

EXHIBITION

24 SEP.

11 DEC. 2016

*KALEIDOSCOPIC  
THINKING*

CHARLOTTE MOTH

PRESS KIT



PARC



SAINT LÉGER

CENTRE D'ART CONTEMPORAIN

Like the kaleidoscope, Charlotte Moth's work produces infinite combinations of multicolored images and atmospheres. Arrangement, composition and installation are some of the key concepts that make it possible to grasp her work in all its diversity and complexity. Whatever the medium employed – be it photography, film, or sculpture – the objects produced by the artist rarely insist on their independence but rather highlight the context in which they are placed. Defined in this way, the frame becomes a constituent part of both the reading and experience offered by the artist. The architecture of the venue is closely observed; her interventions modify and transform our understanding of it. Moth's project at Parc Saint Léger focuses especially on the design of an inclusive situation, the creation of an atmosphere that calls into question the material connection of the body with objects.

The principle of composition and rearrangement that is at work in her photographs, films and sculptures extends to the exhibition in its entirety. Her whole approach underscores the importance of a constant recombination of singular elements and the connections between them. It is an approach that allows her to question and point to the ambiguities of a given medium, but helps her as well to assert her interest in impermanence and a working process that is continuously open.

The foundation of the artist's practice is a photographic collection called *Travelogue*. Begun in 1999 and still in progress, it consists of a collection of analogue photographs that functions as a reservoir of ideas and images. The latter are like so many souvenirs of trips taken, remembered projects and the beginnings of future works, floating sensations that can be activated in a myriad of possibilities. The *travelogue* then forms a hidden part of a working process, and can be considered a conceptual tool whose elements come to light when they interfere with the development of a specific piece.

*Inserts*, from 2015 formed part of an overall installation titled "Choreography of the image," a work that was originally developed for the Archive Gallery of Tate Britain. The piece consisted of a collection of ten bespoke structures for the vitrines of the archive gallery that displayed material from the archives of Tate Britain. From her discoveries, Moth proposed a constellation

of archival material that examined different aspects of the life and work of Barbara Hepworth. While the archival stage of this work has since disappeared, Moth's research for the film *Filmic Sketches* (2015), in which she observes and films the late artist's studios, remains. The Palais de danse is one particular studio of Hepworth's that happened to be a former dance school, theater and cinema used to make larger works and also to display her sculptures. Moth's treatment of each of the so-called inserts highlights the importance of context and setting since each support is treated with different backgrounds, pointing to the display and creation of a *mise en scène*. Today, the archival images originally shown in the first stage of this work have been replaced by images of her own collection exploring the constant development of *Travelogue* and provide a completion through a form of displacement of the piece.

Moth's interest in composition and presentation doesn't stop at the surface of images. The importance of the structure or the display and how the featured objects are read focuses the questioning of her work on the space. The transformed architecture and the created atmosphere are constituent elements making up the work. Her way of using artificial or natural light doesn't consist of a simple setting; rather it subtly orchestrates both the movements and the eye of the viewer. It is always the context in which an object is read that the artist highlights. In this way, she fully embraces the share of theatricality her work conveys and forges from the display and the exhibition itself. By extension the site of an exhibition becomes an immersive, creative experience of subjectivity. It is also a way of highlighting her interest in what is latent and impermanent by offering an open space of possibilities, where a constellation of objects is replayed each time in venues of shifting yet unified light.

Catherine Pavlovic

# LIGHT STRUCTURE, VERSION 3

2016

"Travelogue", exhibition view  
Kunstmuseum Liechtenstein, 2016



Photo: Stefan Altenburger Photography, Zürich  
© Charlotte Moth, Kunstmuseum Liechtenstein

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# LURKING SCULPTURE (ROTATING RUBBER PLANT)

2016

# CHOREOGRAPHY OF THE IMAGE : INSERTS

2016

Partial view

"Travelogue", exhibition view  
Kunstmuseum Liechtenstein, 2016



Photo: Ines Agostinelli  
© Charlotte Moth, Kunstmuseum Liechtenstein



# LIVING IMAGES

2015

"Travelogue", exhibition view  
Kunstmuseum Liechtenstein, 2016



Photo: Stefan Altenburger Photography, Zürich  
© Charlotte Moth, Kunstmuseum Liechtenstein

# NOTING THOUGHTS

2011

"Travelogue", exhibition view  
Kunstmuseum Liechtenstein, 2016



Photo: Stefan Altenburger Photography, Zürich  
© Charlotte Moth, Kunstmuseum Liechtenstein

# INSERTS CHOREOGRAPHY OF THE IMAGE, DISPLACED

2015

“Living Images”, exhibition view  
Escher Foundation, Calgary, Canada, 2015



© Charlotte Moth

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# FILMIC SKETCHES

2015

Frame of the movie



© Charlotte Moth

# THINKING WORK, WORKING THOUGHT

2013

Scheme based on the sculpture  
*Le Répét du Travailleur*, 1903, Jean-Jules  
Pendariés

