

DRAWING NOW 2019

LUCILE BERTRAND

EIRENE EFSTATHIOU

LUCILE BERTRAND and EIRENE EFSTATHIOU

Eirene Efstathiou and Lucile Bertrand both work from visual and textual paper archives. When manipulating those sources, the artists' aim is not to misappropriate their meaning and content, but rather to bring forth past events that some would be only too willing to forget, revive them in a new context and question their hidden narratives. Eirene Efstathiou et Lucile Bertrand often use scientific methods: they trace, measure, compare, superimpose and juxtapose informations extracted from their base material, to create cartographic or stratigraphic landscapes.

Eirene Efstathiou's process, in which documentary values intersect with their subjective interpretation, draws attention to the way historical events and data are manipulated and misrepresented by the media to serve a contemporary political narrative. By juxtaposing historical and media images, she reflects the echoes those politically charged events in the present and recent past. The result is a semantic blur caused by a loss of context that would allow an interpretation of facts. These representations create a space on the margins of dominant discourse, which confronts erasures and structure violence of the past, but also people's resilience in the face of ruin and loss.

Paper is Lucile Bertrand's first medium of expression. She thinks and draws on various types of paper, from the cheapest to the most beautiful; she punches newspapers to explode their pictures, or transforms them into pulp to make sculptures. Her creations are characterized by pure lines and an economy of means that nonetheless hold considerable semantic depths, bringing forward a subtle and nuanced landscape of political and human crises. Be they everyday tragedies or large-scale disasters, Lucile Bertrand always manages to convey those events with powerful visual metaphors.

Despite their meticulous and highly referenced approach, they don't expose their sources at first glance. Only a partial insight into these documents is offered, either through selected details and unexpected image associations, or through the insertion of short texts into the drawings. Therefore, the meaning has to be uncovered by the viewer, leaving some parts to be recomposed, researched, imagined... This process allows both artists to evoke heavy subjects through artworks that are at the same time evocative and incisive, poetical and political.



Lucile Bertrand, Crumpled Memories (wall installation detail), 2012-2018, porcelain, 40 pieces, 15-20 x 10 cm

Born in 1969 in France
Lives and work in Brussels (BE)

Born in 1960 in France, Lucile Bertrand moved to New York in 1995 before settling in 2001 in Brussels, Belgium. She exhibits regularly in Europe, the US and South Korea. She usually splits her time and mind between large-scale site-specific installations and studio-made pieces. She works with a large range of materials, depending on what any projects will induce. Her reflection and researches are often based on literature and philosophy.

Between lightness and heaviness, between flight and falling, Lucile Bertrand's work evokes immaterial elements such as wind and clouds, but also the fragility of life and absence in more dramatic occurrences. She has a preference for poor materials such as feathers, particles of dust, fabric, hair, or found objects. Soft and hard materials are regularly put in contrast to emphasize some fragility or increase the sense of danger.

"In today's society, beset by doubt and instability, Lucile Bertrand stands as an observer of the world and shares with us, through various images tinted bitter sweet, her personal vision of a kind of disorientation, a precarious balance that can, at any time, tip the course of things on an upward or downward pathway; leaving a sense of vertigo."

- Catherine Henkinet, in « Artists' duet: an exchange »

SHOWS (SELECTED)

