

**TRANSGRESSION**  
TATIANA WOLSKA  
Guest PASCAL PINAUD

EXHIBITION  
8.06.18 > 20.07.18

OPENING in presence of the artist  
7.06.18, 6pm > 9pm



Tatiana Wolska, Untitled, 2018, Dust and lint, 42 x 35 cm

## **ABOUT THE EXHIBITION**

### *Principe d'incertitude (Principle of uncertainty)*

Tatiana Wolska has taken an important step forward in her work by developing its constructive aspect, without losing the ephemeral nature of previous installations, such as those presented at Palais de Tokyo a few years ago. The fundamental change is in the type of objects she uses, even if they are still waste materials, exploited in a logic of remediation and reusability. The flexible and biomorphic forms of her lightweight structures have given way to stronger and more stable constructions. These constructions, seemingly almost self-generated, literally take over the places they fill up, little by little, settling themselves in and taking support upon their surroundings. Suspended structures have turned into real constructions – whether they take place inside (Nice, Galerie de la Marine) or outside (Brussels, Fondation Boghossian), the process is identical.

Plank after plank, nail after nail, the structure is put in place. It occupies the space and generates in its center its own inner shell, giving it the look of a cave with steep walls, a kind of two-sided building whose internal and external walls, if they have the same raw look, do not have the same function. These sculptural structures, somewhat off-putting from the outside and sometimes creating a certain distance because of their monumentality, become basic alcoves, akin to a cave that could almost be described as prehistoric if you let the imagination run wild. The constructions, if not really habitable – purposefully – can be slowly and carefully crossed by the visitor and are de facto usable and used by the artist. One of them, recently shown in Nice, was aptly titled « Habitat potentiel pour une artiste » (Potential Habitat for an Artist). During the time of their edification – about a week – they can be considered not only as an extension of the workshop, but also as a true experience of creation in space, true to scale. In other words, in this development process, there are no small-scale model or intermediate test. Tatiana Wolska literally works without a safety net, following her intuition, and the structure seems to grow by autonomous propagation.



Tatiana Wolska, View of the installation *Atrakcja*, Fondation Boghossian – Villa Empain, Brussels (BE), 2018 © Lola Pertsowsky





Exhibition view of *Habitat potentiel pour une artiste*, Galerie de la Marine, 2018 © Alexandre Berenci

Tatiana Wolska's recent exhibitions are, by definition, ephemeral. And so are her installations, such as these large wooden constructions. Despite their monumental and elaborate appearance, they are doomed to disappear at the end of the event. Short-lived works, that nonetheless constitute crucial moments of her practice. The exhibition acquires a central place in her work, as it becomes an artwork in itself and as the creation is conditioned and defined by the exhibition space for which it is intended, in a unique and previously determined temporality. The destruction and disappearance of the work, the dispersion of its constituent elements are included in the very process of its elaboration. It is probably also because Tatiana Wolska does everything she can to avoid being locked in a process or a system, being dependent on a manufacturing process, limited to a single material, or, worse, a form that could be easily associated with her. The titles of some of her personal exhibitions are also revealing in this regard: « Contre-temps », « Work in Progress » and especially « Principe d'incertitude ».

Tatiana Wolska's sculptural practice is located on the dividing line between architecture and material recycling, but she never renounced drawing, which she considers to be on the same level as sculpture. But that's another story...

Bernard Marcelis



Untitled, 2016, Mousse PU, 60 x 33 x 25 cm

Born in 1977 in Zawiercie (PO)  
Lives and works in Brussels (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. 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...



