

The Extra Step [La marche supplémentaire]

Marcelle Alix at Maison Louis Carré
with Ian Kiaer, Laura Lamiel, Charlotte Moth, Mira Schor

Exhibition from May 5 to September 1, 2024



Laura Lamiel, *The Wall*, 2000-2024
enameled bricks, neon, various elements

"(...) it is just as urgent to recognize the importance, for each of us, of the place we live in. For to disregard this relationship is to feed the frustration that breeds extreme political positions. And to abstract citizenship from any context is to risk further neglect of our environment."

Joëlle Zask, *Se tenir quelque part sur la Terre [To Stand Somewhere on Earth]*, Premier Parallèle, 2023

For artists as for us, the place of residence and the place of work often merge. For fifteen years, we have envisioned Marcelle Alix as a space connected to domestic life, far from the intimidating effects of the 'White Cube'. Opening our workplace to welcome the affects that animate the artworks and thus recognizing the political importance of 'the personal' as it resonates in feminist struggles, makes us particularly sensitive to the invitation extended to us by Asdis Olafsdottir to consider the house imagined by Alvar Aalto for gallerist Louis Carré as an environment favorable to the fulfillment of each individual's uniqueness.

In 1972, American painter and art critic Mira Schor (born 1950, lives in New York) participated in *Womanhouse*, an event initiated by Miriam Schapiro and Judy Chicago, while she was attending the Feminist Art Program at the California Institute of Arts (CalArts). With *Womanhouse*, the domestic space became an exhibition space, and everything within it (beauty products, sanitary pads, household linen, underwear...) was considered as an artistic material disconnected from any complicity with patriarchal power. Since this founding moment, Mira Schor records an artist's life through her experience as a woman, favoring an approach radically opposed to the norms of painting imposed by the male gaze. In her works, the interior space overlaps with different versions of the studio and becomes a place of experimentation in which every idea is action. Despite the familiarity of the house, or its sometimes alleged feminist character, it is only experienced peacefully if one is aware of the forces, the prejudices, and the unspoken at play. Mira Schor translates into painting the forces that regularly affect us while we are under the presumed protection of the house, through eclipses, cosmic disruptions, or even raindrops blending with her flesh and senses (*Zip of tears*, 1993) to bring forth political images, announcing our contemporary, disrupted world.

In a similar movement of the interior to the exterior, the sculptures, installations, and drawings of Laura Lamiel (born 1943) work on our beliefs and the way we move. The artist constantly anticipates the experience of the outside. The subjectivity in motion in her home-studio in Le Pré-Saint-Gervais does not explode upon contact with other environments. It enters a different organization that follows the artist's engagement, that of a lifetime. An artwork can begin inside and be completed outside, in a perfect continuity between "a room of one's own" and a public space, starting with her wall of enameled-metal bricks that crosses Maison Louis Carré without inhabiting it (*The Wall*, 2000-2024).

