

No question, Ingrid Luche's works disconcert: in her sculptures and installations the viewer recognises the everyday functional forms she takes her inspiration from, but those forms are marked out by a gap that is none other than the one separating reality from dream. The spaces she creates in her exhibitions are remanences of places passed through and permeated with a now unconscious experience.

"The Turquoise Rabbit", her third solo exhibition at Air de Paris, is based on reminiscences of a museumlike world; a distinctive museum in which the exhibits are affected by the magical powers they supposedly represent: loose-fitting garments inspired by Amerindian ritual dances (the Ghost Dresses series), ethnography-inflected sculpture (Monsieur Pigman) and magic objects (Le Lapin turquoise). Here the museum is no longer a detached presentation of distant objects, but an experience in its own right; a place not of knowledge but of recognition for the viewer. A space that speaks to us of our desires and our memories, and sketches a collective history of the present time: a history in which accounts of the past live on like markers of the history we want to see now.

*Ingrid Luche lives in Paris and teaches at the National School of Architecture in Bourges. Since her study years at the Villa Arson school of art near Nice she has been exploring the sensory perception of architecture and public spaces and its recreation via sculpture, photography and site-specific installations. She recently held a solo exhibition, Le Lapin Turquoise, at La Station in Nice and Le Rutebeuf in Clichy-la-Garenne will be presenting her next show, Ailleurs, in November (18.11.11–15.01.12). Last summer the large site-specific work The May Riving Pavillion was part of the exhibition De la Neige en Été at Le Confort Moderne in Poitiers.*

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