



**not before
it has
forgotten
you**

x clémentine bruno

x mara fortunatović

x eva gold

x bella riza

NICOLETTI

F 07.04.22
T 15.05.22

Written without ever using the letter 'e', *La Disparition* [A Void, 1969] is a novel in which Georges Perec attempts to give a form to absence by subtracting from the text the element that the narrator, the characters and the puzzled readers are unknowingly after. Throughout the book, the missing element is everywhere: in the oddness of language, in the discomfiting way of reading, in the detective storyline – all locked up in the loop of the 'e', shaped as 'a sort of parabola, not fully confocal in form and fanning out into a horizontal dash'.¹

The paradoxical idea that absence may be the sharpest manifestation of presence is at the heart of *not before it has forgotten you*, a group exhibition featuring works by Clémentine Bruno (1994, FR), Mara Fortunatović (1987, FR), Eva Gold (1994, UK), and Bella Riza (1987, UK). Considering the ways in which regimes of visibility operate, the exhibition explores the tenuous shift from being perceived to not being perceived, conjuring the forms of affective engagement that we develop with what has left, as well as with what is left of what has left – these hollow tracks and concave masks cast by what has disappeared.

After a first iteration at The Pole Gallery in Paris (Mar–Apr 2022) – an outdoor display of single artworks on a street pole in Le Marais, where this genuine piece of urban furniture, witnessing the permanency of urban fluxes, operated as a testimony to the impossibility to fixate change – *not before it has forgotten you* is travelling to NICOLETTI, London, where it presents commissioned and existing artworks by the four artists.

In a new body of work comprising posters made in collaboration with Anna Clegg and Beatrice Vorster, as well as a painting, Clémentine Bruno questions the notions of appropriation, absorption and continuation of past forms, approaching complex realities through the interweaving of past and present, fact and fiction.

PRESENTS

NOT BEFORE IT HAS FORGOTTEN YOU
CLÉMENTINE BRUNO, MARA FORTUNATOVIĆ,
EVA GOLD & BELLA RIZA / CURATED BY CAROLINE
DREVAIT & ESTELLE MAROIS

The backbone reference of Bruno's series of work is *The Adoration of the Name of Jesus* by El Greco (1570): devised as haunted collage, these works operate as metaphorical reinterpretations that explore the processes whereby difference and change can emerge from repetition. Seeking to bring forth what is hidden, the resulting artworks are slippery objects that break down strict definitions while excavating subtexts: as an offshoot of the painting, the posters turn the singular into the multiple and put at stake the question of their status and functionality. In so doing, the artist investigates the makings and workings of art history, as well as visual imagery and their underlying discourses such as, in the case of El Greco's painting, the notion of morality and its pictorial representation.

Questioning the interplay between visibility and invisibility, Mara Fortunatović presents two artworks that play with the architecture of the gallery space. One of them is an installation made of thin shafts hanging from the ceiling inspired by the 'jalousie windows', a type of blind used to screen something from view, but also to see without being seen. The other, entitled *Electra*, is a set of functioning electrical cables that are knotted in the manner of macramés, leaving thereby the viewer unsure of their status. Her display is completed by a sealed envelope containing the certificate and receipt for a lost artwork, through which Fortunatović brings forth the question of equivalence and the contractual apparatus that enables the transfer of presence into absence and vice-versa.

Similar reflections on processes of seeing and being seen permeate the work of Eva Gold, who is presenting a series of work comprising a sculpture made of rubber belts, a urinal, and a drawing representing a room in a sex club. Suggestive of human activities yet devoid of their presence, these works signal a past presence (e.g. how each second hand belt buckle has its own forgotten story with a previous owner), perhaps a recent one, hence sparking the concern that something is lurking and we are being spied on.

¹Georges Perec, *A Void*, tr. G. Adair, London, Harvill Press, 1994, p. 4.

Gold's drawing, in this sense, depicts the room of a male-only sex club, a playground designed for perverts but closed to women. The overhanging, top-down perspective reinforces the troubling feeling generated by this interplay of absent gazes, paving the way for the layering of fiction and experience, as well as the development of fantasied narratives that are as much the artist's as the viewer's. Drawn from memory during lockdown, when nightclubs were closed, Gold's drawing evokes the intensity of intimate physical interactions between strangers; the freedom of bodies pressed together in the dark; the warm fluids that are coldly exchanged. Here, personal and collective experiences intersect, conjuring the longing for togetherness in times of isolation. It invokes the history of a community developing bonds and connections – from the belts' ties to rumours of urinals linked to shower heads –, twisting and shaping a network of hidden and circulatory relations taking place in subterranean landscapes, but also of a community subjected to erasure, which often has to hide in the urban panorama to survive.