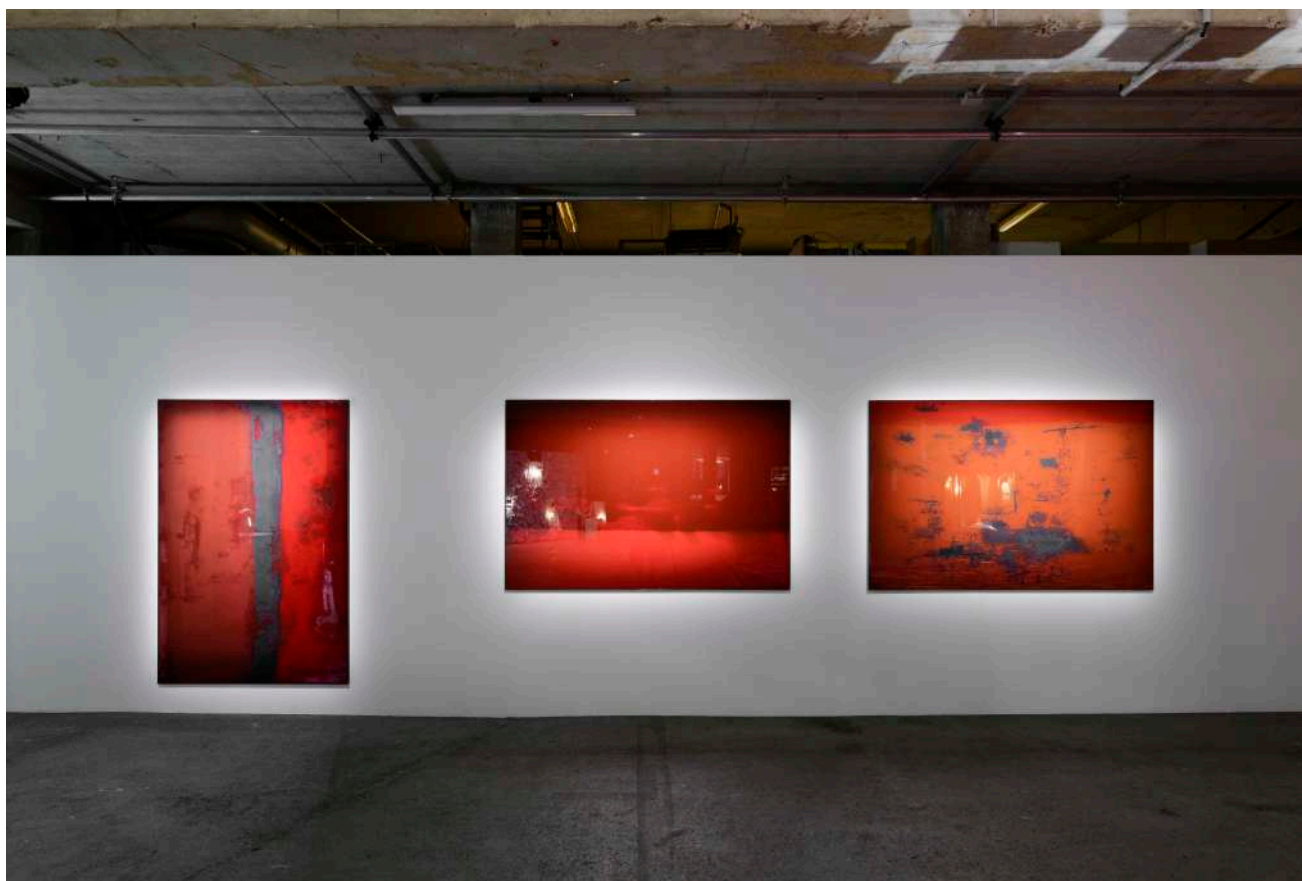
In *Practicalities**, Marguerite Duras – a former neighbor of Maison Louis Carré in Neauphle-le-Château – described "the extra step [La marche supplémentaire]" as the one women must brick up in front of their threshold to take their impulse towards emancipation. The house constantly reflects back to ourselves, to social injunctions, to our place within a more or less functional family. In Louis Carré and Alvar Aalto's house, where their friendship has so perfectly organized

everything, Laura Lamiel builds an independent wall, like a gesture towards her own freedom from the contingency of a home. Borrowing the same experimental spirit to Alvar Aalto, sculptor and photographer Charlotte Moth (born 1978, lives in Les Lilas) places her landscape-like sculpture *To a favorite tree* (2020) outside of Maison Louis Carré. The minimalist lines of a cubic cage respond to those of the house, and the bronze tree branch suspended within it vibrates to feel every trace of life (birds, mice, passing airplanes, rain, sun, wind...) that brings it closer to its natural model. This sculpture engages us to pay attention to the most mundane elements and underlines the depth behind the general balance of landscape and architecture.

Ian Kiaer (born 1971, lives in Oxford) – an artist who is familiar with architectural utopias and spaces that are anything but neutral – prefers the position of the commentator to that of the competitor. He organizes, as an investigator would, the data he collects on existing or dreamed architecture and the uses of space that have developed over time. It is through a subtle game of repeating the characteristics of a place using materials that are visible traces of life that he infiltrates Maison Louis Carré. Nothing in his process implies appropriation of the space, not even the idea of an ephemeral collection. It could be best described as an awakened consciousness, that of art as a normal activity, something to do to achieve visual pleasure while grasping somebody else's home with affection. We love to share those very affections and make them visible through the organization of works in Maison Louis Carré so that people who visit can carve out their personal paths to the artists. As a gallery, we like to stand by their side and speak with the same voice.

