

GALERIE ALBERTA PANE

LUCIANA LAMOTHE

THE FUNCTION OF FORM

13.11.2014 - 31.01.2015

PRESS KIT

Galerie Alberta Pane - 64 rue Notre-Dame de Nazareth - 75003 Paris
Tél. 01 43 06 58 72 - info@galeriealbertapane.com
www.galeriealbertapane.com

LUCIANA LAMOTHE

The function of form

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Opening Thursday 13th November 2014 at 5pm

A conversation between Luciana Lamothe and Alberta Pane

A.P. : Talking about your next exhibition at Galerie Alberta Pane, what's the installation you want to realize about?

L.L. : One of the sculptures I want to realize is like a footpath you can cross, a bridge you can walk on. The sculpture's way is made up of a wooden structure pulled by metal pipes, a material that straining, generates forms, ranging from symmetrical and rhythmic figures to the danger of crossing it. The second sculpture is a seat made under the same logic of construction. The act of sitting becomes reflective on the shape and material.

My works' strategy often consists in realizing a dislocation between the function and the form or the function and the context, but at the same time ensuring the effectiveness of the function. For example, a tool's use that fulfills its function but in a different context from the one it was originally made for; or a sculpture designed to pierce the walls of the exhibition space ('Función', Ruth Benzacar Gallery) but at the same time using them to be showcased.

In this exhibition, the dislocation occurs when the pure form of a drawing, with some patterns repeating themselves with harmony and rhythm, gets a functional use, in this case to walk or to sit.

A.P. : Then what's the relation between form and function in your artworks and in this one in particular?

L.L. : In architecture there is a fundamental principle according to which "form follows function" which means, on the one hand function and form rely and depend on each other, but on the other hand, architecture always has to guarantee the effectiveness of the function. Any deconstructivist building despite the apparent chaos, must meet all the functional aspects using as less resources and as much efficacy as possible.

For example, at the beginning, the space may be supposedly composed of empty halls and corridors, in order to obtain a good circulation, and then, gradually, you upholster, you add and aggregate to reach formal complexity.

In the case of my sculptures, the formal complexity expresses the function, and the simple fact of walking becomes a complex act.

A.P. : Concerning your previous exhibitions, how did you express this concept and what was the material's role in your artworks?

L.L. : In the latest show I made at Ruth Benzacar Gallery, I presented a long walkway made of wooden boards hanging on a structure of tubes. Walking over it, the boards flex due to the body weight and in this way, everyone could test the material's resistance. It was a sort of act of trust, everyone had to rely on the material.

In this case, as in many others, my interest in the ambivalence of the materials in terms of strength and ductility could be clearly perceived. The materials I work with belong to the world of construction; they're solid, resistant and durable, but when all physical pressure is withdrawn, they may become soft and elastic.

A.P. : Thinking back to your first exhibition at the gallery, what are the differences? What about the people visiting the exhibition? Do they interact with your artworks?

In my first exhibition at the Galerie Alberta Pane, my proposal was also to reflect on architecture, function and materials, in particular the ambiguity of the concrete, due to its two opposite states, from the liquid to the solid phase. Concrete's dry powder turns into a moist and malleable dough, and then evolves into an hard and dry mass. And it is exactly when it hardens, that it can play its role in the architecture. In the installation I made at the gallery, the viewer had the opportunity to see it in both states, liquid and solidified. The transition from one state to another depended on the viewer's participation, supposed to bring his own wet material (saliva), which was crucial for carrying out the mix of the two. Once more, the body tries personally

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and directly the different possibilities of the material.

A.P. : *When you talk about deconstructivism: which architect in particular do you refer to?*

L.L. : I'm thinking about deconstructivism in general, but I could mention Frank Gehry and the museum of Bilbao as a paradigmatic example where formal complexity can be found everywhere, yet circulation is never interrupted, and all rooms and corridors are easily accessible. It's an architecture of "adding": once the functionality is guaranteed, you take care of complexity, and then you return to function again.

What I want to highlight is that the architecture should always put the function first, and could never avoid it.

In this exhibition, my idea is to propose a project, geometric in this case, initially conceived from lines and the idea of strain on the materials, both in the form of sculptures' pure contemplation, and in terms of functionality.

In the exhibition "Prueba de tensión" last May at Ruth Benzacar Gallery, the wood suspended in the air was flexed to the limits by the body weight of people walking on it.

In my next exhibition, "The function of form", every piece of wood will be put under pressure in order to finally generate relief, it will transform the flat surface in a volume, thus making the space more complex.

On the other hand, I am also interested in materials belonging to the construction's field, because they are produced in modular equal pieces and allow me to generate modular or different forms of the same idea. The provisional nature allows to assemble and disassemble quickly. Changing is an inherent feature of these materials.

