

DISPATCH

ARTFORUM

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CRITICS' PICKS

CURRENT PAST

New York

Ed Atkins
Guðmundur Thoroddsen
Anne Collier
Dor Guez
Kenneth Josephson
Yve Laris Cohen
Carlos Reyes
John Houck
Ward Shelley
Sara Greenberger Rafferty
Lionel Maunz
Nasreen Mohamedi
David Hammons
Zarouhie Abdalian
Hilton Als
"The Illusive Eye"
Silvia Gruner
"Printing Women: Three Centuries of Female Printmakers 1570–1900"
Robert Ryman

Los Angeles

Scott Anderson
"The Ocular Bowl"
Catherine Fairbanks
Saul Fletcher
Sandra Gibson and Luis Recoder
"Performing the Grid"

San Francisco

Samara Golden

Chicago

"Monster Roster: Existentialist Art in Postwar Chicago"
Courtney Cooper
Charlotte Moorman

Cleveland

Xavier Cha

Seattle

Martha Rosler

Washington, DC

"WONDER"

Toronto

Leslie Hewitt

Mexico City

Mario García Torres

Paris

Emmanuel Lagarrigue

ÉDITIONS DILECTA

49, rue Notre-Dame de Nazareth

March 17–May 14

Does obscurity allow certain things to burn more intensely, away from the grit of sight, of earthly matters? And if the flame is witnessed, is its extinguishment nigh? History is rife with instances of disappearance, willful and not. Emmanuel Lagarrigue's exhibition, titled "*Quelque chose d'invisible n'en peut plus*" (Something invisible can no longer be), teases out these issues.

The artist uses the writings of the nearly forgotten avant-garde, protofeminist French writer Hélène Bessette to good various materials toward dissolution. In *Le crépuscule du matin* (Dusk of the morning), 2013, two leaning oak beams, arranged to mirror a pair within the gallery's architecture, are notched on all four sides with notation of Morse code. The force and depth of the incisions has caused some of the wood to splinter off, making the text even less legible. The series "Ida," 2015, consists of two large copper sheets that were doused with acid to create a series of letters, laid on top of one another, that spell out some of Bessette's words. Here, language is simultaneously visible and invisible, as it should be, as it always somehow is.

The use of parentheses in Bessette's works, according to curator Mara Hoberman, is an act of hiding in plain sight. That spirit of (dis)appearance is wrought exquisitely in another work: a rectangular panel of black resin, cast from a mold of oak blocks, also Morse coded, but with the words of choreographer Christian Rizzo. The ash from the burned leftover chips of *Le crépuscule du matin* is mixed in with the resin and poured into the mold, which registers the wood grain's flecks and rays. This creates an optical trick that makes the surface seem fathomless, as the remains from Bessette's text corrode into Rizzo's. Perhaps this transfiguration frees us to see and move, however blindly, within the lacunae.

— Jo-ey Tang



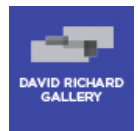
Emmanuel Lagarrigue, *Montrer ça: le fait d'apparaître et de disparaître en même temps, d'être en activité pour montrer comment tu essaies de disparaître* (To demonstrate this: appear and disappear at the same time, through your activity show how you are trying to disappear), 2014, ashes, acrylic resin, steel frame, 40 x 80".



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links



London

Dennis Morris
Hany Armanious
DAS INSTITUT

Glasgow

Dan Mitchell

Paris

Manuel Scano Larrazábal
Emmanuel Lagarrigue
"All Over"
Noémie Goudal

Nice

"Le Précieux Pouvoir des
Pierres" (The Precious
Power of Stones)

Berlin

Erwin Wurm
Isa Genzken
"UNEARTHED"
"The One—The Real"
Julian Rosefeldt

Hamburg

Joseph Grigely

Milan

Gabriella Ciancimino

Bolzano

Francesco Vezzoli

Zurich

Elodie Pong
"Obsession Dada: 165
Feiertage"

Vienna

Renate Bertlmann
Anita Witek

Amsterdam

"Easy Virtue"

Rotterdam

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Matthew Barney

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Viktor Pivovarov

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Robert Indiana

Istanbul

"Till It's Gone"

Tehran

"Spheres of Influence"

Marrakech

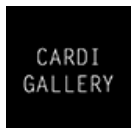
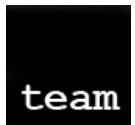
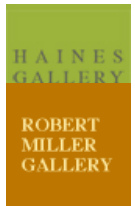
Radhika Khimji
Mounir Fatmi

Hong Kong

Margaret Lee
Antony Gormley

Shenzhen

"Digging a Hole in China"



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Jonathan Monk

Manila

Michael Lin

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Kray Chen

Seoul

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2015, Seoul"

Taipei

Vandy Rattana

Abu Dhabi

Diana Al-Hadid
"Lest We Forget: Emirati
Family Photographs 1950-
1999"

Dubai

Seher Shah
"But Still Tomorrow Builds
into My Face"

Sharjah

Joana Hadjithomas and
Khalil Joreige

Buenos Aires

Jorge Macchi



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Newest Entries

Tony Pipolo on
*Fassbinder: To Love
Without Demands*

Tony Pipolo on *Hockney*

Nick Pinkerton on Lazar
Stojanovic's *Plastic Jesus*

Nick Pinkerton on the 3rd
Art of the Real at Film
Society at Lincoln Center

Tony Pipolo on Ross
Lipman's *Notfilm*

Nick Pinkerton on "Bring
Me the Head of Sam
Peckinpah" at FSLC