

CENTRE D'ART CONTEMPORAIN
D'INTÉRÊT NATIONAL

ANNEMASSE ^{FR}
PARC MONTESSUIT
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FREE ENTRANCE
FROM TUESDAY TO SUNDAY
FROM 2PM TO 6.30PM
ACCESS TERMINUS TRAM 17

EXHIBITIONS
23.01–02.05.21

RENÉE LEVI
AIMÉE

VÉRANDA
INGRID LUCHE
WHILEAWAY

aimée

Villa du Parc



La Région
Auvergne-Rhône-Alpes

haute
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ANNEMASSE
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Whileaway

Ingrid Luche

Curator : Garance Chabert

23.01 - 2.05.2021

Ingrid Luche creates installations in which she intervenes in various elements (accessories, textiles, objects), which she chooses for their strong symbolic and memorial potential, being features of a diluted globalized syncretism. Clothing is in particular a space of representation and projection which she is especially drawn to. It defines affiliation or kinship indirectly, by implication, in terms of culture and identity, community and the contemporary world. La Villa du Parc's veranda is an intermediary space of course, existing between inside and outside; there the artist has put together a large hanging assemblage titled *Whileaway*, a trashy pop altar made up of many fetishes (costume jewelry, sneakers, bags, ethnic motifs, etc.) representing symbols of a cheap global consumerism, which are covered in paint drips and runs, fluorescent and silver spray paint. Luche plays with the glittering "showcase" display, presented on a clothes rack yet outside any commercial context and isolated in a park. She projects her installation in a far-off place in our imaginations, which her title echoes. *Whileaway* is a sci-fi planet dreamed up in the 1970s by the American author Joanna Russ in *The Female Man* (1975).¹

¹Joanna Russ, *The Female Man*, 1975 (French translation *L'Autre Moitié de l'Homme*)

Ingrid Luche (born in 1971 in Antibes) lives and works in Paris.

She gets her Diplôme National Supérieur d'Expression Plastique (DNSEP) in 1994 at Villa Arson in Nice. She teaches at Ecole Nationale Supérieure d'Art in Bourges since 2010.

These last years, she took part in several collective shows, notably in 2020 at l'ahah#Griset in Paris, in 2019 at Le Lait art center in Albi and at Frac Franche-Comté in Besançon or in 2017 at Museum of Modern Art of the city of Paris.

She presented her works in numerous solo exhibitions in France and abroad. (Los Angeles, USA in 2018 and Gattineau, Canada in 2014).

She is represented by gallery Air de Paris.

<http://ingridluche.com/>



Ingrid Luche, Whileaway, 2020, courtesy Air de Paris, Paris

Aimée

an exhibition by Renée Levi

Curator : Garance Chabert

23.01 - 23.05.2021

La Villa du Parc is hosting the artist Renée Levi for a new project called *Aimée*, starting this winter with an exhibition inside our contemporary art center and continuing on the outside of the venue this spring when she adds a mural to the north façade of our building.

It is a great pleasure for la Villa du Parc to be working once again with Renée Levi at the start of 2021. Our contemporary art center in Annemasse featured a brilliant and memorable piece by the artist, who lives and works in Basel, that was part of the 2014 show *Le syndrome de Bonnard (The Bonnard Syndrome)*. In it she redid a fluorescent wall installation from MAMCO (Geneva) as a sculpture and a sort of fence running through the interior space of La Villa du Parc.

The major invitation that we can extend today is driven by a yearning, after a difficult and dreary year, for a lively exhibition focused on an artist whose generosity, precision, pictorial radicalness, and the accuracy of her architectural perception are well known.

For la Villa du Parc, she has designed a custom-made project that depends on the variations on the natural and artificial light in the venue. It plays on the retinal effects that that light generates by lighting the walls and a collection of existing and new paintings according to the time of day. In Levi's work, "the concrete venue – which is contingent – is tangentially harnessed," Christian Bernard aptly writes¹, pointing out in this way how the artist integrates the specificities of the space to optimize the conditions of her work's visibility. It is precisely in this state of mind that the Levi's show at la Villa du Parc is conceived. The paintings on display are extended and launched anew in on-site murals that vary in their perceptibility.

Amongst the paintings, some have been produced for specific circumstance and the new ones have been conceived this past year at the artist's studio. Levi generates a tension in them and jostles the intuitive neon-colored line with spray paint, a characteristic of her work. The form is picked up again and repeated in thick geometrical segments of undifferentiated color that constrain the initial drawing while making possible new compositions that are hybrid and dynamic. If the repetition of the motif is inherent in the artist's physically committed pictorial process, the shift of her initial gesture towards geometrical abstraction is altogether something new and experimental.

Between the picture and the wall, compression and expansion, the line become letter and the line transformed into surface, constraint and overflow, it is a whole dialectic of play and introspection that Renée Levi inaugurates and deploys in her painting at la Villa du Parc.

The show will later expand to outside the venue with the creation of a monumental piece on the façade synthesizing these new expressive experiments and working in the outdoor public space like a painting, a homage, and a signature.