- 2019 Solo show, het Labo atrium, Tokyo (JP)
- 2018 *amnesia*, Contretype, art center for photography, Brussels (BE)
Cartographic Anxiety, with Collective Hic Sunt, Arondit contemporary art center, Paris (FR)
- 2017 *The Right To Be Human*, cur. Thalia Vrachopoulos, CACT, Thessaloniki Center of Contemporary Art (GR)
Selections from the Kentler Flatfiles: New Additions, cur. Florence Neal, Kentler International Drawing Space, Brooklyn, NY (US)
Travelers and Strangers, Kentler International Drawing Space, Brooklyn, NY (US)
- 2016 *Cent artistes en liberté*, site-specific installation, Jewish Museum of Belgium, Brussels (BE)
- 2015 *Stack/File: Selections from the Kentler Flatfiles*, cur. Ana Torok (Whitney Museum of Art), Kentler International Drawing Space, Brooklyn, NY (US)
Boudoir Féministe, Amazone, Brussels (BE)
- 2014 *Tu te souviens? (Do you Remember?)*, Maison des Arts de Schaerbeek, Brussels (BE)
 Group show Valentin, cur. Isabelle Baines, La Quincaillerie, Brussels (BE)
- 2013 *Partager le sensible*, Magasin de Papier, Mons (BE)
Inside Out: Selections from the Kentler Flatfiles, cur. Laura Phipps (Whitney Museum of Art), Kentler International Drawing Space, Brooklyn, NY (US)
- 2012 *Pop Up*, selection from the museum acquisitions, cur. Claire Leblanc, Ixelles Museum, Brussels (BE)
Duo with Mireille Henry, ISELP, Brussels, site-specific installation (BE)
- 2011 *Cumulus Momeintum #1*, Site-specific project, cur. Lorraine Gobin & Anissa Daaoui, La Cité radieuse, Marseille (FR)
 Non, pas ce soir, Ixelles Museum, Brussels (BE)

RESIDENCIES

- 2013 OMI International Arts Center, Ghent, NY (US)
- 2010 Jeju Museum of Art, Jeju Island, South Korea Islip Museum, East Islip, NY (US)



Lucile Bertrand, NY/NY, 2017, gouache and print text on Canson Paper, 150 x 100 cm

FAIRS

- 2016 Art Genève (CH)
- 2015 Art Brussels, Brussels (BE)
 Art Genève, Geneva (CH)
- 2009 International Women Artists Biennale, Incheon, Seoul (KR)
- 2004 Artissima 11, Turin (IT)
 Art Brussels, Brussels (BE) Caractères 2004, Brussels (BE)

COLLECTIONS

Galila Barzilai-Hollander Foundation Brussels (BE)
 KBR, Rare Books collection, Royal Library of Belgium (BE)
 Art Omi Collection (NY, USA)
 Rare Books & Manuscripts Library, Penn State University, PA (USA)
 Ixelles Museum, Brussels (BE)
 Central-Plaza, Brussels (BE)
 Public Library, Cergy (FR)



Lucile Bertrand, *Touristic Route / Survival Route*, 2017, Pen felt and acrylic paint on rescue blankets, 210 x 160 cm each

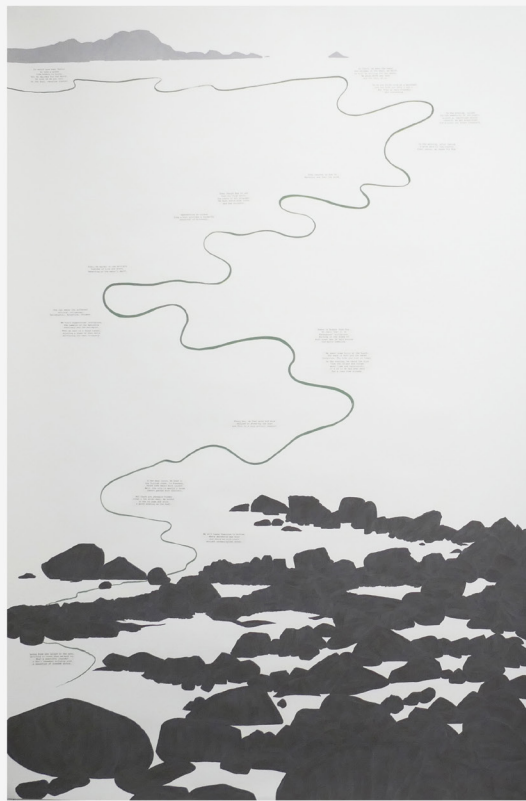
Touristic route/ Survival Route, 2017

Touristic route (silver rescue blanket)

This drawing on a rescue blanket (which is not unlike an road map) represents to scale Lucie P.'s strenuous journey of about 3000 km over 5 years between 1938 – when at the age of 12 she fled Austria with her family because they were Jewish – and 1943, when they finally entered Switzerland – before passing through Germany, Belgium and France. In 2000, she made again this journey and revisited places that have changed a lot since then.

