



Mimosa Echard

Surf

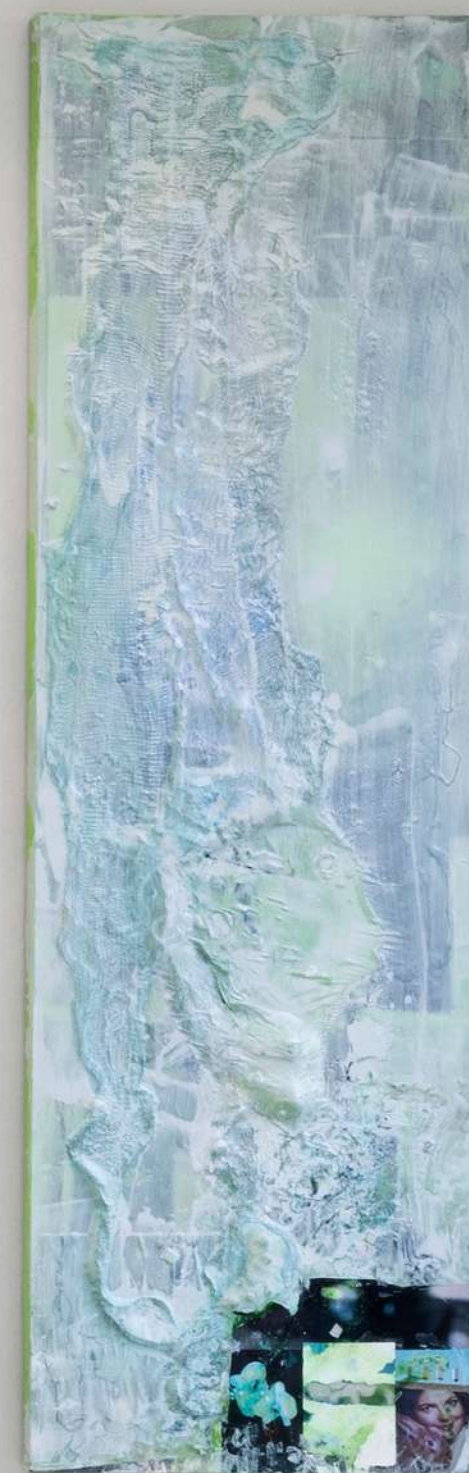