One Pallet Sculpture 6, 2016, Chutes de bois, clous, 89 x 15 x 21 cm



### SHOWS (SELECTION)

- 2018 *Présent*, Van Buuren Museum, Brussels (BE)  
*La Collection BIC*, CentQuatre, Paris (FR)  
*Melancholia*, Fondation Boghossian, Brussels (BE)  
*Habitat Potentiel pour une Artiste*, Galerie de la Marine, Nice (FR)  
*Politics of Discontent*, cur. Jonathan Sullam, Irène Laub Gallery, Brussels (BE)
- 2017 *Jeune Création Européenne*, Contemporary Art Biennial, Spazio Ratti, Como (IT)  
*Nous n'aurons de cesse d'explorer*, Double-V Gallery, Marseille (FR)  
*Construire, Déconstruire*, Delta Studio, Roubaix (FR)  
*In Natura*, Association Artais, DOC, Paris (FR)
- 2016 *Nowhere Beyond*, Irène Laub Gallery (FEIZI), Brussels (BE)  
*(Un) Foreseen*, Galerie Art Bastion, Miami (USA)  
*The Collection*, Irène Laub Gallery (FEIZI), Brussels (BE)  
*Nomadisme*, FRAC Corse (FR)  
*Le clou*, FRAC PACA, Marseille (FR)
- 2015 *Interventions Bâtiment*, Palais de Tokyo, Paris (FR)  
*Work in progress*, Irène Laub Gallery (FEIZI), Brussels (BE)  
*Le clou*, MUCEM, Marseille (FR)  
*Lady Made*, Espace le carré, Lille (FR)  
*Gaz Station Part II*, Gagliardi Art System, Turin (IT)
- 2014 *Les modules*, Palais de Tokyo, Paris (FR)  
*J'écris donc je suis*, Le Garage, Brive (FR)
- 2013 *Contre-temps*, Galerie Catherine Issert, Vence (FR)  
*Entrée libre mais non obligatoire*, Villa Arson, Nice (FR)
- 2012 *Sunshine & precipitation 2*, Belfast (IE)
- 2011 *Que sera, sera...*, Centre d'art Neuchatel, Switzerland (CH)  
*Ratio Natura Poesis*, MDAC L'Art contemporain et la Côte d'Azur, Cagnes sur Mer (FR)
- 2010 *Replikantki 2*, Centre d'art Contemporain, Katowice (PO)
- 2009 *Moi et les autres III*, Galerie Catherine Issert, Vence (FR)
- 2007 *Dernière station avant l'autoroute*, Museav, Nice (FR)



Principe d'incertitude, 2014, Installation view, Fondation Pierre Bergé et Yves Saint Laurent, Palais de Tokyo, Paris (FR)

### PRIZE

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

### RESIDENCY

- 2016 Suggestion de temps #2, Site Saint-Sauveur, Rocheservière (FR)

### FAIRS / EVENTS

- 2018 Art Brussels, Brussels (BE)
- 2017 Art Night, London (UK)  
 Artvilnius, Vilnius (LT)  
 Jeune Création Européenne, Contemporary Art Biennale, Como (IT)  
 Drawing Now, Paris (FR)
- 2016 Yia Art Fair, Brussels (BE)  
 Drawing Now, Paris (FR)
- 2015 Art Brussels 2015, Brussels (BE)  
 Biennale de Sologne, Chaumont-sur-Tharonne (FR)
- 2010 Festival Arte Mare, Bastia (FR)
- 2008 Biennale d'Art contemporain, Nimes (FR)  
 Participation in workshop of Pavillon of Palais Tokyo, Paris (FR)

### COLLECTIONS

FRAC Corse (FR)  
 BIC Collection (FR)



Sans titre, 2017, Impression sur papier dos bleu, encre de Chine sur papier Arche, 59,5 x 42 x 3,5 cm encadré



Sans titre, 2017, Impression sur papier dos bleu, encre de Chine sur papier Arche, 59,5 x 42 x 3,5 cm encadré

Born in 1964 in Toulouse (FR)  
Lives and works in Nice (FR)

Pascal Pinaud is a contemporary French artist whose practice revolves around painting. Since the late 1980s and his graduation from la Villa Arson (FR), Pascal Pinaud has reinvented contemporary painting through processes and methods developed in separate series. A pictorial practice that goes far beyond painting alone since it does not hesitate to include photographs, sculptures, installations, devices... Constantly expanding the pictorial field, Pascal Pinaud examines the notions of painting – moving painting to other contexts, with Drawing Furniture (1995), for example. Or modifying access to canvases by strewn carpet floors and walls, creating Greenhouses with drawings of glass and steel (2000)... And however much Pinaud's experimentation moves away from painting, the discourse he develops always maintains a connection to it.