Survival Route (Gold rescue blanket)

In 2014, Supaya fled Honduras, crossed Guatemala and Mexico on foot and on the top of freight trains, often called La Bestia (The Beast). She arrived a month later in Houston, Texas, after an extremely dangerous journey. She reunited with her husband and her son, who had arrived earlier.



Lucie Bertrand, *The Sea/The Sea*, 2017, Gouache and printed text on Canson paper, 150 x 100 cm each

The Sea/The Sea, 2017

Left, green line (read from top to bottom): Summer 2015. A French-Spanish family sails for a week from Athens, Greece, to Kusadasi, on the Turkish coast, via Kos Island. They paid 3500€ for this wonderful week at sea, experiencing a great sense of freedom.

Right, red line (read from top to bottom): Summer 2015. One night, along with 40 other refugees, a Syrian family departs on a dinghy from Kusadasi, on the Turkish coast, to Kos Island, Greece, hoping to find refuge in Europe. They paid 3500€ for this dangerous night at sea, experiencing a real fear to die.

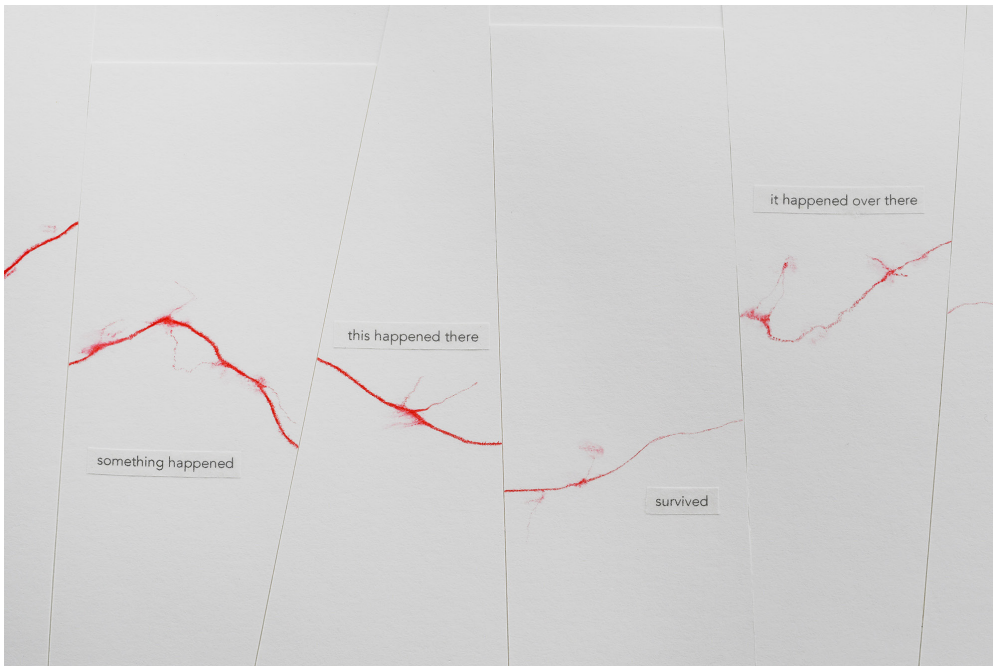
In addition to an artwork produced in 2017 for her exhibition “Travelers and Strangers”, Lucile Bertrand’ recent works continue to explore issues of territory and displacement: border crossing (*Walled Up*) and their consequences (*Mediterranean 2017*, *Sahara 2017*), the travel experience (*Broken Memories*, *Long journey*, *Long night*), and the fleeting inscription of wars and disasters on landscapes (*Invisible Scar 1*, *Invisible Scar 2*)...



