

Press release

POPPOSITIONS - 2019

CAPITAL OF WOKE

April 25 - 28

L.E.M.O.W. Editions & Multiples

present

SOLANNE BERNARD

Quiet Conflict



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POPPOSITIONS - 8th edition - *Capital of Woke*

ABOUT THE ARTIST :

Solanne Bernard (Paris, 1991) is a visual artist living in London, currently attending the MA in Sculpture at the Royal College of Art. Graduated from a BA of Sculpture at Edinburgh College of Art in 2015. Her artistic practice focuses on the notion of 'inhabiting a body' – human, organic or animal. She introduces temporal elements into her installations, such as plants, fruit or mushrooms, in deformed and rotten states. Thus, through a dreamlike esthetic, the artist explores our world by a phenomenological reflection of the flesh. Organic tissue reveals the complexity of the creative process. The sacredness of things does not reside in the unattainable fantasy of perfection, but rather in the celebration of what is destined to disappear.

ABOUT *QUIET CONFLICT* :

The language used by woke-washing brands has allowed us to imagine that each « member » is ensued from the same matrix. This contributes to spreading the concept of a unique identity in the form of a fixed category. The body, its perception and its representation thus appears as a social construct, just as gender, race, social class and sexual orientations do. Through *Quiet Conflict*, Solanne Bernard seeks to refocus the viewer back to the idea of inhabiting a body. We thus cannot speak of a fixed identity but of a subject in perpetual change. She constructs hybrid bodies - between machines and mortal bodies - as fragmented systems seeking a new form of existence. Starting from a premise that sacrality lies in what is led to disappear, the artist develops symbolic objects which conflict with how we perceive our bodies and highlight their contradictions and the complexities of their fluctuations. Solanne Bernard modifies the state of her artworks as well as their natural components and transforms these robust and vivid entities into fragile and mortal shells. Disconcertingly, the work seduces in a disturbing and enticing manner, offering us a monstrous form of beauty. The use of materials transform these deformed reproductions of organic bodies into generative and productive bodies. Humans live in a structured societal system, bodies are systems in their own right, beautifully constructed. Here the artist imposes her own.

ABOUT THE GALLERY :

L.E.M.O.W. is an itinerant gallery created in 2017 which travels between Paris and Brussels. It is dedicated to limited series and multiple original works by contemporary artists. The emerging art scene, as well as more established artists are invited to experiment the serial mechanisms in the creative process by producing a specially commissioned work. Playing on the variation of one or more elements, as well as using repetition as a creative tool, each artwork reflects the artist's desire to translate, deform and transform. L.E.M.O.W. opens its online platform during pop-up exhibitions and international art fairs. Our artworks can be discovered all year round on our website or by appointment.

VIP & PRESS (on invitation) :

Wednesday 24 April 2019 from 12pm to 6pm

OPENING (on invitation) :

Wednesday 24 April 2019 from 6pm to 10pm

OPEN TO THE PUBLIC :

Thursday 25 April 2019 de 1pm à 8pm

Friday 25 April 2019 de 1pm à 9pm

Saturday 25 April 2019 de 1pm à 8pm

Sunday 25 April 2019 de 1pm à 6pm

ADRESS

LE CENTRE TOUR À PLOMB

Rue de l'Abattoir 20-26

Brussels (BE)

Delightful Endings #1

Print on matte paper 210g - 84,1 x 118,9 cm - 2019 - Edition of 15 EX + 2 AP - LEMOW Edition

The rotting vegetable form in the picture rests on pink latex folds. The yellow coloured ceramic spike seems to either be piercing or is being grown from the rotting body. The patches of newly formed mold are scattered on its surface, imitating spun sugar crystals. This elements play with the use of *memento mori* present in classic still lives - a snapshot of a body in its decay. The open wound revealing ruby red seeds evokes sexual genitalia, neither explicitly male nor female.

Delightful Endings #2

Print on matte paper 210g - 84,1 x 118,9 cm - 2019 - Edition of 15 EX + 2 AP - LEMOW Edition

An opened pomegranate sitting on a small piece of cling film, a few stray teeth are scattered, as if just freshly pulled out. The inside of its flesh is rotting. This image attempts to display the strength in the monstrosity, which exists in our idea of Beauty, using symbols of spoiled fertility and disease, disintegrating in all their splendour.

When All Urges Have Been Suspended

Series of sculptures in ceramics filled with water, hair, steel, foam, wood - 20 x 15 cm - 2018 - Each piece is unique

Distorted pink ceramic bowls are filled with water and strands of fake women's hair. The detached hair floating in the water evokes both the mythological symbolism of strength in long hair, as well as the disgust at severed bodily elements - after being so admired when attached to the body, they are considered revolting once separated.

My Body Is A Plant

Video 01'25", color, sound - 2015 - Edition of 8 EX + 1 AP

The video starts with a shot of disembodied hands prepping for a surgery on a cactus plant. Alternating between flashes of detached mouths sucking in pink crystals and spitting out pomegranate seeds, followed by sticky layers of latex being ripped off a woman's nipple, the viewer is taken through a series of juxtaposed bodily imagery. The pace accelerates as the sound of the heartbeat in the background swells.

