

Meessen De Clercq

FIAC, 2013

Evariste Richer and Katrín Sigurdardóttir

Booth F15

For FIAC, Meessen De Clercq invites two artists, Katrín Sigurdardóttir and Evariste Richer. The idea that unites these two artists is structured by a challenge in space; one questions the space of intimacy, the other the intimacy of space.

The artists are highly topical as one is the Icelandic artist based in New York, Katrín Sigurdardóttir, representing Iceland at the Venice Biennale 2013, and the other is French artist Evariste Richer whose solo exposition at the Palais de Tokyo in Paris is due to end in May 2013.

Sigurdardóttir is presenting a sculpture consisting of three scale models of the apartment where the artist grew up in Reykjavik in the 1970s. Made of plaster and fine wooden strips, they are neutral spaces, devoid of any affect or any personal anecdote. Through this deliberate neutrality, the artist is evoking more the place of childhood that everyone retains, a place that leaves its mark in a memory, no matter what happens afterwards. She makes no attempt to reveal her own experience, but rather to contribute to the process of recollection, of recall in other people. This activation of memory is probably increased by the work's positioning on the floor that puts the viewer in a position of keeping a distance, a perspective. This rather unusual perception puts us in the posture of a giant, which is observing while having a capability to destroy.

Richer is presenting a new drawing 7 metres wide by 2 metres tall, using the structure of the first modern photographic atlas, the *Palomar Observatory Sky Survey*. Richer takes care to focus his viewpoint on the northern hemisphere (where Paris is) and eliminate the stars so as only to show the grid that gives the atlas its structure. In addition, his drawing has a disturbing quality:

the work is in two identical, slightly out of register overlays – one in cyan and the other in magenta – using the "anaglyphic" process that reproduces the gap between the eyes. Unless seen through special corrective glasses, this type of image remains a vibrant geometrical grid, a graphic labyrinth in which the eye becomes lost. Our disorientation in observing the Milky Way is made complete by a semicircular presentation like that of a film studio (cyclorama). This system of cartography of the heavens, which started in a very precise way from the 1950s onward enabled Man to situate himself in relation to the immensity of the universe and ponder the intimate relationship that the stars have between themselves within our solar system. Intimacy is also what is within and secret; is the Earth not immersed within a huge system which still keeps all its secrets?

The gallery's aim is to show in Paris a demanding project (only two works) which brings together two artists who both question memory in different respects; on the one hand, memory of space during childhood, a key period in the construction of self, and moreover the scars of our past perceived on a sidereal scale in a supra-human space/time.