the police, the brutality of repression, the speed of the protesters running through the city, the door of a building that opens to become a hiding place, the red light that filters through the eyes closed by the hands that protect the head from the boots strikes...

Luciana Lamothe comes and goes from the public space to the studio. She occupies the studio by need, but when she gets bored, when she loses inspiration, she goes out into the street, to confront the logic of art with the world to see if it holds up, if the ideas are valid, and if the tools are helpful. Today, public space is less and less suitable for any intervention, because it is mainly conceived as a place of transit from one shop to another, from one productive place to another... Why should one sit down? why should one take the time to read? why should one share a meal or a conversation? if there are places where you can pay for all this? Free public space will soon become a memory. For this reason, Luciana's actions in those places take on an almost vandalistic character. By the simple fact of wanting to consider it and occupy it in a different way.

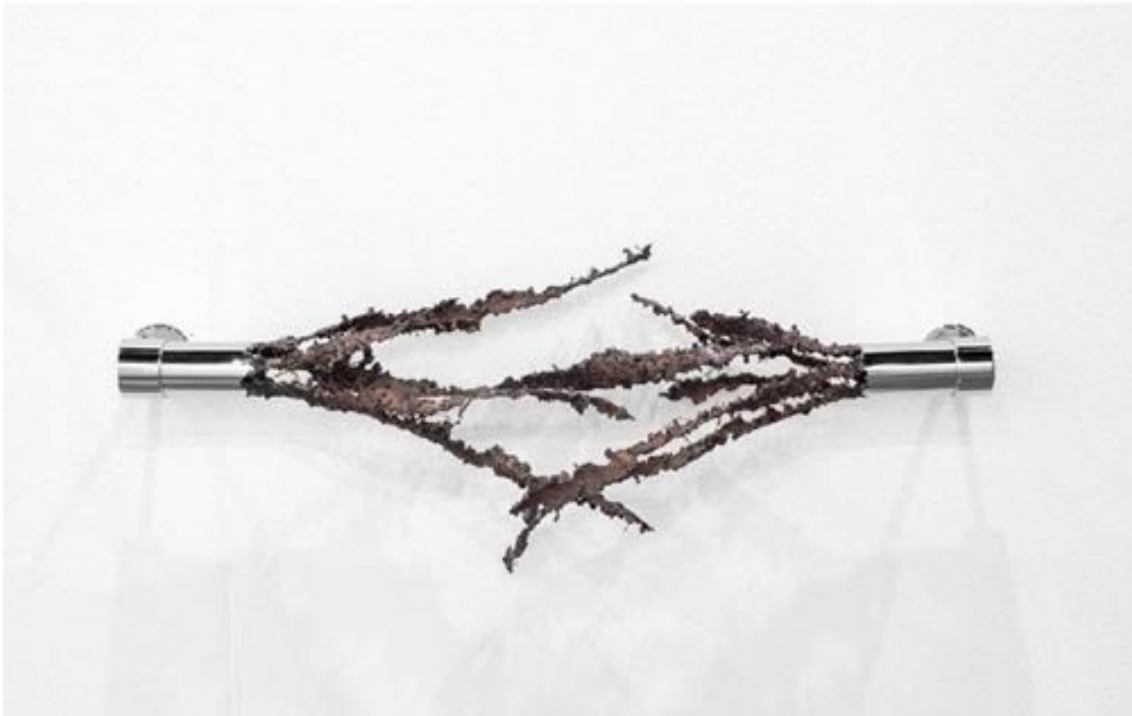
In the three self-portraits presented in the exhibition, the artist photographs herself over puddles of dirty water. The image is captured from the energy of a stride, fleeting enough not to worry other passersby, but precise enough to capture in the stagnant water of the puddle and its quiet ecosystem — a cigarette butt, a yellowed leaf, a piece of paper — a recognisable silhouette. It is inevitable to think of Caravaggio's Narcissus (1598-99), or the royal couple in Velázquez's Meninas (1656): spectral figures that appear in the image to remind us of our own vanity, our reflection reflected everywhere: in shop windows, in underground carriages, on mobile phone screens, and in restaurant mirrors. One step too briskly in the puddle and we disappear!

The small sculptures (*A dentro*, 2022) also tell us about a threshold: the threshold of resistance of the metal of which they are composed, taken to the maximum to become lace, or a bevel with fragile slopes that prevent the initial use of the object. We would not think of reaching out to grasp these handles. The pleasure of contemplating these delicate objects distracts us from the imperative to enter, to continue the productive journey from one space to another during our day. The artist delights us by bringing together modern steel and antique bronze. Materials that compete in the coquetry of their precise motifs. One tarnished and the other, on the contrary, with its ancient shine recovered. Other reflective surfaces to those of metal, everyday and discreet witnesses of scenes such as Van Eyck's Arnolfini (1434), in the intimacy of our homes, the coldness of our offices, or the indifference of the so-called shared spaces.