Marcelle Alix

*Marguerite Duras, *Practicalities*, Flamingo, London, 1991



Laura Lamiel, *Sans Titre*, 2023
 painting fixed under glass, 180 x 120 cm
 photo Aurélien Mole for Palais de Tokyo





Ian Kiaer, *Pink cloth, yellow*, 2021
acrylic on paper, plexiglas, 178 x 118,5 cm
photo Aurélien Mole



Charlotte Moth, *To a favorite tree*, 2020
metal cube frame with oiled finish, heat-treated
bronze, natural mat varnish, 330 x 288 x 237 cm
photo Aurélien Mole





Mira Schor, *The Scholar*, 2019
ink and acrylic medium on canvas, 30,5 x 40,6 cm
photo Nicolas Lafon



Mira Schor, *Zip of tears*, 1993
oil on linen, 40,64 x 50,8 cm
photo Charles Benton



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Maison Louis Carré

Listed as a Historic Monument, Maison Louis Carré is the only building designed by Alvar Aalto in France. It was built in 1959 for the French art dealer and collector Louis Carré and his wife Olga, located on a hill near the Rambouillet forest, 40 km southwest of Paris. Maison Louis Carré is a masterpiece in itself, endowed with the distinctive conceptual features of Aalto's philosophy, one of the masters of 20th-century architecture. The omnipresence of natural light, combined with its interior design – accessories, furniture, lamps, and textiles – custom-designed by Alvar, Elissa Aalto, and their teams, make it one of the iconic jewels of architecture and design from the late 1950s.

Artists' biographies

Ian Kiaer makes fragile installations involving groupings of architectural models, untouched or slightly modified found objects, and two-dimensional work to create fragmented narratives. These works are prompted by the ideas of utopian thinkers, architects, and artists from various periods of history whose common concern has been their resistance and critique of dominant ideologies – while providing possible alternatives for thought. Kiaer's installations often operate as projects or proposals and continue to employ the fragment as a means of questioning notions of totality and permanence. Ian's doctoral thesis was entitled *Endless House: Models of Thought for Dwelling*. He researched the question of the house as model of thought, looking in particular at Curzio Malaparte's Casa Malaparte, Ludwig Wittgenstein's Kundmangasse, Konstantin Melnikov's Cylindrical House Studio, and Frederick Kiesler's unbuilt notion of the 'Endless House'. Since then, he has become interested in thinking about how the model can inform an understanding of painting as a 'minor form', where notions such as tone and timbre operate on the fringes of a potentially redundant practice.

Ian Kiaer (born in 1971, lives in Oxford) has exhibited internationally since 2000, with solo exhibitions at institutions including Heidelberger Kunstverein (2020), Musée d'art moderne de la ville de Paris (2017), Fondazione Querini Stampalia, Venice (2011) and the Tate Britain, London (2003). He has also exhibited at the Venice Biennale (50th), Istanbul Biennale (10th), Berlin Biennale (4th), Lyon Biennale (10th) and Manifesta 3. Several works are part of prestigious public collections including The Saatchi Gallery, London, UK; FRAC Ile de France, Paris, FR; Musée National d'Art Moderne, Centre Pompidou, Paris, FR; Hammer Museum, Los Angeles, US.

[source: The Ruskin School of Art, Oxford]

He is represented by Alison Jacques Gallery in London, Barbara Wien in Berlin and Marcelle Alix in Paris.

“Over decades, **Laura Lamiel** has built an exceptional artistic identity. In fact, her work and vocabulary have never ceased to evolve, incorporating new elements, and continually blurring the boundaries between the exhibition space and the studio. In the 1990s, after abandoning the frontality of painting, she started making installations where colour and light play an essential role. Her structures, in particular her cells, are as inspired by psychoanalysis as by spiritual cosmology. They host a repertoire of sensible forms constituted by found objects, collections and certain taxonomies of materials that contrast with the immaculate surfaces of steel that she illuminates with fluorescent tubes. In the 2000s, following the cells, she developed other apparatuses—playing with the transparency and reflective nature of oneway mirrors; creating penetrable or buried spaces—while amplifying the biographical and affective charge of the adopted materials.”