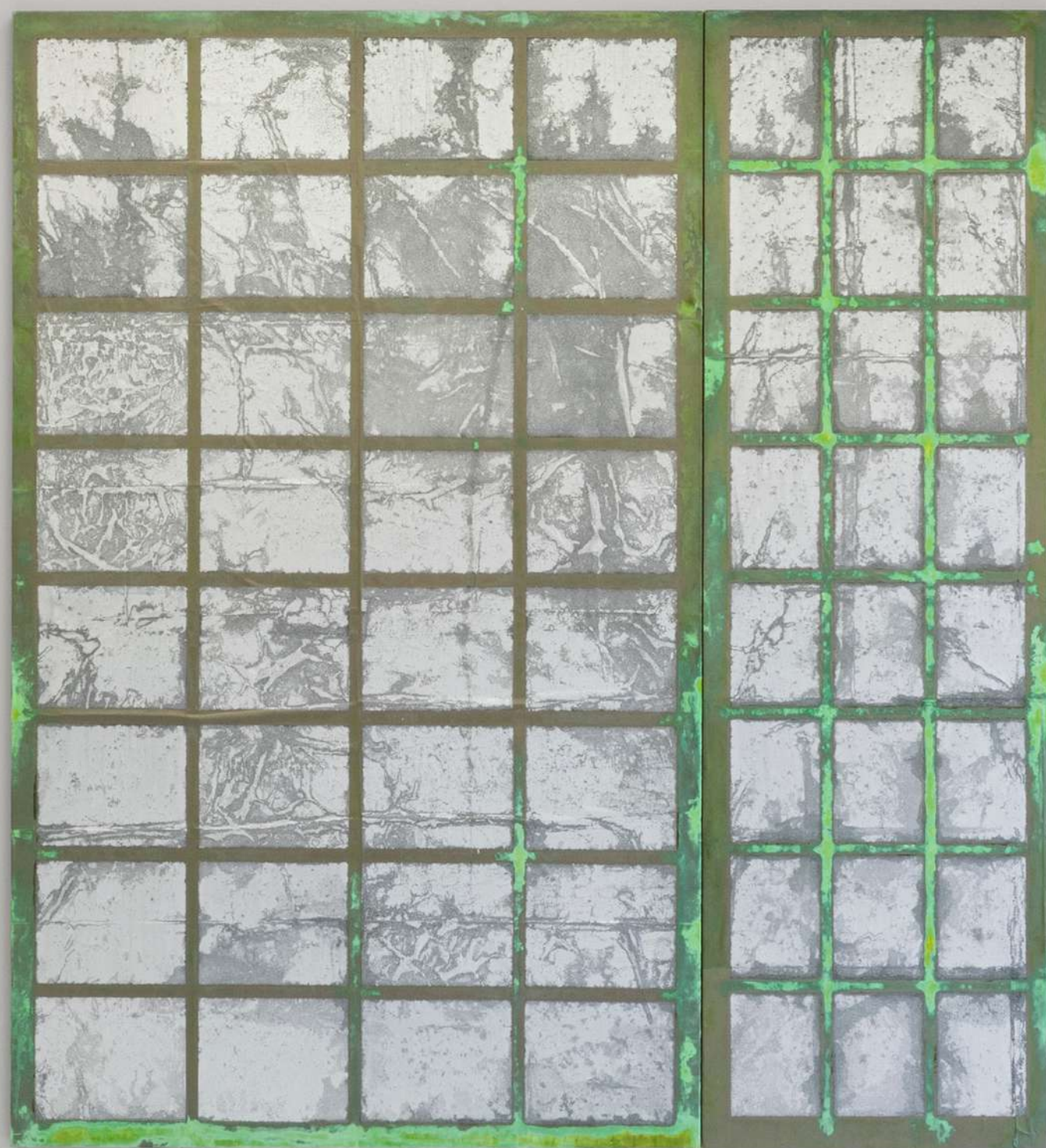