## SHOWS (SELECTION)

- 2018 *L'art dans les chapelles*, Commissaire Eric Suchère, Chapelle Saint-Nicolas Saint-Nicolas-des-Eaux, Pluméliau (FR)
- 2017 *Parasite Paradise*, FRAC Provence-Alpes-Côte d'Azur, Marseille (FR)  
*Considérer le monde*, musée d'art moderne et contemporain, Saint-Etienne (FR)  
*Et soudain*, Caisse d'Epargne Nice Côte d'Azur, commissariat Entre I Deux, Nice (FR)  
*Point Quartz*, Villa Arson, Nice (FR)
- 2016 *C'est à vous de voir*, Espace de l'art concret, Mouans-Sartoux (FR)  
*Sempervivum*, Fondation Maeght, Saint-Paul de Vence (FR)  
*Le bruit du silence*, Ecole d'art IDBL, Digne-les-Bains (FR)  
*Peindre n'est-(ce)pas teindre ?* Musée de la toile de Jouy, Jouy-en-Josas (FR)  
*Serial Painter*, une exposition proposée par Sextant et plus, Galerie du 5ème des Galeries Lafayette, Marseille (FR)
- 2015 *Sur la route*, FRAC Bretagne, Rennes (FR)  
*Time*. L'exposition de nos expositions, Mamco, Genève (CH)  
*C'est le geste qui compte*, Canopé site de Caen, FRAC Basse Normandie, Caen (FR)  
*Avec et sans peinture*, MacVal, Vitry-sur-Seine (FR)  
*Biens publics*, Musée Rath, Genève (CH)  
*Des histoires sans fin*, MAMCO, Genève (CH)
- 2014 *Le fil des possibles*, Espace de l'Art Concret, Mouans-Sartoux (FR)  
*Confidences d'outre-tombe*, Musée Dauphinois, Grenoble (FR)  
*Où commence le futur ?*, Galerie des Ponchettes, Nice (FR)  
*Collections*, MAMCO, Genève (CH)  
*10 ans*, Espace à Vendre, Nice (FR)  
*Mensonges*, Collection FRAC Basse-Normandie, Galerie Marie Laurencin, Hôtel Dieu, Valognes (FR)  
*Avec et sans peinture*, MAC/VAL, Vitry-sur-Seine (FR)  
*Monochromes et Readymades*, collection Mathieu Mercier, Centre d'art de l'Onde, Velizy-Villacoublay (FR)  
*Autour du Legs Bergreen*, MAMAC, Nice (FR)

## PASCAL PINAUD

- 2013 *Le regard du bègue*, MAMCO, Genève (CH)  
*En quoi demain sera fait ?*, L'assaut de la menuiserie, Saint-Etienne (FR)  
*Entrée libre mais non obligatoire*, Villa Arson, Nice (FR)  
*Les modes sont charmantes*, appartement privé, 1 rue Oscar II, Nice (FR)  
*Collection LGR – Découpages*, Centre d'art Le LAIT, Albi (FR)  
*Retour du monde, commandes publiques autour du tramway de Paris*, MAMCO, Genève (CH)
- 2012 *Au-delà du tableau*, Le 19, Centre régional d'art contemporain, Montbéliard (FR)  
*I went*, musée des arts asiatiques, Paris (FR)  
*Le cerveau*, Espace à débattre, Nice (FR)

## COLLECTIONS

Frac Bretagne, Rennes (FR)  
 Frac Provence Alpes-Côte d'Azur (FR)  
 Musée national d'art moderne, Paris (FR)  
 MAC/VAL, Nouveau musée de Vitry-sur-Seine (FR)  
 FNAC, Paris Fonds municipal d'art contemporain, Paris (FR)  
 Musée de Saint-Etienne (FR)  
 FRAC Basse-Normandie (FR)  
 FRAC Auvergne (FR)  
 Fonds National d'Art Contemporain, Paris (FR)  
 FRAC Alsace (FR)  
 Musée Picasso, Antibes (FR)  
 Caisse des Dépôts et Consignations, Paris (FR)  
 Musée de Sarajevo, Bosnie (BA)  
 Museum moderner Kunst Stiftung Ludwig, Vienne (AT)  
 MAMCO, Genève (CH)  
 FRAC Limousin (FR)  
 FRAC Provence Alpes Côte d'Azur (FR)  
 Fonds National d'Art contemporain, Paris (FR)

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