Lucile Bertrand, *Sahara 2017, 2019*, Graphite pencil, pen felt, ink and printed paper on Canson paper 200g., 42 x 59 cm (detail)



Lucile Bertrand, Walled Up, 2019, Collage on Canson paper 200g, 59 x 84 cm (detail)



Lucile Bertrand, Broken Memories, 2018, Colour pencil and printed paper on Canson paper 200g., 20 x 63 cm (detail)

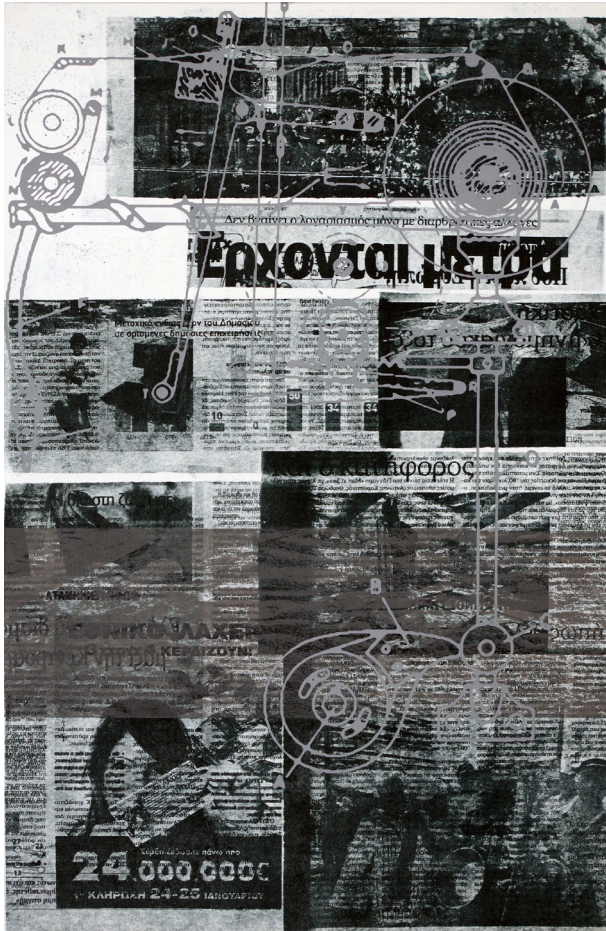


Eirene Efstathiou, exhibition view of «Politics of Discontent» at Irène Laub Gallery, Brussels (BE), 2018

Born in 1980 in Athens (GR)

Lives and work in Athens (GR)

Working in a variety of different media from printmaking and painting, to small scale installations and performance, Efstathiou's studio practice begins with compiling archival source material, as well as material drawn from deliberate wanderings in the urban landscape, as a way to re-narrate minor histories. The works' engagement with the source material seeks to open up a space for exploring the way found images are evocative beyond their role as illustrations or 'the news', and how these minor histories are inscribed on the fabric of the city, in this way performing an informal, idiosyncratic, and humanist archaeology of the present and recent past. Eirene Efstathiou attempts to learn about the density and legibility of the frenetic present, by observing past events. The questions raised in her work transcend the anecdote and speak of a common history.



