



LE JOUR DU VIN ET DES ROSES

SCOLI ACOSTA, NOEL DOLLA, IDA EKBLAD, PIERO GILARDI, DOMINIQUE FIGARELLA

Collection FRAC Normandie Caen

10/09/16 - 16/10/16

For its second collaboration with the FRAC Normandie Caen, the Bains Douches propose to bring together the history of art and contemporary creation - joining the house of associative life to this approach.

Two exhibitions in two distinct locations, each with its own title: The Day of Wine and Roses at the Bains-Douches and The House that Jack Built at the Maison de la vie associative.

Two titles borrowed from the register of popular culture, each referring to a song, a film, a television series linking figures as diverse as Blake Edwards, Franck Sinatra, Metallica, bowler hat and leather boots, Aretha Franklin, The Dream Syndicate ...

These two titles are meant to echo a system of loans, levies and free associations that constitute the artists' raw material as the starting point for each work presented here and there.

At the Bains-Douches, by crossing currents as significant as Arte Povera or Support Surface, the works all refer to the idea of recycling and ecology, while at the home of associative life, they are based on the theme of architecture; yet one responds to the other, completes it, opens up an almost infinite field of perspectives ...

Thus in a "snowball" effect, the intrinsic meaning of each work adds to the others to which it is linked. Jack then becomes the generic figure of this double exhibition - that each artist would embody before being relayed by the visitor who would have the leisure to slip into his demiurge costume.

<http://www.paris-art.com/le-jour-du-vin-et-des-roses/>



Dominique FIGARELLA

Born in 1966 in Chambéry, lives and works in Paris and Montpellier.

Untitled (chewing gum)

2013

chewing gum on wood

19 x 19 x 1.5 cm

Frac Normandie Caen Collection

“Chewing gum is one of the founding materials of Dominique Figarella’s painting. You take a chewing gum. Not just any chewing gum. A malabar. You isolate the pink of it, the perception of this pink, this “malabar pink”. This old-fashioned pink, separated from its chewing-gum context, evokes a shared memory, a precise, biting sensation, the yellow and black of the packaging, the rib that divides it in the center. Childhood. Images of bandages and ink stains on the fingers, memories of chewing. Then come back the stories of grandparents still amazed by this new form of ersatz brought to them by the Liberation: chewing gum. Memories of each and every one of us that can be detached from this rose, as soon as you accept to think about it to the point that this thought, beyond the representation of this malabar-ci, leads you back to what Figarella calls “the dark matter of imperceptible oblivion”, the blind task of that which is not forgotten in the very forgetfulness of the forgotten.

The principle consists in cleaving the sensation of perception. It is a matter of wrenching from the standard contents of this perception - form, color, or material, for example - the memory of the sensation they give us. »

Excerpts from Catherine Perret’s text in “Dominique Figarella”, published on the occasion of the exhibition produced by LIFE - Ville de Saint-Nazaire, 2010.



Christmas DOLLA

Born in 1945 in Nice, lives and works in Nice

The Pink Fly

August 13, 1997

smoke, paint, synthetic varnish on aluminium

70 x 50 cm

Frac Normandie Caen Collection

At the end of the 1960s a group of artists, including Noël Dolla, burst onto the art scene under the name "Supports/Surfaces". The exhibitions of their work in 1970 and 1972 showed a questioning of the constituent elements of the painting. Soon, lively internal debates arose in which Noël Dolla and certain artists who had initiated the movement, such as Claude Viallat, regained their freedom of action.

For Noël Dolla, the path that follows this rupture attests to his rejection of any formalistic dogmatism. By taking multiple, sometimes contradictory paths, he never ceases to explore, in his own words, "abstraction in all its states". The serial mode of work allows him to deepen each of the avenues of research sketched out from the very beginning; the materials of painting are confronted with the triviality of the medium. With the hangers of handkerchiefs or mops, with sheets soaked in paint, with long strips of tarlatan impregnated with dye, it is the pictorial gesture that is questioned. Leaving the support of the canvas, Noël Dolla invests the natural space, beach, mountain with actions of punctuation and lines that he calls "Spatial Restructuring". From the local traditional practice of mule fishing, which he himself is a follower, he builds variations around the lure, ready made then support of colorful and festive exercises, sculpture finally, became the symbolic object of the factitious and artifice.

By returning to the plane of the painting, he experiments with new practices: the Instantaneous Smoke; he composes assemblies and montages of paintings and objects, the Jealousies, which bring into play the conditions of vision.

Noël Dolla accompanies the teeming dynamics of his creations with numerous writings - "La parole dite par un œil" among others - which, not without humor, assert his desire to formulate a vision of his art.