Forbidden Offerings

Blood red wall, fake ceramic deformed figs, wood - 2018 - Variable dimensions (in situ) - Edition of 5 EX + 1 AP

Here a wall is painted in blood red, from which deformed ceramic figs are balancing at the end of painted rods. These 'arms' could be interpreted as reaching out, offering those damaged fruit to the viewer – a gift that no one wanted or has asked for. The red color evokes the inside of the figs, of our bodies, of the womb, something which produces / is productive – bodies are productive machines, they create constantly. As some cells die, others are created. Stripped from their initial seductive colour, the little figs become only forms, de-formed, un-formed or re-formed, rendering them 'impure' and artificial.

Specimens #1

Silicone, 3D prints of lychees, acrylic - 10 x 10 x 5 cm - Edition of 7 EX + 2 AP - LEMOW Edition

Specimens #2

3D print of horned melon, acrylic, varnish - 15 x 8 x 8 cm - Édition de 7 EX + 2 EA - Édition LEMOW

Specimens #3

3D print of sweet potato, acrylic, varnish - 30 x 12 x 12 cm - Édition de 7 EX + 2 EA - Édition LEMOW

Specimens #4

Series of fig sculptures in ceramic, varnish - 2019 - 5 x 5 x 5 cm - Each piece is unique

Untitled

Steel, resin, polystyrene, ceramic - 2019 - 130 x 87 x 45 cm - Unique piece

This ungracious form elegantly balances on two lethally sharp spikes piercing through its resin body. The hind legs are held to the ground by bandages. This clumsy body suggests a play between embodying awkward and potentially murderous characteristics as well as presenting luscious and enticing qualities. A fractured being allows a new system to emerge, a new identity, as failing and imperfect as it may be. Strength lies in the fragility of a body on the verge of dismantlement, its balance almost broken – it finds it on the verge of collapse, unshaken by outside forces.

Bloated

Latex balloon, spit, steel, acrylic - 2019 - 135 x 60 x 53 cm - Edition of 3 EX + 1 AP - LEMOW Edition

This anthropomorphic sculpture stands awkwardly, seemingly escaping something or toppling over itself. The imprisoned balloon blown up to the very threshold of bursting reminds us of a stomach lining, of a blister, of a suffocation - an invitation to touch, to burst, to destroy. The desire needs to be satisfied before disappearing. Once the bubble is burst, there is nothing left to see.

Viral Dehiscences #1

Steel, plastic, sponge, ceramic, horned melon, acrylic - 2019 - 30 x 55 x 46 cm - Unique piece

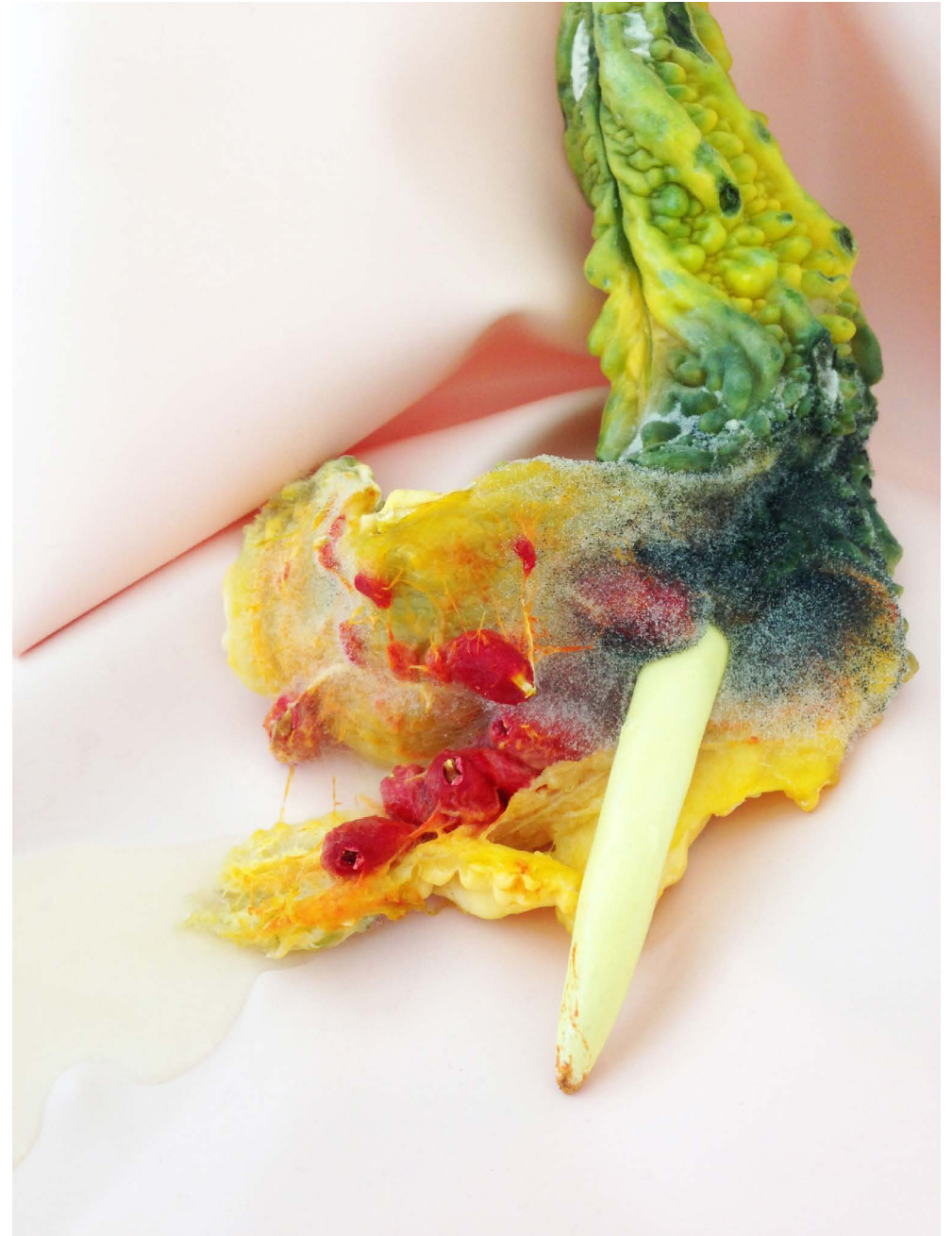
This sculpture stems from the idea that a body is able to both nurture and destroy simultaneously. The long steel structure reminds us of a scorpion or a snake. Threatening a seemingly innocent and helpless looking creature - part of a body, an organ, a complete entity (scan and enlargement of a sweet potato). The deadly spike hovering over the anthropomorphic vegetable underlines our own fragility as mortal beings. 'To give life' also leads to the sacrifice of another body. The work plays with the ambivalence that exists between consumption and creation.