Eirene Efsthathiou, How things are made 8, 2017, Ink on paper mounted on screen printed paper, 35,5 x 55 cm

COLLECTIONS

National Museum of Contemporary Art, Athens (GR)
Dakis Joannou Collection, Athens (GR)
Biddeford Public Schools, Biddeford Maine, Percent for Art, as part of the Maine Arts Commission (USA)
Collection of National Bank of Greece (GR)
Deutsche Bank Collection (NL)

FAIRS (SELECTED)

- 2017 Art On Paper, Brussels (BE)
- 2011 Art Nova, Art Basel Miami (US)
- 2001 Boston printmakers Biennial, Boston University, Boston (US)

SHOWS (SELECTED)

- 2019 *Anatomy of Political Melancholy*, cur. Katerina Gregos, Athens Odeon, Athens (GR)
- 2018 *Politics of Discontent*, cur. Jonathan Sullam, Irène Laub Gallery, Brussels (BE)
The truth is always something else, Galleria Nazionale, Rome (IT)
- 2017 *DESTE Prize Winners*, Cycladic Museum, Athens (GR)
Regarding the continuity of disrupted images, Irène Laub Gallery, Brussels (BE)
- 2016 *The Equilibrist*, cur. G. Carriou-Murayari and H. Christoffersen, Benaki Museum, Athens (GR)
I Draw, I Learn Greece, Eleni Koroneou Gallery, Athens (GR)
- 2014 *Reverb: New Art from Greece*, Grossman Gallery, co-curated with Evita Tsokanta, SMFA, Boston (US)
No country for Young Men, BOZAR, Brussels (BE)
- 2013 *Memories of the Present*, Mot International, Brussels (BE)
- 2012 *Vanishing Point*, cur. K. Nikoun G. Notti, E. Tsokanta, Action Field Kodra, Thessaloniki (GR)
- 2010 *Customer/Value/Service*, Project Room at the National Museum of Contemporary Art, Athens (GR)
The perpetual Dialogue, Andrea Rosen Gallery, New York (US)
Looking forward, Southeastern European Contemporary Art, Portkoritsa (ME)
- 2009 *Paint-id, Contemporary Painting in Greece*, cur. Sotirios Bahtsetzis, Biennale: 2, Macedonian Museum of Contemporary Art, Thessaloniki, Greece - Alex Mylonas Museum, Athens (GR)

EVENTS

- 2017 Documenta 14 : *Antidoron - EMST Collection*, Fridericianum Museum, Kassel (DE)

PRIZES

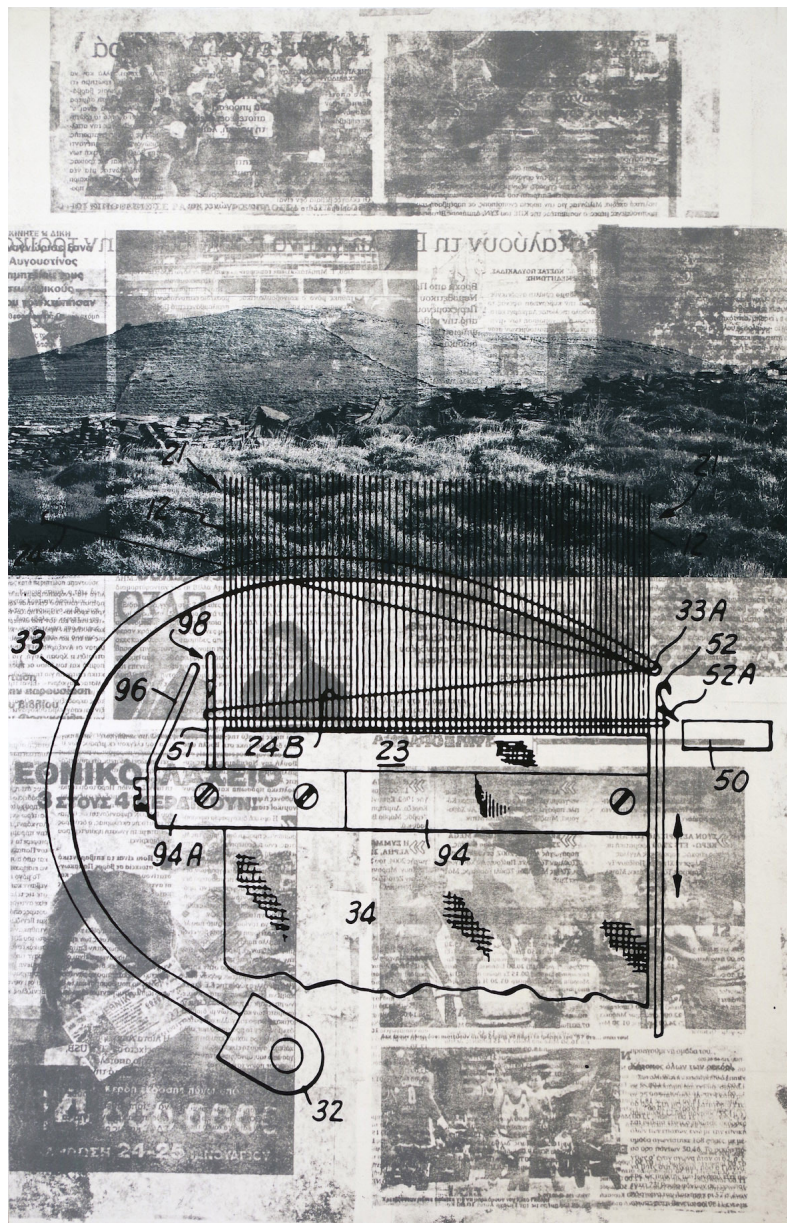
- 2013 Scholarship for Grad Study, Onassis Foundation, Athens (GR)
- 2009 6th Deste Prize, Deste Foundation, Athens (GR)
- 2003 Albert Henry Whiting Traveling Scholarship, School of the Museum of Fine Arts, Boston MA (US)



