



Volupté, 2019. Plaster, resin and chemical solutions, 100 x 150 cm.

SOLO SHOW

**JULIE
ESCOFFIER**
LUNACY

INAUGURATION | January 09, 2020, 6.30PM
EXHIBITION | January 09 - February 29, 2020

For her solo exhibition L U N A C Y, the artist Julie Escoffier has developed an enigmatic puzzle of light-sensitive sculptures whose shapes and colors transform slowly throughout the duration of its installation. The works were produced in a darkened studio resembling a cave or darkroom; exposed to daylight, the transformation of the sculptures gives the gallery an allure of ritualistic theater.

From «nature morte» in French, the English «still life» can be translated as a «silent life.» Interested in the meaning of «stillness,» Escoffier's work is closer to the idea of a living painting. Convening three-dimensional objects within its framework, and proposing a general transformation process, the LUNACY exhibition invites the viewer to rethink the artistic genre and question the inevitable finitude of things.

Escoffier considers the material she uses in her sculptures as an entity that would take part in her decisions and collaborate with the work. During the creation process, the artist noticed that some elements appear while others disappear, acknowledging the agency of her sculptures that come to the world with a particular form of latency. Does this evolution of matter give birth to an improvement? Does this change induce a new dynamic of the work? As an observer of this ephemeral stage between action and reaction, Escoffier is interested in this delay. She concentrates

her attention on the alchemical study of the evolution of matter. With admiration, she could see that she was no longer the sole master of her work, often embodying the role of the spectator. Indeed, the resulting work remained «closely linked to what had caused its birth,» only resembling it «in the strange way that two brothers look alike, or rather the dream image of a specified person and that real person.»*

Playing with the anonymity of form and concept, the theme of duality is central in Escoffier's exhibition. In particular, with the work *Volupté*, the artist refers to the myth of Eros and Psyche. The god Eros, considered to be the principle which «makes manifest the duality, the multiplicity included in unity,» participates in the artist's reflection. At the same time, Eros emphasizes the artist's particular fascination with everything that refers to the human psyche, its variations, and transformations, in desire for permanent evolution. The sculpture *Aucun mur érigé un jour ne peut cesser d'être un mur sans s'effondrer* (No wall built in one day can cease to be a wall without collapsing) is composed of a set of rectangular plaster blocks infused with different light-sensitive chemicals. Similar to building bricks, by juxtaposition, each element threatens to contaminate the ones nearby. The piece plays with the ambiguity of building/unbuilding, evoking the outline of construction and, at the same time, the silhouette of a ruin. Here, the use of chemical solutions is a more direct metaphor of a proliferating and inevitable evil, attractive in its outward appearance, but ultimately to be feared.

The last space of the gallery is reserved for a collective project called *B I N A R I T E S*. It includes ten pieces by other artists invited to participate in this solo exhibition's side project. Works by **Chloé Devanne Langlais, Damien Fragnon, Julie Kieffer, Melanie Lefebvre, Naomi Maury, Mükerrerem Tuncay, Alisha Wessler, Zohreh Zavareh**, dealing with individual perceptions of the question of the binary, are in dialogue with Julie Escoffier's work.

* Nadja, André Breton. Breton about Chirico's work.



Principe animé (MERCURE), 2019



Transfer Matter, 2019



BINARITÉS, exhibition view.

BINARITÉS

Chloé Devanne Langlais
Mélanie Lefebvre
Julie Kieffer
Naomi Maury
Mükerrem Tuncay
Alisha Wessler
Damien Fragnon
Zohreh Zavareh
Julie Escoffier



Naomi Maury *Under the skin prothesis*, 2020
Glass, scotch, and divers materials. 20 x 30 x 10 cm



Zohreh Zavareh *Les parties perdues*, 2019
Plaster, pigments. 44 x 65 x 7 cm



LUNACY, exhibition view.

Julie Escoffier (1989, France), she work and live between Lyon in France and Tapachula (Chiapas) in south of Mexico.

Escoffier holds a BFA and MFA from École Nationale Supérieure des Beaux-Arts de Lyon (2013). She is the recipient of the Fondation Kenza award in 2013, with which she get granted for a postgraduate residency in Mexico City at the Escuela Nacional de Pintura y Escultura (La Esmeralda) in 2013-2014. Julie Escoffier is co-director of DEDAZO, an artist-run residency program located in Chiapas (Mexico).

SOLO EXHIBITIONS

La jarre contient d'autant plus qu'elle est creuse, (Project Room) Centre d'Art Bastille, (Grenoble 2018) - Ellipsis, EfrainLopez Gallery, (Chicago, 2016) - À l'Ombre de Mouche, Les Territoires, (Montréal 2014) - Suceso Colateral, Galería Breve, (Mexico 2014) - Se Ponchan Llantas, Galería de la ENPEG «La Esmeralda», CNA, (Mexico 2014)

SELECTED RESIDENCES & GROUP EXHIBITIONS

Centro Nacional de las Artes (Mexico, 2013) - CASA WABI Residency (Oaxaca, Mexique, 2017) - Fondation Alain Servais « Loft » Residency (Bruxelles, 2018) - Fontainhead Residency (Miami, 2018) -- Galerie Interior & the collector (Lyon, 2019) - Centre culturel l'Aqueduc (Dardilly, 2019) Lyon Contemporary Art Biennale, Program 'Résonnance' - Bâtiment Vanderborght (Bruxelles, 2018) - Untitled Art (Miami, 2018) - Galerie Efrain Lopez (Chicago, 2016) - Museo Universitario del Chopo (Mexico, 2015) - Magasin (Grenoble, 2013) - Currently in a long term residency at ADERA nearby Lyon.

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Entrée libre du mardi au samedi
de 15h à 19h30 et sur rendez-vous.
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