

**GUDNY ROSA INGIMARSDOTTIR, TATIANA WOLSKA,
and DEANNA MAGANIAS**

SOMETHING (UN)CONSCIOUS

Curator François de Coninck

27.10.17 > 23.12.17

OPENING in presence of the artists
26.10.17, 18H > 21H



Gudny Rosa Ingimarsdottir, ... to prepare for the running..., 2016, seam stitches and letters on paper, circa 9,5 x 6 x 5 cm

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Gudny Rosa Ingimarsdottir, Deanna Maganias and Tatiana Wolska are three women artists from three different worlds. Yet as a « reader » of works of art, they are worthy of notable attention, particularly with regard to the unconscious in their work, that is to say by putting it at the heart of their artistic creation through laborious, meticulous and repetitive formal attempts.

I do not refer to the unconscious in the hackneyed sense of the word – i.e. the imaginary tank which it is often wrongly referred to as – but of the unspeakable, fantastic, organic, dream-like reality one bumps into incessantly in real life, in the way psychoanalysis suggests it to us. The unconscious is the unfathomable grammar of our being – it is therefore a coded language.

It is also the belaboured use of this flawed meaning that perforates our discourse, where the meaning continuously leaks through the cracks our words throw on reality. It is also and mostly the invariable drive which inhabits us, the pulsation that stirs us : a crack, a perforation, a gap that constantly opens and closes on us creating folds, hollows and crests at the seams. The gap closes faster than it reopens : the parenthesis appearing in the title of this group exhibition, « something (un)conscious », underlines this.

The unconscious has to do essentially with *repetition*. Putting it to work requires repetition, as witnessed from the singular productions of the three artists gathered here together : it is from the repetition of gesture, form, pattern, techniques and materials that the proliferation of these artworks is derived ; where scattered elements of an unspeakable 'Real' are picked up again, are mended, recast, reconstructed, restitched, reassembled.

Keeping the gap slightly ajar, venturing as closely to its vertiginous edge to enable *something* from the unconscious to pass to the conscious self - i.e. becoming sayable, readable or visible – consequently requires a sustained attention to this disquieting opaqueness of the being, forever reappearing in his/her existence. I would add that women, in the permanent ajustment of their position, discourse and achievements, have always appeared more inclined than men in seeking to come to grips with the unconscious. These artworks trigger ample nourishment for my infinite curiosity of the feminine positioning and open the way to an unusual radical interrogation for the man that I am. Thus the singularity of each artist's work would appear to contain elevated demands on that obscure part of the human being. The same goes for the effort of repetition. And their artworks, respectful of this, know how to (re)open the onlooker's unconscious self.

François de Coninck

François de Coninck is a belgian writer, editor and curator. His field of application is situated «on the edge of reality, where language and image meet».

GUDNY ROSA INGIMARSDOTTIR

Born in 1969 in Reykjavik (IS)
Lives and works in Brussels (BE)

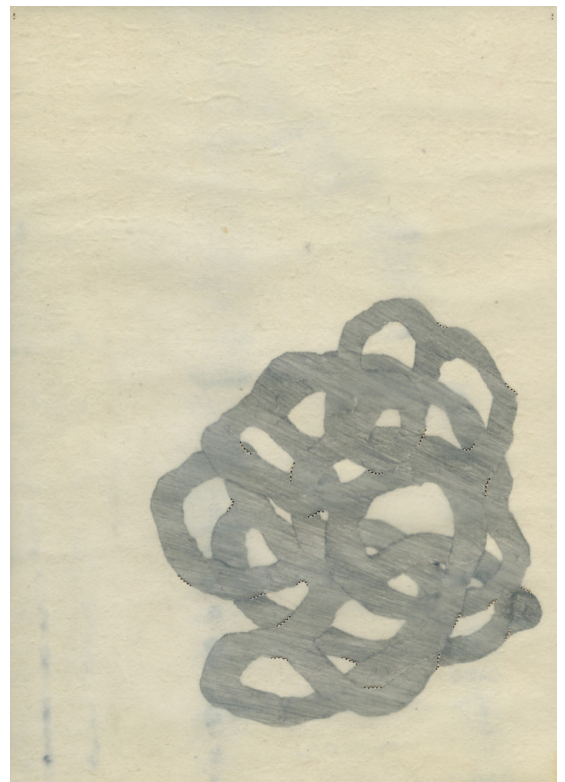
Gudny Rosa Ingimarsdottir's works are often presented as installations where she mixes different mediums, such as sculpture, photography, sound, video, sewing, drawing, collage, and painting. Water, in all aggregation states and its period of drying, have fascinated her in recent years. Along with various water dissolvable materials, fibre and the paper itself (its surface and inside) are increasingly becoming a dominant material in her art.