A.P. : *How would you include your work in the contemporary art's scene in Argentina?*

L.L. : Since the 2001's crisis, many artists of my generation and I, we have started working directly on the context, not necessarily regarding the issue itself, in other words, the work area has moved from the laboratory to the street or directly to the exhibition space.

Materials and fragility, consumption, the crisis of institutions were the axes around which we moved. Over the years, everyone has matured and developed his own very personal work through different ways of expression.

A.P. : *What is the link among your sculptures, your drawings, your performances and your actions?*

L.L. : My work is bound to the ideas of "action" and of "sculpture". To create a sculpture is an action, to look at a sculpture is an action. An element suspended in the air is a potential action.

The actions recorded in my videos often refer to the sculpture and to materials. In turn, my sculptural work often involves an action, a movement. In this way, I highlight a mechanism, a function, a logic of thought or behavior with any material I use.

Time becomes a decisive factor in the artwork.

A.P. : *What about your next projects?*

L.L. : My next project is an intervention in the public space of Buenos Aires. It is a sculpture located at the confluence of two busy streets. People can go up to the large scaffolding structure and lean on a balcony overlooking the street. The viewer can feel the dizziness of the height and the structure's slope.

A.P. : *What do you expect from your exhibition in Paris?*

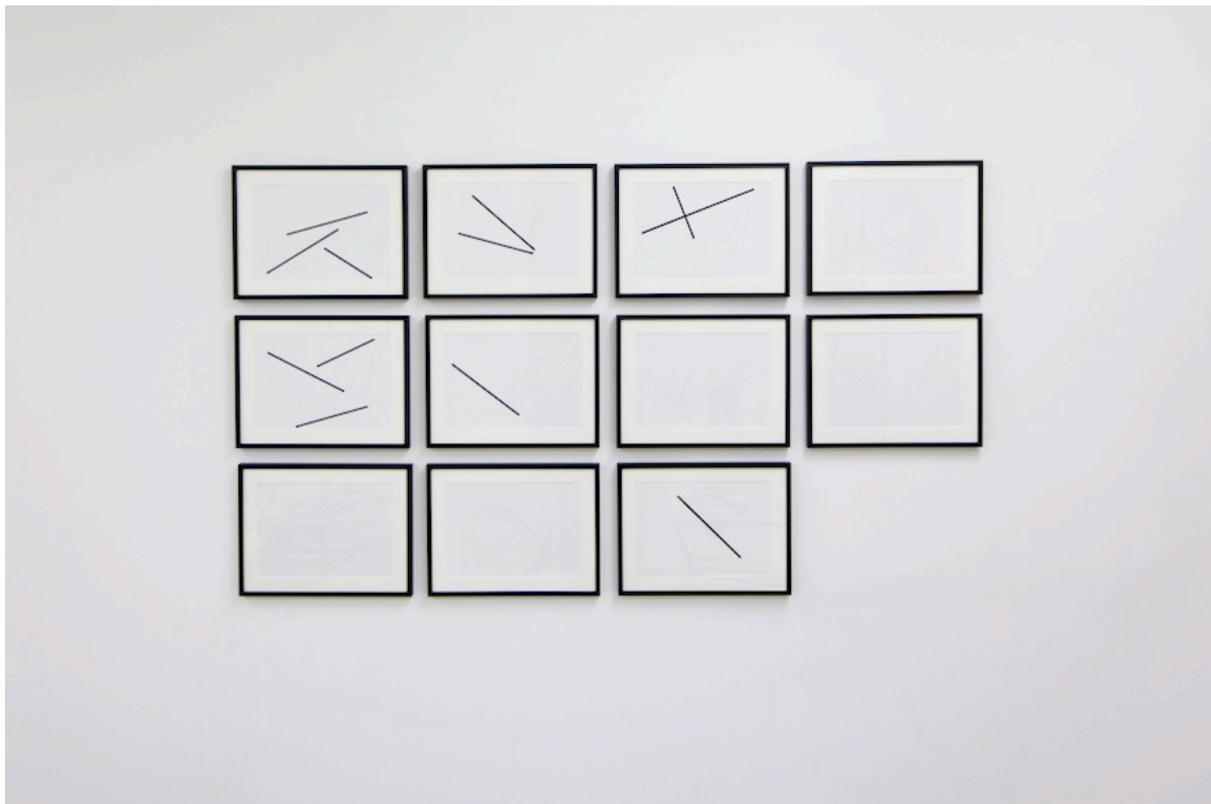
L.L. : I hope you'll like it!