Viral Dehiscences #2

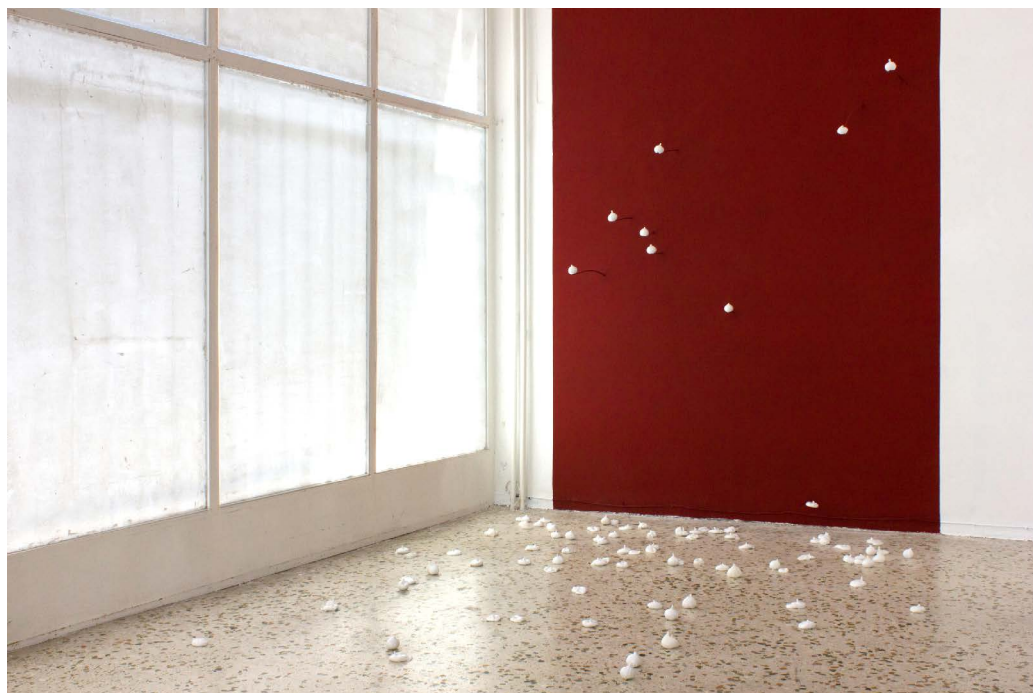
Steel, Aloe Vera gel, colouring, ceramic, acrylic, mushrooms, 3D print of a horned melon - 2019 - 30 x 55 x 34 cm - Unique piece

This sculpture shows mushrooms spurting out from one end of the metal tubing while an artificial melon is being sucked into the other. There is a play between the two virus-looking horned melons of the Viral Dehiscences series - one is artificial and organically deformed, seemingly being consumed or created by the tube, and the other one, secretly rotting underneath a pristine shell: two seemingly absurd life cycles. The piece gives an impression of arrested movement, between the taking and the giving of form, a living system which has no beginning and no end.

Delightful Endings #1



Forbidden Offerings



Bloated



Specimens #1



Viral Dehiscences #1