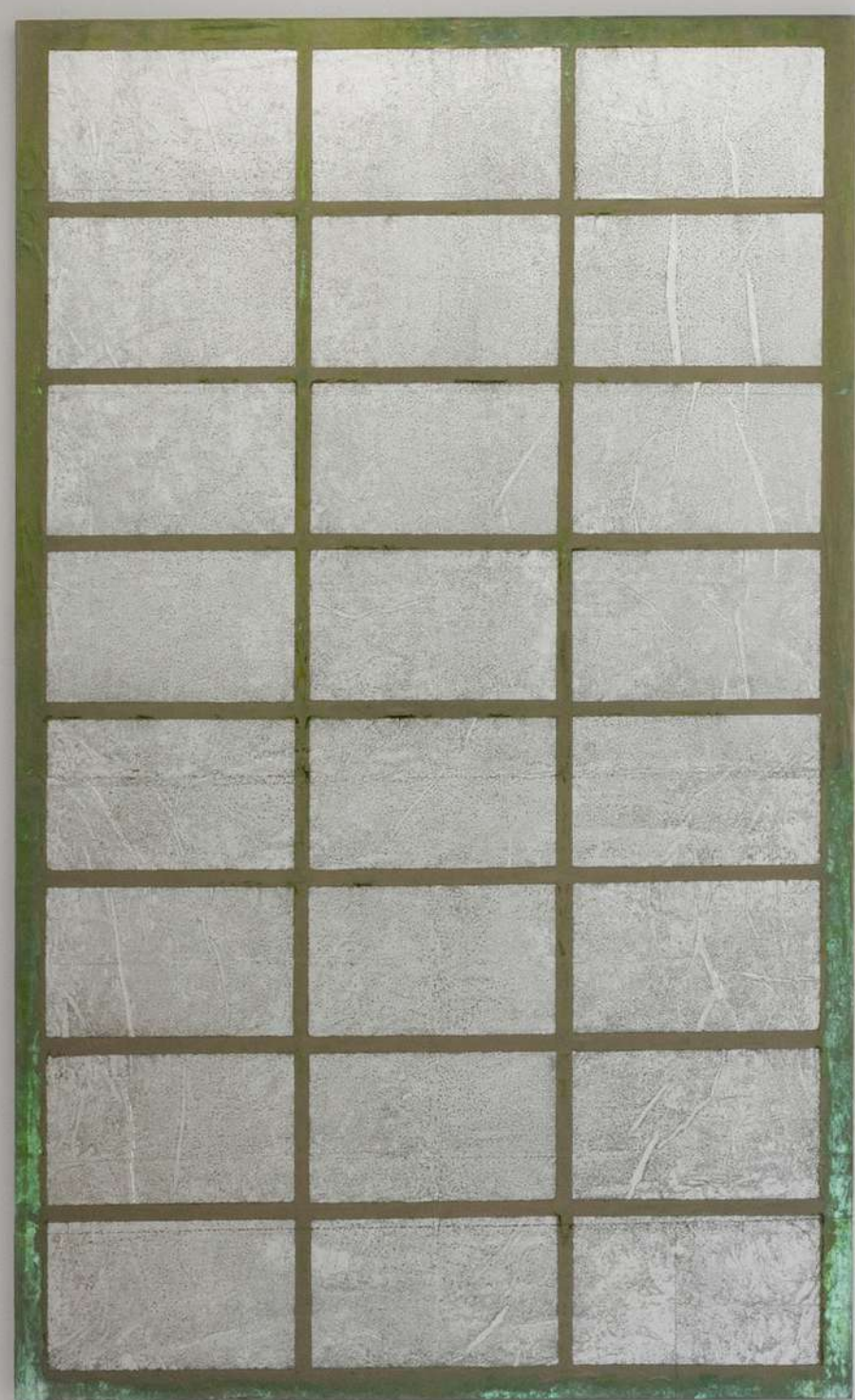
10 April - 25 May 2024