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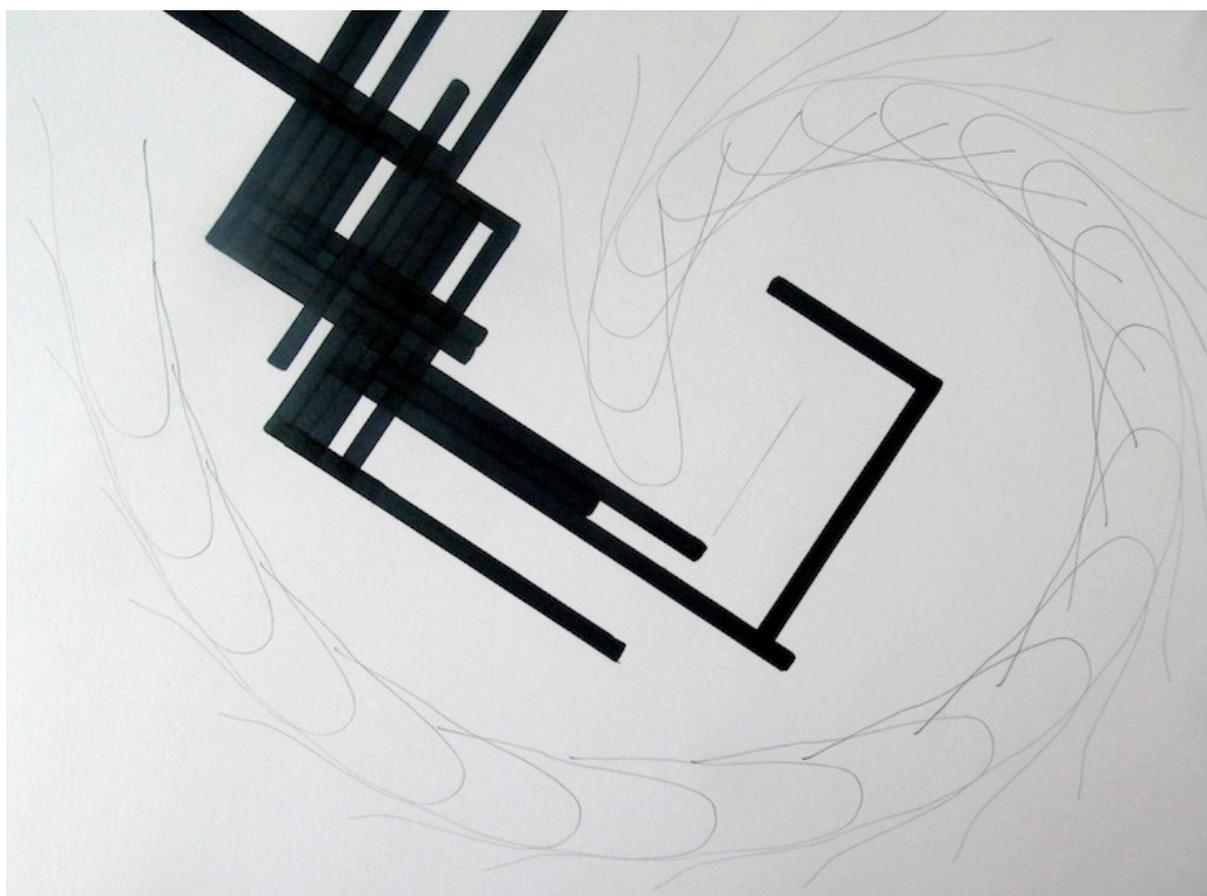
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Luciana Lamothe

Born in 1975 in Mercedes, Argentina
Lives and works in Buenos Aires

Solo Exhibitions

2014

The Function of Form, Galerie Alberta Pane, Paris, France
Prueba de tension, Ruth Benzacar Gallery, Buenos Aires, Argentina
ARCO Madrid, Solo Projects Focus Latin America, (with Galerie Alberta Pane), Madrid, Spain

2013

Art Brussels, solo show, Galerie Alberta Pane, Belgium.
Contacto, site specific installation, mamBA, Buenos Aires, Argentina.

2012

Crache!, Alberta Pane Gallery, Paris, France.
Demasiada Materia, Arroniz Gallery, Mexico.

2011

Función, Ruth Benzacar Gallery, Buenos Aires, Argentina.

2008

Criminal, Ruth Benzacar Gallery, Buenos Aires, Argentina.

2006

TESTA, Ruth Benzacar Gallery, Buenos Aires, Argentina.
IDEM, Alberto Sendros Gallery, Buenos Aires, Argentina.

2005

Autor Material, Appetite Gallery, Buenos Aires, Argentina.
Luciana Lamothe. Juana de Arco Gallery, Buenos Aires, Argentina.

