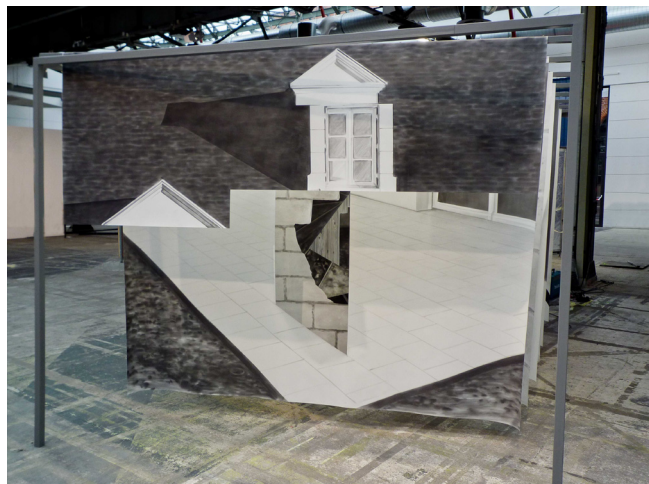


Laetitia Gendre
Butterfly, 2013
Graphite drawings on canvas, metal



Laetitia Gendre's new work "Butterfly" (2013), deals with architecture, habitat and décor. The set-up of her installation recalls 19th century paper theaters, yet on a much larger scale. The work consists of a row of eight graphite drawings hung one after the other on a metallic structure. The drawings depict views of constructed spaces, all representations of domestic habitats, though not necessarily immediately recognized as such. All the images originated as amateur photos found online, posted to display the progress of home construction projects.

These rendered spaces can be seen from the front of the installation, through cut-outs made into each drawing, and from the sides. They are all shown as bare arrangements of walls, floors, ceilings and stairs; deprived of any furniture or objects, they appear to be quite inhospitable.

At stake here are questions surrounding the idea of 'domesticity': both in its general acceptance in regards to privacy and comfort, as well as in its potential malevolent manifestation via the politics of control.

"Butterfly" is part of a series of works that constitute Gendre's ongoing project investigating the subject of home confinement and electronic monitoring, focusing in particular on issues of space, architecture and sociology. Also in development is a fictional response to a novel by Leo Perutz, itself the subject of an unrealised film adaptation by F.W. Murnau.

Deriving from Latin for "butterfly" - papilio - the word pavilion originally described a light but sumptuous construction made out of sticks and fabric, erected near a battlefield. Later, it was used as the name for a temporary shelter set up in a garden or park, or a larger building dedicated to a specific activity in a hospital, prison or exhibition complex. In French, the word pavilion also relates to cheap standard housing which arose in large numbers during the 1960's - this use of the word evokes the modesty of its original meaning (as small-scaled lightweight shelters) but also paints the structures with a hint of flattery, lending the term an ironic dimension.

Representation, space and - at their borders - the notion of décor, have long been a matter of interest to Laetitia Gendre. In her graphite drawings and her installations (at times also including videos, slide projections and texts), she playfully explores the boundaries of drawing anew. Real and drawn perspectives overlap, the viewer taken into a world where spatial perception alternates between real and imaginary planes.

Laetitia Gendre (born in 1973) lives in Brussels and Paris. Her work was presented in solo exhibitions at La Maison Rouge, Paris, Ron Mandos Gallery, Amsterdam, SecondRoom, Brussels and at La Fermeture Eclair, Caen, France. She has been included in numerous group exhibitions in such spaces as Salon Dahlmann, Berlin, TENT, Rotterdam and Wiels, Brussels.

Current show at the gallery:
Sebastian Stumpf - Unforeseen

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