

LUtz BAŕHER

THE SILENCE OF THE SEA



© Lutz Bacher

Opening exhibit

March 10 - April 30, 2018

For her first solo exhibition in France, American artist Lutz Bacher provides a deft response that reflects the 9 rue du Plâtre building's symbolic power. Bacher confronts the edifice with the stigmas of history, inviting the viewer to embark on an introspective visit.

Lutz Bacher, whose reputation has grown over several distinct periods since the 1970s, has recently been rediscovered internationally. Initially associated with Berkeley counter-culture in California, the artist now lives in New York, continuously building a body of work that defies classification. Exploring the political role of images and of their circulation, the American artist often creates installations composed of appropriated illustrations or found objects of which she plumbs the impact on the imagination. From Guy Debord film stills to cartoons, Bacher deftly navigates varied realms, developing, over decades, a critical perspective on issues such as identity and gender, the relationship to violence or to spectacle.

Lutz Bacher's architectural intervention covers all the spaces of the Fondation, offering counteractions to certain features and highlighting others. Materially, the artist adds little to the context; her subtle touch is manifested through sound, light, glitter, and transparent films. She focuses mainly on the surfaces of the building: the windows become reflective, images of abandoned and ruined bunkers are projected on the walls, and the third floor is covered with shimmering glitter. Lutz Bacher flips the verticality of the building by focusing the visitor's attention on its lateral walls.

Finally, in *The Silence of the Sea*, title voluntarily kept in English, Lutz Bacher evokes a major text of French literature by an author also working under a pseudonym, Vercors (co-founder of the Éditions de Minuit publishing house, whose first release, *Le Silence de la Mer*, appeared in 1942, in the midst of the Second World War). Here, the American artist presents a silence of resistance that escapes hasty explanations or wordy commentary. Lutz Bacher does not propose an exhibit in the traditional sense of the term, but rather an architectural gesture composed of layered references that impose a first, powerful experience to the edifice of Rem Koolhaas/OMA.

LUTZ BACHER



Biography

Lutz Bacher lives and works in New York.

Throughout a career of over 40 years, Lutz Bacher has constructed works that defy all forms of classification. The American artist, who adopted a masculine pseudonym as of her first pieces, has produced conceptual works by using diverse media. Her photographs, sculptural arrangements, videos, sound pieces and installations gather objects and images inscribed in our collective imaginaries. Featured constitutive elements of Lutz Bacher's pieces include: pictures of public personalities found in press that, once copied repeatedly, take on a new life, as well as every-day objects, rubbish collected in second-hand stores then integrated into ready-mades installations, used balloons, marble and sand. Her appropriations recall pop culture, airport novels, pornographic magazines, popular psychology books, paparazzi snapshots and, from time to time, allude to art history. The human body, sexuality, power and violence are key themes in Lutz Bacher's work, as are the current state of things and beings, and the fine line between public and private spheres.

Recent solo shows

More Than This, Secession, Vienna (2016)
Magic Mountain, 356 Mission, Los Angeles (2016)
Lutz Bacher, Aspen Art Museum, Colorado (2014)
Into the Dimensional Corridor, National Gallery of Denmark, Copenhagen (2014 - 2015)
Black Beauty, Institute of Contemporary Art, Londres (2013)
Snow, Kunsthalle Zürich, Zürich (2013)
Spill, Contemporary Art Museum, St. Louis (2008)

Lutz Bacher's pieces are included in the permanent collections of numerous museums, namely:

Museum of Modern Art, New York
Metropolitan Museum of Art, New York
Whitney Museum of American Art, New York
Art Institute of Chicago, Chicago
Walker Art Center, Minneapolis
UC Berkeley Art Museum and Pacific Film Archive, Berkeley