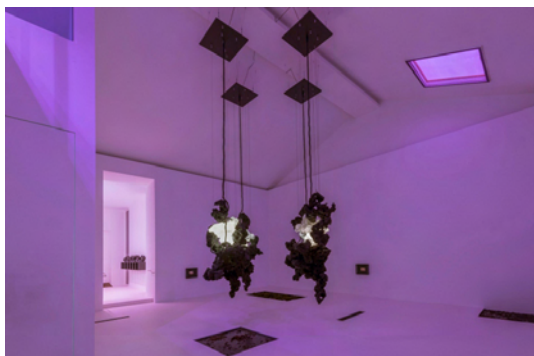


## LORIS GRÉAUD

LADI ROGEURS

Paris: 57, rue du Temple, 10 February – 31 March 2018



For his first solo exhibition at Galerie Max Hetzler Paris, **Loris Gréaud** reconfigures the gallery's space as a *sketch*.

The *sketch* is a very important stage in the development of a painting, a sculpture or a book: it is through it that the author tries to fix the main lines of the work.

Ample, vibrant, unruly, the vocation of the sketch, in Loris Gréaud's project, is to fix in a rough and uninhibited way, by a few gestures, the formal and conceptual structure of

the work: its essential intentions are thus laid down. As such it is a memory, at once schematic and transient.

The idea of transition, indeed, takes on a particular dimension here. This infinitesimal passage, or rather, this continuous back-and-forth movement, between the programme and its trajectory, is for Gréaud the work's true place. Therefore he uses the space of Galerie Max Hetzler in Paris as a global landscape, an incubator inside which many different propositions interact.

The nebulous arrangement of this new body of work will paradoxically be the template for future developments of "**LADI ROGEURS**".

**Intended as a framework, the exhibition allows a glimpse of the petrified breath of explosions, the glimmer of opioid landscapes, the stigmata of unresolved places, the nervous agitation of an arborescence-machine whose language seems inaccessible — or the presence of a Khöomei master whose pluralistic voice resonates in echoes with the song of dead stars...**

Loris Gréaud's exhibition at Galerie Max Hetzler is the final leg of the trilogy that he started in 2008 with *Cellar Door* (2008-2011) and *The Unplayed Notes* (2012-2017). "**LADI ROGEURS**" will continue until 2020 through different venues, making this first gesture the promise of a potential destination, which will be completed by the exhibition "**LADI ROGEURS: GLORIUS READ**" (27 April – 21 July 2018) at Galerie Max Hetzler, Berlin, that will open during the Gallery Weekend.

- *Cellar Door, Palais de Tokyo (14 February – 27 April 2008), Cellar Door – Once Is Always Twice, ICA London (25 April – 22 June 2008), Cellar Door - Never Shies Away From Adopting Bootleg Versions Of Itself Into Its Family, Kunsthalle St Gall (22 November 2008 – 26 January 2009), Cellar Door – Best After The End, Museo de la Conservera de Murcia (2010), Cellar Door, Kunsthalle Wien (15 April – 6 June 2011). Catalogue published for the occasion: Cellar Door, JRP Ringier (2011).*
- *The Unplayed Notes, Pace Gallery New York (5 May – 9 June 2012), The Unplayed Notes, Yvon Lambert Paris (18 October – 5 December 2012), The Unplayed Notes Museum, Dallas Contemporary (18 January – 21 March 2015), The Unplayed Notes Factory, Venice Biennale (13 May – 26 November 2017). Catalogue published for the occasion: The Unplayed Notes (2012-2017) – Gréaudstudio Editions (2018).*

**Loris Gréaud** lives and works in Eaubonne outside of Paris, where he was born in 1979. Since the beginning of the 2000s, Loris Gréaud has been drawing an atypical trajectory in the field of contemporary art. His work prioritises the 'project', which is seen as authoritative, redefining the spaces, temporality, and patterns of appearance and disappearance of art. All of this serves one purpose: to systematically erase and confound the remaining limits and borders between fiction and reality.

Loris Gréaud's projects have given rise to important solo exhibitions. He was the first artist to use all the space of the Palais de Tokyo (Paris), with his project *Cellar Door* (2008-2011), which was further developed at the Institute of Contemporary Art (London), the Vienna Kunsthalle, the Kunsthalle St Gallen (Switzerland) and at the Conservera de Murcia museum (Spain). In 2013 a double exhibition of his acclaimed project *[[ ]* was held at the Louvre and the Pompidou Centre. In 2015, he took over the Dallas Contemporary (USA) with his ongoing project *The Unplayed Notes Museum*, which was memorable for its radical and ambiguous aspect. In 2016 he produced the project *Sculpt* specially for LACMA (Los Angeles). His latest project is *The Unplayed Notes Factory*, in Murano (Italy), which was curated by Nicolas Bourriaud at the 57th Venice Biennale.

He has also taken part in many group exhibitions, including *A Certain State of the World?* in 2009 at the Garage (Moscow) and *The Wizard of Oz* at the CCA Wattis (San Francisco), in 2010 at *Altermodern*, Tate Triennial (London), in 2011 *ILLUMInations*, the 54th Venice Biennale, in 2012 *The World Belongs to You* at the Palazzo Grassi – Fondation Pinault (Venice) and *X\_Sound: John Cage, Nam June Paik and After* at the Nam June Paik Art Centre (Korea), in 2013 *Prima Materia* at the Punta della Dogana (Venice) and in 2014 *Art or Sound* at the Prada Fondation (Venice).

Loris Gréaud's work is included in several public collections, including the Pompidou Centre; the LACMA (Los Angeles); the Musée d'Art Moderne de la Ville de Paris; Collection François Pinault (Venice); Fondation Louis Vuitton (Paris); Israel Museum (Jerusalem); Margulies Collection (Miami); Goetz Collection (Munich); Rubell Family Collection (Miami); Nam June Paik Art Centre, Yongin (Korea).

For more information, please contact:

Agence FAVORI  
Grégoire Marot, Nadia Banian  
nadia@favoriparis.com  
01 42 71 20 46

Galerie Max Hetzler  
Eline Thirion-Berg  
presse@maxhetzler.com  
01 57 40 60 80

[www.maxhetzler.com](http://www.maxhetzler.com)

[www.facebook.com/galeriemaxhetzler](https://www.facebook.com/galeriemaxhetzler)

[www.instagram.com/galeriemaxhetzler](https://www.instagram.com/galeriemaxhetzler)

[www.twitter.com/hetzlergallery](https://www.twitter.com/hetzlergallery)