Surf

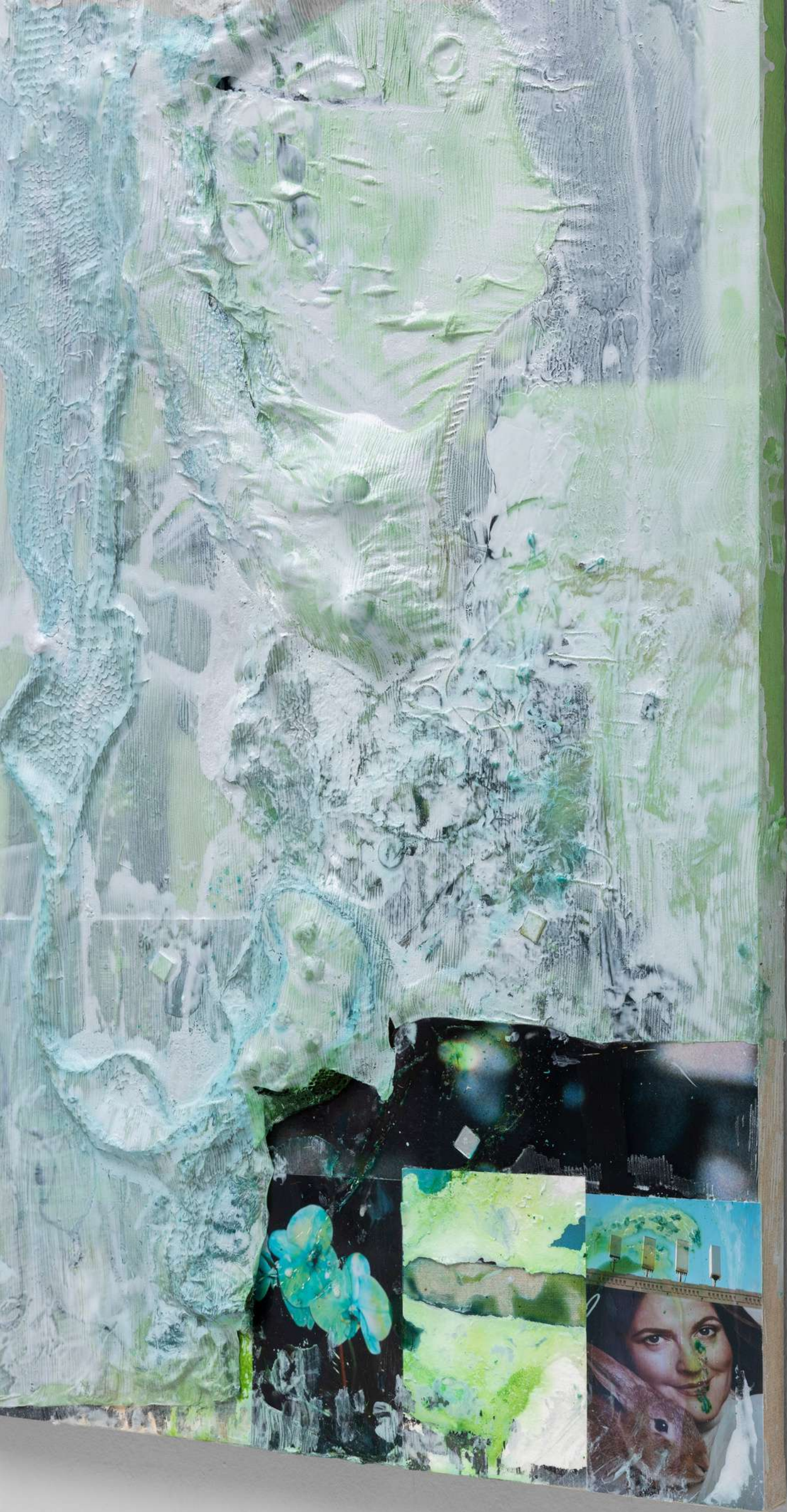
I have new rules, I count them.

