

Laetitia Gendre - The Direct Matching Hypothesis

16 April - 04 June 2011

Galerie Thomas Fischer opens its new space in the former Tagesspiegel area on Potsdamer Strasse in April with „The Direct Matching Hypothesis“, an exhibition by French artist Laetitia Gendre.

In the inaugural exhibition, Gendre presents new drawings and a slide installation based on research she made in shooting clubs and shooting ranges in Belgium and France, focusing her attention on the images used as targets, and their symbolism. The motifs that are being targeted range from abstract geometric forms and black-line game diagrams to human figures. What unites the images is their flatness. With the distance between shooter and target - a 25 to 50 meter long corridor - the image becomes part of a spatial arrangement. Gendre's installation reproduces this arrangement in a stage-like setting in which several slide projectors cast images of her collages and drawings inspired by the targets, that Gendre organizes after criteria such as abstraction, humor, or eroticism.

Included in the exhibition is a text in French by Laetitia Gendre in which she collages excerpts from personal observations, interviews, legal texts, and online blogs with fictional writing.

Also in the exhibition is Gendre's 2009 film „Thank you for Watching“, a montage of found internet instructional videos depicting how to draw an eye. These sequences - ranging from technically proficient tutorials to bizarre drawing lessons made by amateurs and posted online - highlight two promises of the internet: the sharing of knowledge, and the desire for individual visibility. By mirroring the videos, the resultant pairs of eyes seem to cast the glance of the viewer back at themselves. Via subtitles and voice-over, Gendre provides an additional layer of commentary over the videos.

Both in her graphite drawings and in her installations, Laetitia Gendre explores the boundaries of drawing anew. The Renaissance invention of one-point perspective has persisted as the standard model of depicting three-dimensional space. While Gendre also uses this method of spatial representation in her drawings, she aims to subvert its strict rules via the warping and bending of vanishing points and lines. Her installations are drawings to be experienced in space. In these, real and drawn perspective overlap, and the viewer becomes a player in a world where spatial perception alternates between real and imaginary planes.

Laetitia Gendre, born in 1973, lives in Brussels and Paris. Her work has been presented at La Maison Rouge, Paris, Ron Mandos Gallery, Amsterdam, TENT, Rotterdam, and Wiels, Brussels. „The Direct Matching Hypothesis“ is the artist's first gallery exhibition in Germany.

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