A note on “Aimée”:

Renée spoke to me of her joy when she discovered the existence of Aimée, a Genevan of French and Swiss extraction who began in 1942, at the age of seventeen, to help Jewish children and men and women who were part of the Resistance to illegally cross the border from Annemasse and take refuge in Switzerland. Condemned by Swiss authorities at the time, the Communist and anti-fascist Aimée Stittleman (1925-2004) became a teacher in Geneva after the war and was only pardoned in 2004 by an amnesty law voted by the Federal Council of Switzerland in favor of anti-Nazi militants. “The show could well take her first name,” Renée wrote to me, “and would thus be dedicated to this courageous and inspiring woman with such a beautiful first name, which ends in ée, moreover.” This fortunate homonymic coincidence is not at all rash. For Renée Levi pays deep attention, scriptorially and pictorially, to the name – especially the forename – that is particular to each woman, without any patrimonial attachment; to the identity and memory that her name conjures up and the power that asserting it imposes. From Renée to Aimée, and to all the ées that a genrée (gendered) language like French is endlessly forgetting, the inclusive vowel is painted and universalized here in all its sororal solidarity.

Garance Chabert

¹ Christian Bernard, “ Les écheveaux d’Ariane ”, in: *Renée Levi, Kill me afterwards*, Nürnberg, Verlag für moderne Kunst, 2003.



Drawing by Renée Levi for the poster exhibition



Renée Levi
Affiche pour Ramstein Optik Basel 2019
© Flavia Schaub Photography

Renée Levi (Istanbul, 1960) lives and works in Bâle (Switzerland).

She studied architecture then art in Zurich and become a teacher at the School of Fine Arts in Basel in 2001. She is developing a work that focuses on the perception of space using wild painting, referring as much to urban tag as to art history.

She exhibited in Switzerland (at MAMCO in Geneva, at Langmatt Museum in Baden, at Kunsthalle Palazzo in Liestal, etc.), in France and abroad for solo and collective shows. She took part of contemporary art Biennale in Lyon in 2019 with a monumental installation at contemporary art Museum.

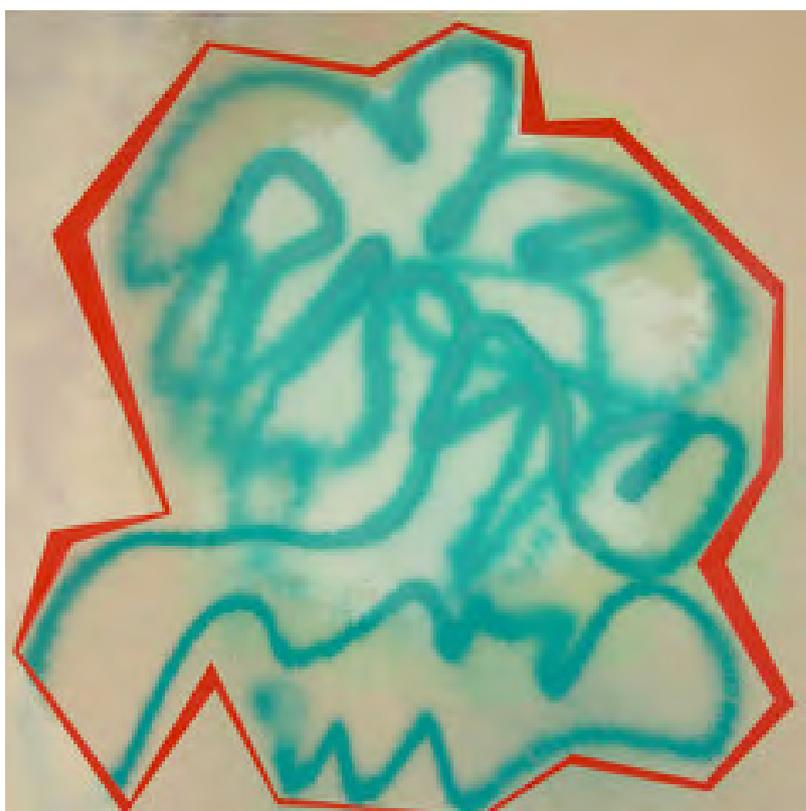
She got numerous prizes, the most recent is the one of Société des Arts in 2019 which for she exhibited at Palais de l'Athénée in Geneva. She achieved several long term installations in both private and public spaces. Many publications of her work are edited. The latest is MMXX, following her exhibition at Musée d'Art, Histoire et Archéologie in Evreux in 2020.

She is represented by gallery Bernard Jordan in Paris.

<http://reneelevi.ch/>



Renée Levi, Aimée, 2001, 75 × 75 cm, acrylique sur bois



Renée Levi, Aimée, 2020, 150 × 150 cm, acrylique sur toile

EXHIBITIONS

From 23.01 to 02.05.21

Private and groups tours on demand :

mediation@villaduparc.org

Pictures files on demand :

communication@villaduparc.org

2020-21 season Fresh air

Villa du Parc

Centre d'art contemporain d'intérêt national

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+33(0) 450 388 461 / www.villaduparc.org
open from Tuesday to Sunday from 2PM to
6.30PM

Access terminus TRAM 17



La Région
Auvergne-Rhône-Alpes

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ANNEMASSE
à vivre ensemble

d.c.a

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Altitudes
réseau d'art
contemporain
en territoire alpin

GENEVEART

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The exhibition *Aimée* by Renée Levi gets the support of Pro Helvetia, Fondation suisse pour la culture.

Villa du Parc