

«Movement is all approach as gap, approach with caution, away with desire. It assumes a contact, but it supposes interrupted, if not broken, lost, impossible to the end.»

Georges Didi-Huberman.

Le vertige de la moraine is based on the mechanical device of sedimentation as an arrangement principle. Moraine is a shape consisting of two movements; rubble deposited by the glacier, then torn from the mountain when he retires. A circulation regulated by rhythms with pauses, or frozen frames.

Any staging is an act of enunciation. Isabelle Cornaro classes objects to name them depending on the category they belong. Here, found objects, mechanical fragments and molds. The idea of the object, and dizziness caused by his infinite enumeration.

Temporality is fragmented and circular, frontal viewpoint, movement in space, then movement between categories of objects. The time of the vision and the time of the experiment. These reversals of perspective causes a doubling effect, distancing, to capture the self-evident.

«Quand je me sens photographié, je me transforme en images.»

Roland Barthes.

Arrangements and imprisonments of objects or fragments as composition system; works by Louise Nevelson presented for the exhibition's second stratum evoke as well the mural, the decor, the cubism, and DADA. Her attitude is expressionist. Assemblages, composed of objects and found left overs are transcended, titled "End of the Day, " "Sky Cathedral, " "Royal Tide", "Standing Wave »,... Coated with a monochromatic stratum, absorbing or reflecting the light, they propose a staging of the city and the everyday life, evoking the puzzler, deconstruction and reconstruction, as an infinite variation.

Concentration movement: Isabelle Cornaro's installation is gathered in the center of the space. Mechanical objects merge in a molding, leaving the original shape gradually disappearing for its idea and so, creating a formal set of mirrors shifted in time with works by Nevelson..

Jeanne Graff

* Louise Nevelson (1899 Kiev - 1988, New York). Student of Hans Hofmann, she worked as an assistant for Diego Rivera, and was close to the cubist movement and abstract expressionism. She has exhibited in the largest museum in the U.S. and Europe during her career including the MoMa, the Whitney Museum, the Neue National Galerie and le Musée d'Art Moderne de la Ville de Paris. The estate of Louise Nevelson is represented by The Pace Gallery in New York and the Marconi Foundation in Milan.

* Isabelle Cornaro (Paris, 1974) studied at l'Ecole Nationale Supérieure des Beaux-Arts de Paris and the Royal College of Art in London. She has exhibited in places such as the Musée d'Art Moderne de la Ville de Paris, at the Palais de Tokyo, and at the Sculpture Center in New York. She won the Prix Ricard 2010, and is currently preparing a solo exhibition at Le Magasin in Grenoble. Isabelle Cornaro is represented by Balice Hertling in Paris.

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