Ingimarsdóttir produces drawings and paintings with many layers, which she cuts, peels and carves – during or after its making, aiming to get closer to the essence. Every work has its own geometric structure and system, and flirts with the borders of abstraction. At first sight one can often not situate the work within figuration or abstraction. The work builds itself slowly – some works can take up to 20 years in their making – each line traced or erased (removed or not) has equal value – the things that stay are equal to the things gone.

In her art Ingimarsdóttir is showing a macro and micro version of the world, which stands for inner and outer sentiments. Pain, marvellment of the simplest things, acceptance and mechanism are some key words to describe feelings that lead her to creation. In her work Ingimarsdóttir is inspired by personal experiences and feelings, while at the same time she is showing universal emotions such as vulnerability and doubt.

Exhibition (selected) : 2017 - DALONAZ I, Brussels (BE) - *Microcosme*, FRAC Picardie, Amiens (FR) - Hverfisgalleri, Reykjavík (IS); 2015 - Art On Paper, Brussels (BE) - *Maison a vendre*, Brussels (BE); 2014 - *Your Compound View – Selection from the collection from 1970-2010*, Reykjavík Art Museum, Reykjavík (IS) ; 2013 - *Voyages intérieurs*, Maison Particulière, Brussels (BE); 2012 - Pop up - Musée d'Ixelles, Brussels (BE); 2011 - *Féminin Pluriel* (*Feminine Plural*), FRAC Picardie, Amiens (FR)

Collections : Collection Hainaut Province (BE) - The French Community of Belgium (BE) - Listasjóður Pennans / Penninn Art Foundation, Iceland - Listasafn Reykjanesbæjar (IS) - National Gallery of Iceland (IS) - Reykjavík Art Museum (IS) - FRAC Picardie d'Amiens (FR) - Centre national des arts plastiques, Paris (FR) - Okolje Consulting art collection, Lubliana (SI)



Gudny Rosa Ingimarsdottir, *Touched wool*, 2013,
Seam stitches, calcpaper and pencil, 29,7 x 21 cm

TATIANA WOLSKA

Born in 1977 in Zawiercie (PO)
Lives and works in Bruxelles (BE)

The essence of her playing with sculpture is recycling. She hardly ever buy things. And if she does – these are just elements indispensable for construction. She just plays with blocks. And the blocks she plays with might be plastic water bottles – thousands of which are used every day... Pieces of wood – industrial waste disposed of by companies... Old, used and worn-out mattresses. There are so many objects around. They surround her on all sides driving her to distraction and confusing to such an extent that she totally lost interest in quest of different material, no matter how sophisticated and luring they might be. She is a “junk” collector. She watches her collection without any concept or plan. Being deprived of imagination she starts to join those elements, bind them together - out of sheer curiosity. Sometimes the structure formed in this way grows powerful, becomes beyond her, overawes her... She likes it when those structures become strong and independent. They become themselves. In fact there are plenty of things she could say – like how fascinated is she by the borderline between fine art and applied art – but what is simply the most important thing for her is everyone’s individual contact with works.