[source : *LL – Laura Lamiel*, monograph, ed. Paraguay Press, 2019]

Laura Lamiel was born in 1943. Her most recent solo exhibitions include Palais de Tokyo, Paris, FR (2023) ; Cahn Kunstraum, Basel, CH (2021) ; CRAC Sète, FR (2019); La Verrière, Brussels, BE (2015); Kunstverein Langenhagen, DE (2014); La Galerie - art center, Noisy-le-Sec, FR (2013) and Musée d'Art Moderne de Saint-Etienne, FR (2013). Her work has also been presented in several collective exhibitions, most recently at the Bienal de Arte Contemporânea de Coimbra, PT (2022); CAPC, Bordeaux, FR (2021); Palais de Tokyo, Paris, FR (2019); Malmö Konsthall, SE (2018); Biennale de Rennes, FR (2016) and Biennale de Lyon, FR (2015). An important monographic publication, *LL – Laura Lamiel*, was published in 2019 by Paraguay Press at the occasion of her personal exhibition at CRAC-Contemporary Art Center in Sète (FR). Her artworks are held in prestigious institutional collections including MAC VAL, Vitry-sur-Seine, FR; Musée d'Art Moderne de Paris, FR; Musée National d'Art Moderne, Centre Pompidou, Paris, FR and Museum of Modern Art, Rio de Janeiro, BR.

“The work of **Charlotte Moth** places itself lightly in the world (...) Strong art-historical accounts of the period from 1990 onwards are hard to find, but Ina Blom’s book *On the Style Site: Art, Sociality and Media Culture* identifies some at least of the conditions that a group of mostly European artists were responding to in this period. Blom identifies style – notably of interiors, environments and spaces that are becoming simultaneously public and private – as a new area of concern, and as a somewhat confusing twist on the earlier twentieth-century avant-garde preoccupation with the merging of art and life. Moth’s work can be seen to share characteristics with artists such as Dominique Gonzalez-Foerster and Tobias Rehberger (among a larger group of artists discussed by Blom), in that the space of the gallery is strongly needed as the container for a complex combination of illumination, objects, furnishings and display items, histories, arrangements and images, not all of which have the same weight, physical insistence or sculptural presence. Moth does not make exhibitions that are crowded or confusing, but a complexity and a degree of uncertainty – ‘lightness’ is just one aspect of this – is folded into the objects and situations she makes (...) ‘Sculpture’ is an abiding concern for Moth, but disconcertingly, it may be produced as a side effect of other motives, as though it cannot be aimed for directly. The persistence of sculpture is consistently tested against other conditions of display and other types of spaces: living spaces, working spaces (the studio) and also spaces of representation, study and commerce. As sculpture – which is both a potential class of objects and a historical term for them that we now use uncertainly – moves through these different spaces, it seems to have become lighter. This lightness is neither a cause for celebration – as though in victory over ‘sculpture’, mass and embodiment – nor a reason for premature mourning. Lightness is perhaps more simply a condition to be felt and known.”

[source: Ian Hunt, “Four Backdrops” in Charlotte Moth, *Travelogue*, monographic publication, ed. Snoeck, Kunstmuseum Liechtenstein, 2016]

Charlotte Moth was born in 1978 in Carshalton, United Kingdom. She has been living in Paris since 2007. The Serralves Foundation in Porto (2011), Centre d'Art contemporain de Genève (2012), Esker Foundation (2015), CA2M -Centro Arte Dos de Mayo, Spain (2019) and Art3 center in Valence (2021) have organised solo exhibitions of her work. Tate Britain commissioned and exhibited her series of works *Choreography of the Image* in its Archive Room in 2015-2016 (cur. Penelope Curtis, Inga Fraser). Kunstmuseum Liechtenstein has hosted an important solo exhibition of her work in 2016 (cur. Christiane Meyer-Stoll), accompanied by a monographic publication: *Travelogue* (ed. Snoeck). The exhibition has toured to Parc Saint-Léger art center and the MIT List Visual Center (USA). An exhibition will be dedicated to her at the MAMC+ Musée d'art Moderne et Contemporain de Saint-Étienne in 2025.

Born in 1950, **Mira Schor** is a New York-based artist and writer noted for her advocacy of painting in a post-medium visual culture and for her contributions to feminist art history. She was a member of the CalArts Feminist Art Program and a participant in the historical feminist art installation *Womanhouse*. Schor's work balances political and theoretical concerns with formalist and material passions. Her work is mostly focused on gendered narrative and representation of the body but also on representation of language in drawing and painting. The central theme in recent paintings is the experience of living in a moment of radical inequality, austerity, and accelerated time, set against the powerful pull of older notions of time, craft, and visual pleasure.