Eirene Efstathiou, Installation view of *Anniversary* at Documenta 14 - Fridericianum Museum, Kassel (DE), 2017

Anniversary by Eirene Efstathiou is composed of thirty-six lithographs, which are based on found images from anniversaries of the November 17 memorial day in the years 1974 to 2009. The images are thus related to the Athens Polytechnic uprising, the student occupation of and rebellion at the Athens Polytechnic in November 1973 that led to the collapse of the Colonels Regime (1967–74), but also to its memorialization and celebration, as it took place in the subsequent years after the democratic transition in 1974.

Eirene Efstathiou reminds us of *How things are made* with a series of unique prints made up of various layers. Beginning with handmade composites of newspaper clippings from the period 2012-2013, primarily of incidental events, she proceeds to lithographs of terraced landscapes and screen prints of schematic drawings of mechanical looms. These works are meditations on the labor and economy of making; of making both consent and resistance, of making topos and goods, and the attending technologies of this making.



Eirene Efstathiou, *How Things Are Made 9*, 2017, Serigraph and paper matrix lithograph on paper mounted on aluminium, 35,5 x 55 cm



Eirene Efstathiou, Full of Holes 6, 2011 - 2017, Ink on paper mounted on screen printed paper, 40 x 60 cm



Eirene Efstathiou, Full of Holes 2, 2011 - 2017, Ink on paper mounted on screen printed paper, 40 x 60 cm



Eirene Efsthathiou, Exhibition view of Irène Laub Gallery's booth at Art on Paper, Brussels, 2017

The works *Bo Weevil Blues* and *Full of Holes*, chronicle the story of the red palm weevil, a bug inadvertently imported in the period of the Athens Olympic Games that decimated the palm trees of Athens. The palm tree adorns various 19th century civic buildings of Athens that are both symbols of power and historic sites of resistance. The works traverse the recent history of Athens via the palm tree and their demise from the red palm weevils voracious appetite. The works document various types of holes and deconstructions of the 20th and 21st century burnt pavement from riots, archival footage from uprisings, bullet holes and grafti from urban warfare. The works take their title from an American blues song about another bug blight, the bo weevil that decimated cotton crops in the reconstruction era South of the United States, and are inspired by the complexity of the story that the song tells.

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