1. She left her phone on the wooden ledge next to my sleeping head. I dreamt of toxic aliens that wanted to penetrate my thoughts. They were like needles piercing my ears. At the same time, there was a fire crackling in the stove. It was telling the wide world that desire is 'subjective', that it's 'complicated', looping like that until dawn. Viparitakarani position emoji.
2. There were glitter and crystals and metal and a spiral, and then shadows around her eyes, behind her eyes, underneath her eyes. A large construction of shadows that burnt and flickered. Rain on me. To put out my desire.
3. I look out the window and see an alignment of antennas. It's like the skeleton of an eel. A little printed rabbit covers the equivalent of two floors of the brick building across the road from the gas station. Sergio, Bébé Marie, Karine and the eyes of every other lost doll enter me at once. My thumbnail is exactly the same size as a screen.
4. Faraway, there's the moon, you're a bit closer, I'm down below. I am looking for shadows like ghosts. I have been oxidised. In my kitchen, everything balances on cones made of anti-radiation metal. The more that it shines, the more I know that the silver reflections are made of acid. My acid. Tom and Jerry sticker holding a heart.

—Mimosa Echard



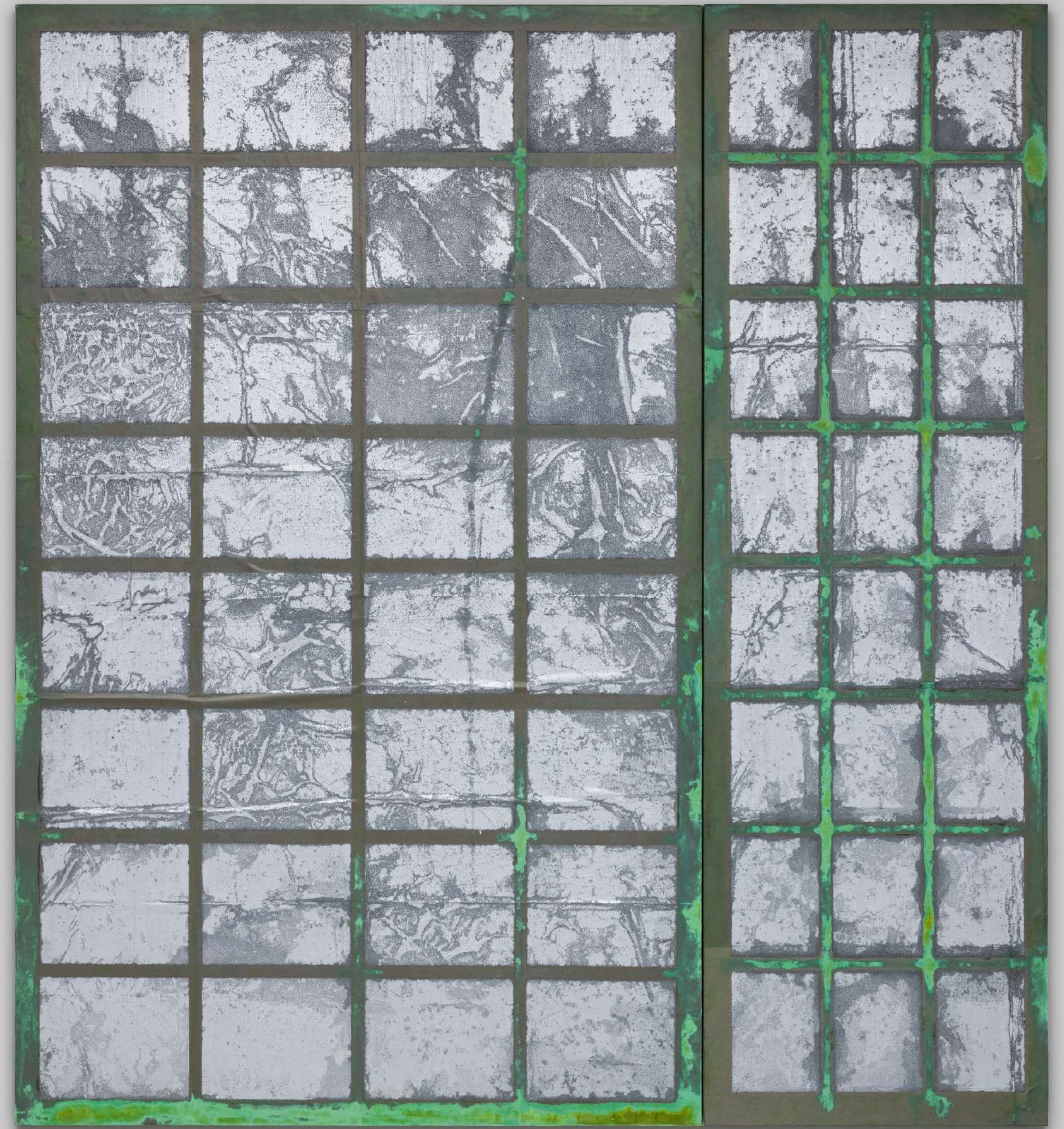
Mimosa Echard, Surf, 2024
installation view at Martina Simeti, Milan



For Surf, Mimosa Echard's second solo show at Martina Simeti, the French artist presents a series of new works that have as their common thread electromagnetic penetration, protection and other kinds of surface tension.