Schor received her MFA in painting from CalArts in 1973. Her work was recently presented in a solo show at Bourse de Commerce, Fondation Pinault (2023-2024) and included in exhibitions at Redcat Los Angeles (2023), June (2021), Kunsthaus Graz (2020), Kestner Gesellschaft (2019), The Jewish Museum (2010), Hammer Museum (1996) and P.S.1 (1992). She is the author of *Wet: On Painting, Feminism, and Art Culture* and *A Decade of Negative Thinking: Essays on Art, Politics, and Daily Life*, and was co-editor of the journal *M/E/A/N/I/N/G*. She is the recipient of awards in painting from the Guggenheim, Rockefeller Foundation, Marie Walsh Sharpe, Pollock-Krasner Foundation and of the College Art Association's Frank Jewett Mather Award in Art Criticism. She is the recipient of the 2019 Women's Caucus for Art Lifetime Achievement Award for her work as a feminist painter, art historian and critic.

Her solo exhibition "Margin of Safety" is on show at Marcelle Alix until May 18, 2024.

She is represented by Lyles & King Gallery in New York City and Marcelle Alix in Paris.

About Marcelle Alix

We founded Marcelle Alix in 2009 in Paris and settled in a characteristic, early 20th-century boutique in Belleville. The gallery is for us a creative space, where the dialog with artists is not only meant to sell artworks, but is also based on an equal relationship to creativity. We now represent thirteen artists and two duos. Our identity has been built with the support of the artists who opened our programme (Aurélien Froment, Louise Hervé & Clovis Maillet, Charlotte Moth, Ernesto Sartori, Marie Voignier) and those we introduced to the French art scene (Pauline Boudry/Renate Lorenz, Ian Kiaer, Donna Gottschalk). During these years, we have supported broad artistic careers (Laura Lamiel, Liz Magor and Mira Schor whose work we represent exclusively in Europe) and accompanied the development of new perspectives in sculpture (Gyan Panchal, Jean-Charles de Quillacq), in video (Lola González), and in drawing (Armineh Negahdari). We insist on the central role of a gallery in the ecosystem of art as a place to make idiosyncratic positions visible and weave a critical narrative around the most contemporary visual forms.

Isabelle Alfonsi & Cécilia Becanovic

Practical information

ADDRESS

Maison Louis Carré
2 chemin du Saint-Sacrement
78490 Bazoches-sur-Gyonne
01 34 86 79 63
maisonlouiscarre.fr

OPENING DAYS AND HOURS

Opening Saturday May 4, 5-8pm

Shuttle bus available on reservation,
departure: 4pm, Porte d'Auteuil, Paris.

Press opening Saturday, May 4, 2 pm in the presence of artists and curators

Maison Louis Carré is open Saturdays and Sundays, from 2pm to 6pm. Online booking is required. Visits at other times can also be arranged by reservation.

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CURATORS

Isabelle Alfonsi & Cécilia Becanovic |
Founders, Marcelle Alix

ACCESS FROM PARIS

By car: Take the A13 towards Porte d'Auteuil, then the A12 towards Dreux, and continue on the N12. Take the exit for Jouars-Pontchartrain and follow the signs for Maison de Jean Monnet. For GPS users, enter Maison Louis Carré or use the address Maison Jean Monnet (7 Chemin du Vieux Pressoir); we are located across from it.

By RER C: Take the RER C to Saint-Quentin-en-Yvelines, then take bus 5 towards Les Mesnuls Château and get off at Bazoches Eglise (departures on Saturday at 12:00pm, 2:00pm, and 4:00pm, with returns at 3:15pm, 5:15pm, and 7:15pm; no buses on Sundays).

By train: From Gare Montparnasse to Villiers-Neauphle-Pontchartrain (line N*), then take a taxi. You can call 06 82 58 34 27, 06 49 58 26 55, or 01 30 54 00 00 for reservations. Please note that the train service is currently not available on weekends!

By shuttle: On the first Saturday of each month from April to October, there is a shuttle departing from Porte d'Auteuil at 3:00pm and returning to Paris around 7:00pm.

PROGRAM AT MARCELLE ALIX

Mira Schor | 14.03- 18.05.2024
Ernesto Sartori | 24.05- 20.07.2024

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