

The principle behind this exhibition is the need to respond to the space. Adrien Lagrange and Leandro Katz configure and reconfigure their works in situ over the long period of time required to arrange them in the space. To achieve this, they transpose their studio working method: maintaining the pieces in a certain state of instability in order to share the space, before starting all over again. From this moment on, the viewer is left with the porous forms of an urgent exchange between the artists, with the aim of identifying and amplifying the dynamics that unfold between the pieces and the exhibition space.

No certainty before the evidence imposed by the logic of objects and materials, guiding gestures and directions.

For Adrien Lagrange, sculptural assemblages made using materials governed by industrial standards act as a "yardstick" for the places in which they are inserted. This triggers a shift in perspective toward the space, which is signaled or disrupted by the artist's installations. An ambiguous detail, dead flies trapped between two glass slides sum up the silence. Sometimes the adherence, sometimes the framing of the pieces in relation to the space and its flows, seems to delay or even cancel out the life of the works outside of their current configuration.

Leandro Katz, whose practice revolves around reusing and hijacking found objects with minimal interventions, explores an array of gestures nearing punctuation tactics as well as establishing guidelines. Glasses, a conductor's wand, potatoes and coins create focusing points, while a pipe, a rope and rods redirect the course inside the gallery in friction with reality. Again, scale matters, and both the artist's and the viewer's bodies measure the space. A found footage video nested in the farthest room recounts an accident: a starting point for the artist, reflecting on the event, acting an informed return amongst things of the world.

In this duoshow, that both artists are more inclined to call a collage rather than a collaboration, each practice cancels the other in order to make place for playfulness. If the pieces are somewhat settled for the duration of the exhibit, it is necessary that their understanding remains entirely open.

Eventually, images outcrop, through and amid the installations : photographs of waiting rooms. They instill a tension between the narrative created by the pieces and the outside; making breakthroughs towards surreal non-spaces where time has stopped flowing.