Exhibitions (selected) : 2017 - Jeune Création Européenne, Contemporary Art Biennial, Spazio Ratti, Como (IT) ; 2016 - *Nowhere Beyond*, Irène Laub Gallery, Brussels (BE) - *(Un) Foreseen*, Galerie Art Bastion, Miami (USA) - *Nomadisme*, FRAC Corse (FR) - *Le clou*, FRAC PACA, Marseille (FR) ; 2015 - *Interventions Bâtiment*, Palais de Tokyo, Paris (FR) - *Work in progress*, Irène Laub Gallery , Brussels (BE) - *Le clou*, MUCEM, Marseille (FR) - *Les modules*, Palais de Tokyo, Paris (FR) - Art Brussels (BE)

Price : 2014 - Grand Prix du Salon de Montrouge, Montrouge (FR)

Collections : FRAC Corse (FR)



Tatiana Wolska, *Untitled*, 2016,
Leather scraps, zip and PU foam,
60 x 24 x 38 cm

TATIANA WOLSKA



Tatiana Wolska, *Untitled*, 2016, Mixed media on paper, 30 x 40 cm

DEANNA MAGANIAS

Born in 1967 in Washington D.C. (USA)
Lives and works Teverina di Cortona (IT)

DeAnna Maganias studied at the Rhode Island School (Providence) and Cooper Union (New York). She uses sculpture, video, painting, and photography to re-approach mundane perspectives in architecture usually by stressing an aspect of its original form, simply isolating a detail from reality, revealing a layer of meaning. An important aspect of DeAnna Maganias' work is about the way objects and places deviate from their commonplace identity, how they gradually become dissociated from their everyday utility when approached from a different point of view.

She uses all media to create works, which are related to objects, places, conditions that people take as a fact without noticing, emphasizing, that way, our connection to them.

Deanna uses architectural elements such as a floor, a detail of a house, or simply a white wall, where our thoughts may be projected upon.

Her paintings serve as a vehicle through their neutrality and manage somehow to give space to the viewer to see through them or to ideally see within him/ her.