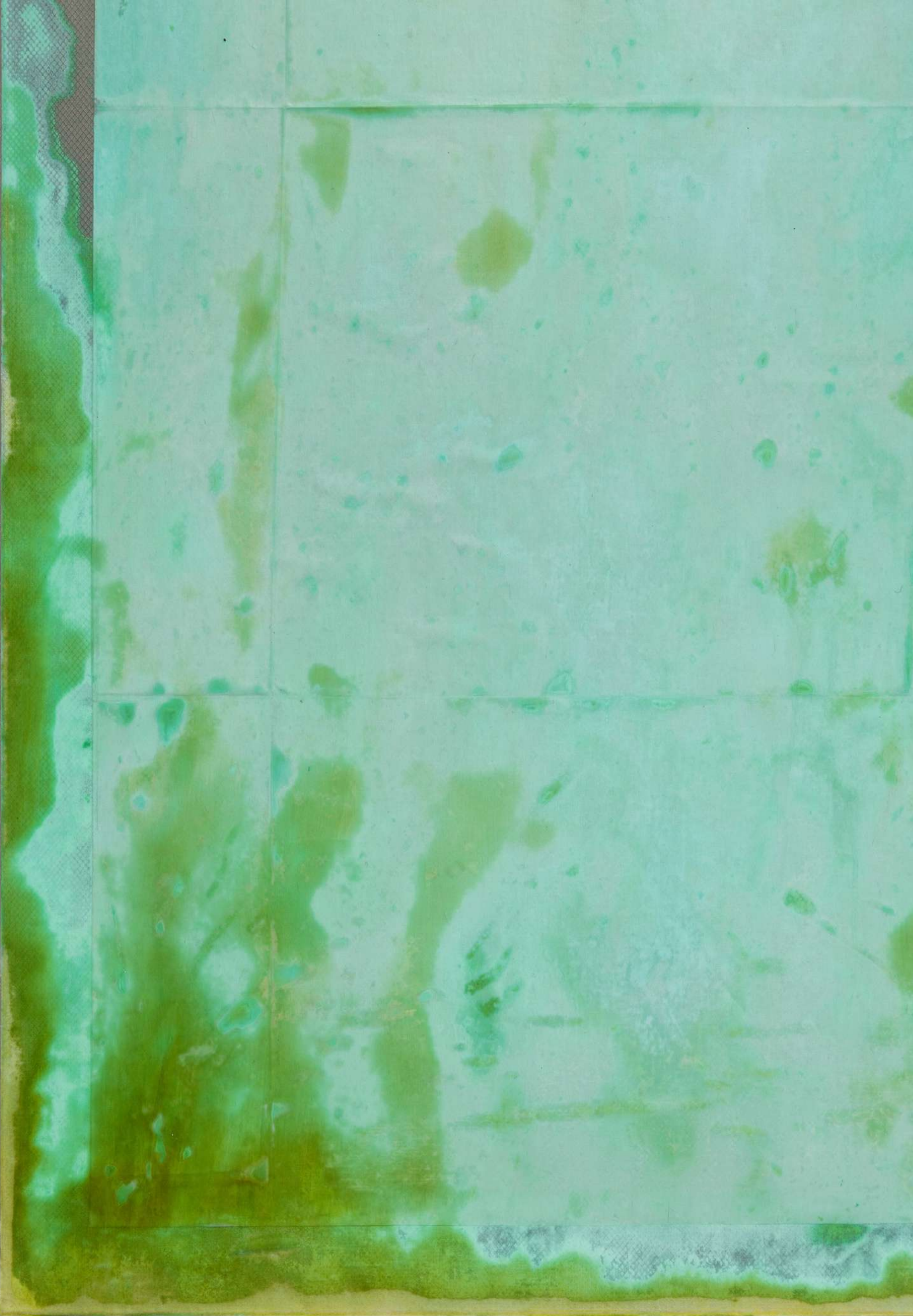
Mimosa Echard, *Private picture (oxydised Drew)*, 2024
Canvas stretched on aluminium frame, lambda c-prints on RC paper,
natural silk, copper net, mirror mosaic tiles, coins, plastic beads, faux
flower pistils, acrylic paint, acrylic laquer
180 x 55 x 6 cm (detail)

Mimosa Echard, *Surf 7*, 2024
Canvas stretched on aluminum frame, anti-radiation fabric, aluminium
foil, acrylic transparent varnish
180 x 165 x 2,5 cm





Mimosa Echard, Surf, 2024
installation view at Martina Simeti, Milan



The exhibition is divided into three spaces. In the main gallery, the accelerated rhythm is dictated by a series of gridded canvases all of the same height (180cm). They are each covered with a layer of anti-radiation fabric, which is in turn covered with aluminum sheets. A bright, oxidised green bleeds out of the metallic surfaces.