Finally, to see the video *One Frame Life* (2022), you have to be persistent, to press Play over and over again because the video consists of a single image. To understand this elusive image, I thought of an earlier series by the artist, ENCD (2013), in which she photographs people in public space, but through her fingers blocking the lens: the result is completely abstract, a red slit tearing through the black background of the image. The allusion to the interior of the body is evident and brings to mind the experience of birth, that threshold of no return.

One Frame Life is thus a journey that proposes to consider the limits of bodies and spaces as permeable and subjective and invites us to cross them. Taking a risk remains a decision for each and every one of us.

Dorothee Dupuis*
September 2022



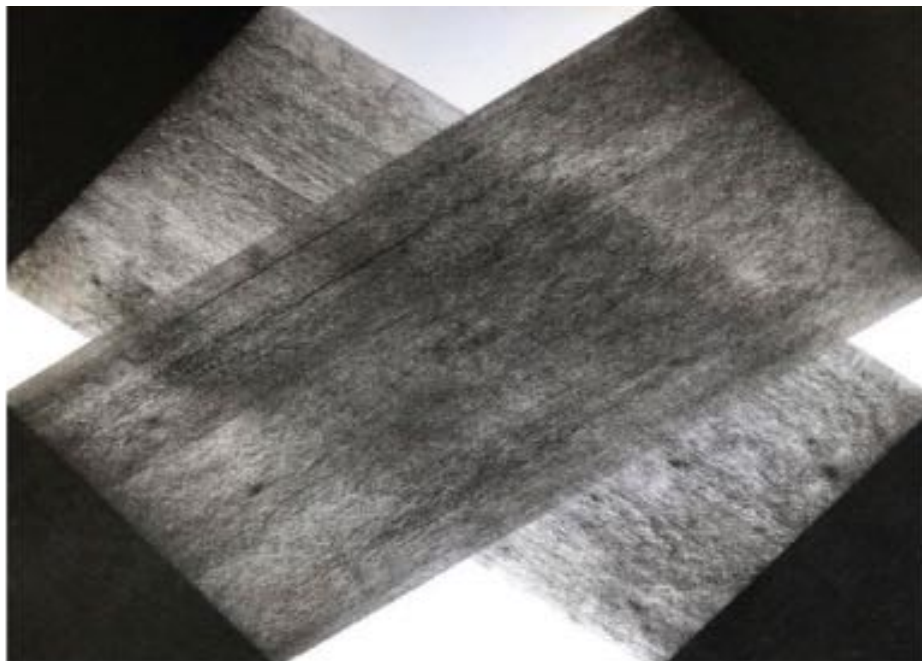
Puente, 2021, burned stainless steel railing, variable dimensions.
Exhibition view: Ruth Benzacar Gallery's booth at arteBA, Buenos Aires, Argentina.



Adentro, 2021, burned stainless steel door handle, variable dimensions.
Exhibition view: Ruth Benzacar Gallery's booth at arteBA, Buenos Aires, Argentina.



Desert Shadows, 2019, archival pigment print on Bamboo paper, variable dimensions.



Untitled, 2020, charcoal on paper, variable dimensions.



Exhibition view: *Mutation*, 2018, Alberta Pane Gallery, Paris, France.



Exhibition view: *I'm burning here*, 2019, Steve Turner Gallery, Los Angeles, USA.



Plan, 2012, phenolic boards, pipes, scaffolding clamps, brackets, notebook, variable dimensions.
Exhibition view: *Une terrible beauté est née*, 11th Lyon Biennial, Lyon, France.



Metasbilad, 2015, phenolic boards, pipes and scaffolding clamps, variable dimensions.
Exhibition view: *My Buenos Aires*, La Maison Rouge - Fondation Antoine de Galbert, Paris, France.



Starting Zone, 2018, phenolic boards, pipes and scaffolding clamps, variable dimensions.
Exhibition view: *Art Basel Cities Public Program*, Buenos Aires, Argentina.



Repetición x Quiebre, 2021, broken and bent wooden braces, variable dimensions.
Exhibition view: *Fantasías plebeyas*, BIENALSUR, Museo de Arte Decorativo, Buenos Aires, Argentina.
Ph. Fernando Schapochnik.