Topics of erasure and community are also being examined by Bella Riza, whose work explores the representation of memory, cultural experience and personal histories, often in connection to ideas of belonging and emotional traces of conflict. In line with her previous film *Salt House* (2017), *Divided Island* (2018) reflects on the filmmaker's relationship to her father's native Cyprus, which he left in 1968 and could not return back to due to intercommunal violence. As a result, Riza grew up in the UK with impressions of a place built up through her father's stories – from her visits to Cyprus emerged feelings of discontinuity and resonance, an intimate distance from which she can approach the reality of a lost place. As such, her work is an attempt to map and re-imagine spaces, unearthing absent memories through construction rather than documentation, a process whereby image-making becomes a means to excavate subjective experiences and sensations of loss.

A public programme will accompany the exhibition. It will include a sound work by Sandra Jean Pierre, in which the artist explores the notion of disappearance and its political implications, a talk by Clémentine Bruno, and a screening programme of short films curated by Bella Riza. On the occasion of the London Gallery Weekend (15 May), we will organise a series of reading performances by Eva Gold and poet Abundance Matanda, whose work addresses ideas of immortalisation in inner city environments through makeshift monuments for communities who are erased from mainstream cultural memory. A short publication designed by Rose Nordin will be issued to complete the project. Graphic design by Anna Clegg.

This project has received support from Arts Council England and Fluxus Art Projects.



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Clémentine Bruno (b. 1994, Paris) lives and works in London. She received her MA in painting from the Slade School of Fine Art in London in 2019. In 2021 she was included in a two-person exhibition with Adam Gordon at Chapter NY, New York and had a solo presentation at Frieze London with Project Native Informant. She has had a solo exhibition at Project Native Informant, London (2020) and three- person exhibitions at Space 52, Athens (2019) and Studio 59, London (2018). Her work has been included in group exhibitions at Stoppenbach & Delestre, London (2020); Project Native Informant, London (2019); Sans Titre, Paris (2018), and Slade Research Centre, London (2018), among others. Bruno is part of an ongoing collective project, B. W. (BAMBI WOODS), through which she received the NEON Contemporary Art Exhibitions Grant in 2019. Her upcoming projects include an online presentation with Project Native Informant, London.

Mara Fortunatović (b. 1987, Paris) lives and works between Paris and Berlin. She graduated from Beaux-Arts de Paris (2013) and is represented by Gilles Drouault, galerie/multiples (Paris) and Archiraar (Brussels). She was exhibited at Palais des Beaux-Arts (Paris), Friche Belle-de-Mai (Marseilles), BOZAR and Galerie Archiraar (Brussels). Her project *Fortunata. Quantitative Easing* received a Coup de Cœur award by Mécènes du Sud in 2019. In 2021, her work was presented at FIAC (Paris) and Art Cologne. Her upcoming projects will

take place at Drawing Now Art Fair (Paris) and Gilles Drouault, galerie/ multiples (Paris).

Eva Gold (b. 1994, Manchester) lives and working in London. She graduated from Goldsmiths, University of London (2016) and the Royal Academy of Arts (2019). Recent presentations include *Sex*, Moarain House, London (2022); *Corps*, MAMOTH, London (2021); *Sets & Scenarios*, Nottingham Contemporary, Nottingham (2020); *Perv City*, Parrhesiades / Goldsmiths Centre for Contemporary Art, London (2020); *Barely Furtive Pleasures*, Nir Altman, Munich (2019); *General Meeting*, Freehouse, London (2019); *Let me look at you*, Centre for Recent Drawing, London (2018). Upcoming shows include *The Last Cowboys*, Ginny on Frederick, London, and *Lock Up International*, Brussels.

Bella Riza (b. 1989, London) is an artist and filmmaker based in London. She completed her Masters at the Royal College of Art in 2017 where she specialised in moving image and received the Chris Garnham Prize. Her work has been presented at LOOP Barcelona (2021); 'Displaced Belongings', PlatformAsia and Videoclub (2020); Tate St Ives (2019); 'Heartache and Heartbreak' on 4:3 (2019), London College of Communication (2019); York Art Gallery (2018); and *New Contemporaries* (2018). Riza currently teaches on the Documentary Fiction and Ethnographic and Documentary Film Masters at University College London.



not before it has forgotten you
Installation view
NiCOLETTi, London, 2022
Photo: Mark Blower



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NiCOLETTi, London, 2022
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Installation view
NiCOLETTi, London, 2022
Photo: Mark Blower



Mara Fortunatovic
Pando, 2022
Inox tubes and cables, stainless steel hooks
190 x 212 cm
323 x 52 cm
Total: variable dimensions



Eva Gold
People from last night's dream stumble in dark rooms, 2022
Rubber, Buckles
90 x 60 x 15 cm