Mimosa Echard, *Surf 2*, 2024

Canvas stretched on aluminum frame, anti-radiation fabric, aluminium foil, acrylic transparent varnish

180 x 55 x 2,5 cm (detail)

Upstairs, photography re-emerges: money, a toy telephone, a Dan Graham postcard and various other partial objects are superimposed onto a self-portrait of the artist in a mirror, her body disappearing into the composition. This work is accompanied by the zine *Bébé Marie* (2023), made during a residency in New York, the artist combining images of 5G antennas, 80s Manhattan interiors and dolls in various evolutionary states.





Mimosa Echard, *Private picture (mirror selfie)*, 2024

Canvas stretched on aluminium frame, lambda c-prints on RC paper, natural silk, banknotes, mirror mosaic tiles, aluminium foil, PVC mirror, sticker, inkjet print promotional flyer, acrylic painted fabric, cruel plant seeds, lotus pollen, plastic toy phone, anti-radiation sticker, synthetic mesh fabric embroidered with sequins, acrylic paint, acrylic laquer

180 x 55 x 6 cm (detail)



Mimosa Echard, Surf, 2024
installation view at Martina Simeti, Milan



In the lower room, a doll dressed as an astronaut peers out behind branches. Conceived as a 'cover' of the sculpture *Untitled (Bébé Marie)* by Joseph Cornell, currently exhibited at MoMA, Echard's version houses the work within a microwave oven, placed inside a mirrored box.

Mimosa Echard, *Bébé Marie (after Joseph Cornell)*, 2024
Mirror polished glass, microwave, mdf, black mdf, anti-UV anti-reflection
museum glass, magnets, doll, branches, glitter, acrylic, paint, foam
60 x 35 x 43 cm

The geometric, modular elements, recalling electrical and solar panels, doors, windows or even gates, are inherently contradictory, also promising to protect, block and shut out. Made with materials intrinsically linked to states of permanent paranoia (marketed to create “protective radiation-free bubbles” in the home) these works revise the minimalist desire to see “things as they are”, rather making “visible” our vulnerability (both psychic and physical) in the face of invisible forces.

Mimosa Echard, *Surf 4*, 2024
Canvas stretched on aluminum frame, anti-radiation fabric, aluminium foil, acrylic transparent varnish
180 x 55 x 2,5 cm (detail)





Mimosa Echard, *Surf 5*, 2024

Canvas stretched on aluminum frame, anti-radiation fabric, aluminium foil, acrylic transparent varnish

180 x 110 x 2,5 cm



Mimosa Echard, *Bébé Marie*, 2024
Fanzine
29,7 x 42 cm



THEN COUGH FOR ME
I WANT ONE OF YOUR
COUGHS.

WE THINK
J-SH TOP
HINING
OR YOU
THE SU
E
OUS

YOU DOING?

DOSE
N'T HO
THI

WHAT ARE YOU DOING?

LOVE BODY WAVE
GAG
LOVE BODY WAVE

Mimosa Echard

Mimosa Echard (b. 1986, Alès, France) draws on biological research, the history of experimental cinema and her personal biography to create works that fuse sexuality, perception and artifice.

Working in a variety of media—from sculpture to installation and video games—her work is driven by continuous and contradictory processes of absorption, accumulation and circulation that can be observed in fields as diverse as popular culture, metabolic systems and electromagnetic phenomena.

Attentive to the invisible—or latent—potentialities of the materials she uses, her assemblages and installations challenge the ability of language to grasp its objects, allowing for the proliferation of unseen, unregulated associations.

Mimosa Echard won the Marcel Duchamp Prize in 2022. Her work has been the subject of solo and group exhibitions at international institutions such as Lafayette Anticipations. – Fondation d'entreprise des Galeries Lafayette, Paris (2024, 2016, 2014), Centre Pompidou, Paris (2022), Palais de Tokyo, Paris (2022, 2017, 2012); Collection Lambert, Avignon (2021); Musée d'Art Moderne de Paris (2021, 2019); Australian Centre for Contemporary Art, Melbourne (2020); Le CRÉDAC, Ivry (2020); Dortmunder Kunstverein, Dortmund (2019); Platform-L Contemporary Art Center, Seoul (2018); Cell Project Space, London (2017).

Martina Simeti

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Wednesday – Friday 14.30 – 18.30

Saturday 11.00 – 18.00

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