Ida Ekblad
Born in 1980
Lives and works in Oslo, Norway

The rim and the head
2010
Cast concrete, steel, pigments, found objects
140 x 140 cm

Frac Normandie Caen Collection

Young Norwegian artist, Ida Ekblad revisits expressionism through painting, sculpture and poetry. Her practice is based on chance - found objects that she recovers in the course of her urban explorations, on roadsides or in garbage dumps, and the forms that result from them.

In her paintings, she manipulates the energy and color of abstract expressionists or American graffiti of the 1980s. Her sculptures are made from abandoned objects, architectural remains, plants, fabrics, furniture, often found near the place where she presents a project. She works the material, twists, hammers, welds the objects, rolls carts on the canvases to spread the paint. Her creative process is reminiscent of musical improvisation, under the impulse of the moment, with the tools and elements that surround her. The works themselves can become musical instruments, as in performances where sculptures are used as percussion instruments.

In concrete creations such as *The rim and the head*, the found elements are manipulated, twisted, deformed and then driven into a cement base, and the composition is reworked until the base dries and freezes the composition. To create this work, Ida Ebkad used objects recovered from around Stockholm. The steel rods, the plastic lids, the pewter tray form a kind of abstract landscape, which evokes Joan Miro's surrealist compositions with the blue background, the red and black dots, the curved lines here made of metal cables that form an enigmatic and poetic composition.



Piero GILARDI

Born in 1942 in Turin, lives and works in Turin

Spiaggia con Nautilus

2009

Polyurethane foam

100 x 100 x 20 cm

Frac Normandie Caen Collection

Piero Gilardi, was a decisive contributor to the birth of a movement that would revolutionize European art in the mid-sixties: Arte Povera.

Brilliant inventor of the "Natural Carpets" that contributed to the diffusion of his work, Piero Gilardi has been committed, from the very beginning of this movement, to theorizing and orienting the reflection around a "habitable" and "micro-emotional" art, as he himself claims it as the permanent interaction between the individual and his environment. A specific research carried out within the movement that advocates an unfailing commitment to the rapprochement between art and life. This profoundly humanist vision has been formulated over the years indifferently in a plastic, theoretical and activist manner.

His plastic work proceeds almost exclusively through the inclusion in the domestic space of fragments of nature, objects of everyday life reproduced in painted polyurethane foam, to invite the amateur to experience and take possession of the works in a concrete way. But far from replaying a simple mimetic action, Piero Gilardi subjects the passage from source object to product object to an aesthetic interpretation as well as to physical interaction. In this sense, Gilardi's works often, if not permanently, intersect with questions related to design.

Source: Sémiose édition gallery



SCOLI ACOSTA

Né en 1973, il vit et travaille à Los Angeles

Solar Panel Pedestal and Double Brickpot, 2008

brique roulée par l'océan, plastique, fil, bois recyclé, peinture acrylique

Solar Panel (3), 2008

Acrylique et crayon sur papier

96,5 x 127,5 cm

Collection Frac Normandie Caen

Dans sa quête d'un recyclage des formes naturelles ou industrialisées, Scoli Acosta prend appui sur la capacité de l'individu à se renouveler et survivre dans les situations les plus catastrophiques. Ainsi en est-il de son rapport singulier à l'histoire de la ville de Greenburg au Kansas découverte lors d'un "road trip" en 2000 dont l'attrait touristique est d'avoir le plus grand puit au monde creusé de la main de l'homme et d'être le lieu d'impact d'une météorite. En 2005, Scoli Acosta en produit une installation Big Well pour la Foire d'art contemporain de Bâle. L'histoire s'acharne sur cette petite ville détruite en 2007 par une tornade. Sa reconstruction basée sur le label écologique LEED sera une première aux Etats-Unis. Scoli Acosta recycle à sa manière cet événement dans son installation Big Well II, mixe ses préoccupations sur l'art et l'œuvre comme source d'énergie et de mouvement à celles des énergies renouvelables indissociables aujourd'hui du devenir de la planète. Il décline ainsi le motif du panneau solaire, le fait flirter avec la grille picturale moderniste et minimaliste.

Ainsi l'œuvre Solar Panel Pedestal and Double Brickpot, emblématique par ailleurs du cycle naturel réinjecté dans le quotidien. Scoli Acosta se réapproprie une brique prise sur la démolition d'une bâtisse et sculptée par les rouleaux de la mer pour la creuser et en faire un pot de fleur, lui-même posé sur un objet de bois récupéré dont la forme symbolise le mouvement.

Dans la même préoccupation de faire de l'œuvre une source d'énergie nouvelle, Scoli Acosta conçoit des lustres dont le titre Carnation Chandelier renvoie à la contradiction du territoire américain qui impose l'usage de la voiture et son adaptation au renouvellement par l'écologie.