Group Exhibitions

2014

Border-Bridges, LAKINO, Latin American Film Festivals Berlin, Berlin, Germany

2013

Historico-vagabond, group show, curators : Marie Frampier and Javier Villa, « Nouvelles Vagues », with Palais de Tokyo and Professional Committee of Art Galleries, Paris, France
The Small Where, Opus Project Space, New York, USA

2012

Art Basel, Ruth Benzacar Gallery, Basel, Switzerland.
Ultimas Tendencias II, MAMBA Museum of Modern Art in Buenos Aires, Argentina.
Air de Lyon, International Contemporary Art, Foundation Proa, Buenos Aires, Argentina.
Tijera, Solo project, Arco, Madrid, Spain.
Sobre el espacio y sus continuidades. F.N.A. Buenos Aires, Argentina.

2011

Doble penetración, Di Tella University, Buenos Aires, Argentina.

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Une terrible beauté est née, 11° Lyon Biennial. Lyon, France.
Fluiten in het donker, De Appel Arts Centre, Amsterdam, Netherlands.
Rastros de aserrín, Parque España, Rosario, Argentina.
Sabotaje, MACRO, Rosario, Argentina.

2010

Oscar Cruz Gallery, San Pablo, Brazil.
Beuys and beyond. Recoleta Cultural Center. Buenos Aires. Argentina.
Arte in Loco. Da Maré Museum. Rio de Janeiro, Brazil.
Paraconstrucción. Itaú Bank. Buenos Aires, Argentina.

2009

How to draw a cathedral. Max Protetch Gallery, New York, USA.
Festival internacional de cine independiente de La Plata, La Plata, Argentina.
Parques extremos. Château CAC. Cordoba, Argentina.
Argentina hoy, Banco do Brasil, San Pablo, Brazil.

2008

When things cast no shadows, 5th Berlin Biennial, Berlin, Germany.
Tensa Calma, DPM Gallery, Ecuador.
From panic to power, Angstrom Gallery, Los Angeles, USA.
Monstruos divinos, Frabro Space, Buenos Aires, Argentina.

2007

Violencias, Museo del barrio, New York, USA.
Goteborg International Biennial for Contemporary Art. Goteborg, Sweden, Satellite exhibition.
Vertical hole, Punch Gallery, Seattle, USA.
Ellensburg Film Festival, Ellensburg, USA.
Survey, Vox Populi Gallery, Philadelphia, USA.
Cultura y media. Centro Cultural General San Martin. Buenos Aires, Argentina.
SSSSSHHHH!!!, Centro Cultural de España en Argentina. Buenos Aires, Argentina.
Salto en Alto. Torcuato Di Tella University, Buenos Aires, Argentina.

2006

Teledivition Show, Film Festival, Romania.
Fuerza, Rosa Chancho Gallery. Buenos Aires, Argentina.

2005

Rapido y furioso, Alberto Sendros Gallery, Buenos Aires, Argentina.
Ocultar para ver. Metropolitano Museum, Buenos Aires, Argentina.

Public installations

2014

Fuga, site specific installation, Distrito audiovisual, Buenos Aires, Argentine.

Awards

2011

Itaú cultural award. First prize, Buenos Aires, Argentina.
Lichter art award. First prize, Frankfurt, Germany.

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2009

Arte BA - Petrobras Visual Arts Award. Sixth Edition, Buenos Aires, Argentina.

2005

Curriculum 0. Ruth Benzacar Gallery, Buenos Aires, Argentina.

2003

Ultima Bienal Venus, Tandil, Argentina.

Publications and Reviews

2011

HACKEAR LA CIUDAD. Por Paula Trama. Revista Mancilla 01.

OBRA DE DESTRUCCION MASIVA. Por Claudio Iglesias. Revista Radar.

2009

Actividad de uso. Sobre la obra de Luciana Lamothe, By Leandro Tartaglia and Pablo Accinelli.

Técnica: video. By Leandro Tartaglia and Pablo Accinelli. Olmo Editions.

2008

5th Berlin Biennial catalogue. *When things cast no shadows*. By D.M. El genio del crimen. Radar Magazine. 4, october 2008.

2007

Art clandestino with Luciana Lamothe. By Cris Gil. Umelec International Magazine. 4/2007

2006

Delinquir, los actos de Luciana Lamothe. By Leopoldo Estol and Ines Katsestein. Otra Parte Magazine. Number 8.

Education

2013

Air Antwerpen, residence, Antwerpen, Belgium

2011

Kuitca scholarship. Di Tella University. Buenos Aires. Argentina.

2009

Lipac. Centro Cultural Rojas. Buenos Aires. Argentina.

Parques Extremos. Residency. Chateau CAC. Córdoba Argentina.

2007

Skowhegan School of Painting and Sculpture. Residency. Maine. USA.

2005

Intercampos. Telefónica de Argentina. Buenos Aires. Argentina.

1999

National School of Arts Prilidiano Pueyrredon. Buenos Aires, Argentina