Set of photos (detail)



© Charlotte Moth



© Charlotte Moth

# BACKDROPS

2015

"Travelogue", exhibition view  
Kunstmuseum Liechtenstein, 2016



Courtesy: Charlotte Moth and Marcelle Alix, Paris  
Photo: Stefan Altenburger Photography, Zürich  
© Charlotte Moth, Kunstmuseum Liechtenstein

# CHARLOTTE MOTH

Charlotte Moth (1978 in Carshalton, UK) lives and works in Paris. She works with a wide range of medium such as photography, film, sculptures or installation works looking for new arrangements between architecture and images.

She has exhibited extensively in France and abroad: at Kunstmuseum Liechtenstein (2016), at Tate Britain (2015), at Centre d'art contemporain, Genève (2012) and she has participated to several group shows as « Rideaux/Blinds » at IAC, Villeurbanne (2015), « Avec ou sans peinture » at MAC/VAL (2014) and « This & There » at Fondation d'entreprise Ricard (2012) to name a few.

Charlotte Moth is represented by the Galerie Marcelle Alix in Paris.

## Publications

### 2016

– Upcoming: *Travelogue*, monographie, ed. Christiane Meyer-Stoll, Kunstmuseum Liechtenstein

### 2013

– A journey through shared spaces - Artists book, Le Pavillon, Palais de Tokyo / Circle d'art

### 2011

– *Charlotte Moth*, Halle für Kunst, Lüneburg/ Sternberg Press, texts by Guy Brett, Matthieu Copeland and Olivier Michelin.

– *Charlotte Moth*, Serralves publications, texts by Ricardo Nicolau and Quinn Latimer

### 2010

– *The Black Room* - edition of 50, speaking with Allia Ali

### 2009

– *The Mock and other superstition, Anecdotes as new theory*, quarterly journal of written words, No. 2, Hiver

### 2008

– *Beton Brut*, Kunstverein für Rheinlande und Westfalen, Octobre

– *Sang Bleu*, Le Pavillon-Laboratoire de Création du Palais de Tokyo, with Emmanuelle Antille



# AUTOUR DE SEP. – DÉC. 2016 L'EXPOSITION

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## CONVERSATIONS

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**Parc Saint Léger invites you to a series of conversations on contemporary art Sundays at 4 pm.**

We have scheduled two special events in this series:

**Sunday 9 October**  
**WITH CHRISTOPHE JOLY**

Architect at CAUE (the Architecture, Town-planning and Environment Council) of Nevers.

**Sunday 4 December**  
**CONCERT BY JULIEN PAUTHIER**

Experimental music

**EXHIBITION: JASON HENDRIK HANSMA**

Artist in residency

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## FAMILY WORKSHOPS

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**Sunday 16 October**  
**3 pm**

**GUIDED TOUR OF THE SHOW  
FOLLOWED BY A WORKSHOP  
AND A LIGHT SNACK**

Five years and older,  
Free admission, but you must sign up.

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## LAUNCH OF CHARLOTTE MOTH'S MONOGRAPHIE: TRAVELOGUE

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**Friday 28 October**  
**6 pm**  
**at the Bookshop Le Cyprès, Nevers**  
**WITH CHARLOTTE MOTH IN ATTENDANCE**  
Presentation of the artist's work by the curator and art critic Caroline Hancock.

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## SCREENING

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**Thursday 3 November**  
**8 pm**  
**at Ciné Mazarin, Nevers**  
**MORE BY BARBET SHROEDER**  
In partnership with ACNE (Association des Cinéphages de Nevers).

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## WRITING WORKSHOP

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**Saturday 5 November**  
**from 10 am to 5 pm**  
**HOSTED BY PIERRE BASTIDE**  
**OPEN DISCUSSION ON THE WORKS IN THE SHOW**  
Free admission, but you must sign up (subject to availability).

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## LECTURE

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**Tuesday 8 November**  
**6:30 pm**  
**with ABW Warnant Architecte**  
**WITH AURÉLIEN MOLE**  
Artist, curator and art critic.

Exhibition from 24 September to 11 December 2016.  
Open Wednesday to Sunday from 2 to 6pm and by request.  
Closed 11 November. Free admission.

Contact press : Léa Merit  
lea.merit@parcsaintleger.fr

A free shuttle will run between Paris and the venue on the day of the opening:  
Departure: 2.00 pm, Paris (Denfert-Rochereau)  
Return: 9.00 pm, Pougues-les-Eaux  
Reservation required: +33 (0)3 86 90 96 60  
or with Léa Merit : lea.merit@parcsaintleger.fr

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**PARISart**

Le Parc Saint Léger est membre de d.c.a.,  
association pour le développement des centres d'art,  
et de Arts en résidence – Réseau national.