Eva Gold
People from last night's dream stumble in dark rooms, 2022
Side angle



Eva Gold
People from last night's dream stumble in dark rooms, 2022
Scale



not before it has forgotten you
Installation view
NiCOLETTI, London, 2022
Photo: Mark Blower



Mara Fortunatovic
The Disappeared Piece, 2017
Envelope containing the certificate of a missing artwork and report of theft
15 x 21 cm



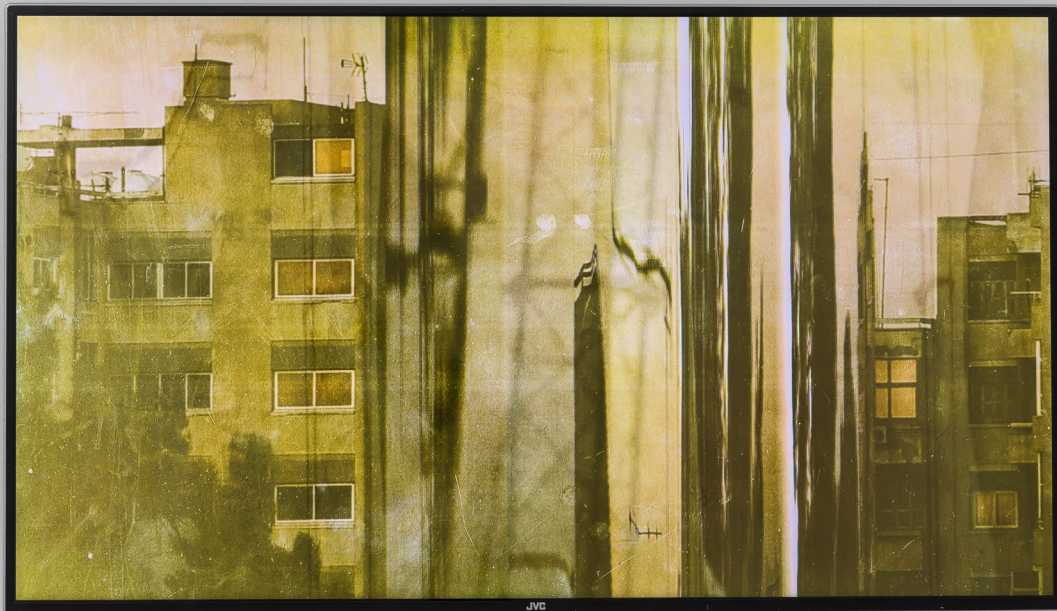
Clémentine Bruno, Anna Clegg, Beatrice Vorster
Get Lump, 2022
Folded printed poster, with synthetic hair, feather and aluminium
42 x 59.4 cm



Clémentine Bruno, Anna Clegg, Beatrice Vorster
Get Lump, 2022
Side angle



not before it has forgotten you
Installation view
NiCOLETTi, London, 2022
Photo: Mark Blower



Bella Riza
Divided Island, 2019
HD Film, sound
03 min 54 sec



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not before it has forgotten you
Installation view
NiCOLETTi, London, 2022
Photo: Mark Blower



Clémentine Bruno
You are in a debris room, 2022
Printing on cinéfoil
42 x 59.4 cm



Clémentine Bruno, Anna Clegg, Beatrice Voster
Poster for not before it has forgotten you, 2022
Printed poster, pins
42 x 59.4 cm



Clémentine Bruno
Debris Room, 2022
Oil painting on traditional gesso (framed in white)
30 x 20 x 2.7 cm



Clémentine Bruno
Debris Room, 2022
Scale



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Installation view
NiCOLETTi, London, 2022
Photo: Mark Blower



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Installation view
NiCOLETTi, London, 2022
Photo: Mark Blower



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Installation view
NiCOLETTI, London, 2022
Photo: Mark Blower



Eva Gold
Liquid Gold, 2022
Aluminium with carvings, fluorescent strip, gel
53 x 128 x 27 cm



Eva Gold
Liquid Gold, 2022
Side angle



Eva Gold
Liquid Gold, 2022
Detail



Eva Gold
Liquid Gold, 2022
Detail



Mara Fortunatovic
Electra, 2022
Cables, plugs
Various dimensions



Mara Fortunatovic
Electra, 2022
Side angle





not before it has forgotten you
Installation view
NiCOLETTi, London, 2022
Photo: Mark Blower



Eva Gold
The Playground, 2022
Coloured pencil on paper, aluminium frame
20 x 42 x 2.4 cm

NICOLETTI

NOT BEFORE IT HAS FORGOTTEN YOU
CLÉMENTINE BRUNO, MARA FORTUNATOVIĆ,
EVA GOLD & BELLA RIZA

All prices are excluding applicable taxes