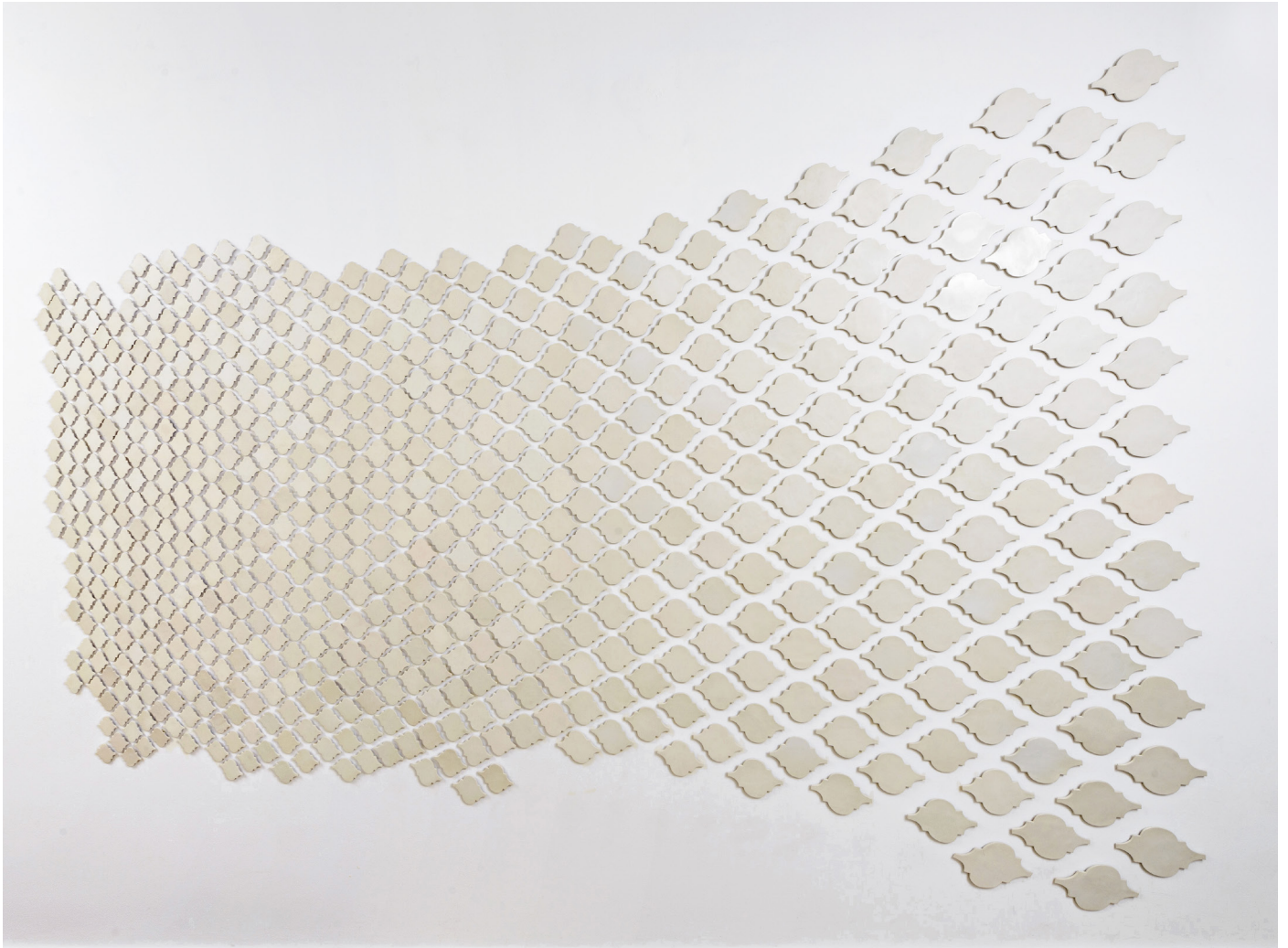
Exhibitions (selected) : 2016 - *Something is in the house*, Rebecca Camhi gallery, Athens (GR); 2013 - *Everywhere but now*, cur. Adelina von Furstenberg 4th Biennale of contemporary art Thessaloniki (GR); 2012 - *Eu - 27 countries, 27 artists*. Museum Tongerlohuys, Roosendaal (NL); 2011 - *The Memorial : 16 Artists people*. Jewish Museum of Greece (GR); 2010 - *Investigations of a dog*, La maison rouge - Fondation Antoine de Galbert, Paris (FR); 2007 - *The view from bed*, Thomas Erben gallery, New York (USA) - *Young Greek Artists*, National Museum of Contemporary Art, Athens (GR) - *Her(his) tory*, cur. Marina Fokides Museum of Cycladic Art, Athens (GR); 2004 - *The Mediterraneans*, cur. Katerina Gregos Museum of Contemporary Art of Rome MACRO, Rome (IT)

Collections : Museum Marta, Herford (DE) - MACRO Museum, Rome (IT) - Collection Dakis Ioannou (GR), Collection Dimitris - Daskalopoulos. (GR)



DeAnna Maganias, *To the West (earthbound)*, 2005-2010,
Resin, video,, 92 x 82 x 92 cm

DEANNA MAGANIAS



DeAnna Maganias, *Something is in the House*, 2016, Ceramics tiles, 300 x 500 cm

IRÈNE LAUB

GALLERY

THE GALLERY

In January 2018, Irène Laub Gallery will move.
New address : Rue Van Eyck, 29, 1050 Brussels

CONTACT

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Tue. Wed. Thu. Sat. 11am - 1pm and 2pm - 6.30pm
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