From February 10 to March 31, 2018.
Press preview February 9
From 11 am to 3 pm

"LADI ROGEURS"
Loris Gréaud, exposition ‘LADI ROGEURS’ Galerie Max Hetzler I Paris.
Du 10 février au 31 mars 2018 - Vernissage le 10 février - de 17h à 20h
WWW.LADIROGEURS.COM

PRESS PACK
English

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"LADI ROGEURS"

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"LADI ROGEURS"

THE PROJECT

For his first solo exhibition at Galerie Max Hetzler Paris, Loris Gréaud reconfigures the
gallery’s space as a sketch.

The sketch is a very important stage in the development of a painting, a sculpture or a
book: it is through it that the author tries to fix the main lines of the work.

Ample, vibrant, unruly, the vocation of the sketch, in Loris Gréaud’s project, is to fix in
a rough and uninhibited way, by a few gestures, the formal and conceptual structure
of the work: its essential intentions are thus laid down. As such it is a memory, at once
schematic and transient.

The idea of transition, indeed, takes on a particular dimension here. This infinitesimal
passage, or rather, this continuous back-and-forth movement, between the programme
and its trajectory, is for Gréaud the work’s true place. Therefore he uses the space of
Galerie Max Hetzler in Paris as a global landscape, an incubator inside which many
different propositions interact.

The nebulous arrangement of this new body of work will paradoxically be the template
for future developments of ‘LADI ROGEURS’.

Intended as a framework, the exhibition allows a glimpse of the petrified breath of
explosions, the glimmer of opioid landscapes, the stigmata of unresolved places, the
nervous agitation of an arborescence-machine whose language seems inaccessible
— or the presence of a Khoomei master whose pluralistic voice resonates in echoes
with the song of dead stars...

Loris Gréaud’s exhibition at Galerie Max Hetzler is the final leg of the trilogy that he
‘LADI ROGEURS’ will continue until 2020 through different venues, making this first
gesture the promise of a potential destination, which will be completed by the exhibition
‘LADI ROGEURS: GLORIUS READ’ [27 April – 2 June 2018] at Galerie Max Hetzler, Berlin,
that will open during the Gallery Weekend.

www.ladirogeurs.com

22 June 2008), Cellar Door – Never Shies Away From Adopting Bootleg Versions Of Itself Into Its Family, Kunsthalle Sankte
Gallen (22 November 2008 – 26 January 2009), Cellar Door – Best After The End, Museo de la Conservera de Murcia
Ringier (2011).

2. The Unplayed Notes, Pace Gallery New York (5 May – 9 June 2012), The Unplayed Notes, Yvon Lambert Paris (18
October – 5 December 2012), The Unplayed Notes Museum, Dallas Contemporary (18 January – 21 March 2015),
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THE PROJECT
Iraqi chamotte ceramics, blown up by a C-4 type plastic explosive, matte black lacquer paint. Oak boxes dyed black, black mirrors. Box dimensions: 34,5cm x 34,5 cm, depth: 34cm – Dimensions of each stoneware piece: 34,5 cm, width: 25 cm, depth: 30 cm.

*Study for a Solipsism* is a series of 7 unique ceramic pieces. Each one was sculpted and formed in an explosion using a C-4 explosive.

C-4 is made with RDX, a plastic binder, a plasticizer, a petroleum product and a chemical marker. This formula is packaged as a block, as is the Iraqi chamotte used for making the ceramic pieces.

The methodology used to create these pieces was very specific, as the two materials (the clay and the explosive) are exactly alike in texture and appearance. Combined into new blocks, they were detonated, creating a literal explosion of the matter as it were ‘sculpted itself’.

This process solidifies the breath of the explosion, which is impregnated with the clay and C-4 mix, sculpting it. The result is these organic, brutal sculptures which are, paradoxically, quite delicate.

The sculptures were stored for several months to allow the forms to harden while their moisture gradually evaporated. They were then double fired at a very high temperature, as in a classic ceramic process.

This unique association of two techniques belonging to opposing spheres allowed the artist to petrify these chaotic forms, obtained in a few seconds.
"Ladi Rogeurs"
THE ARTWORKS

Study for a Solipsism, 2018.

Watercolour (with heroin) on Arche paper, black oak frames, museum quality anti-reflective glass. Dimensions: 34,5 cm x 39 cm, depth: 10 cm. Dimensions of each watercolour: 21 cm x 14,5 cm

Study for a Solipsism is a series of 7 watercolours, made using heroin.

The paintings represent fields of opium poppies, cultivated for their opium and the latex that is extracted to produce morphine. By the relatively complex process of acetylation, morphine is metabolised into heroin, a powerful psychotropic drug. The resulting substance is a sort of brown or ochre powder, ready to be consumed by its users for its analgesic and intoxicating virtues. Today, heroin is considered one of the most addictive and devastating drugs. It is supposed to have helped certain brilliant minds and leading figures in literature.

Study for a Solipsism is a series of naturalistic landscapes in watercolour, a medium that gives a great variety of nuances in the gradations of a same colour, through playing on transparency and reserves. However, while the watercolour medium was employed in the classic way, using a gum Arabic solution, heroin itself was used as the pigment.

Study for a Solipsism is thus a proposition which aims to crystallise in one gesture both production and representation. These landscapes are, in fact, a representation of heroin cultivation. And this representation, which has both pastoral and documentary aspects, is made with a psychotropic substance that is actually being produced in the world.
"Spores, 2018."

5 rock sculptures, one of which is translucent, suspended by means of steel cables, held in place by stainless steel fixings. Resin rocks, matte Architecte OR NOIR paint, inclusion resin and matte fiberglass mat, sound and light system inside the translucent rock: specially made control box with 1 USB port, 2 rotary potentiometers (volume adjustment and light bulb flashing sensitivity), 3 loud-speakers (60 W, 84,6 dB), 240 V, 2,8 W LED bulb with filament (21 W perceived), MP3 reader. Dimensions: height : 2,8 m, width: 98,5 cm, depth: 65,2 cm.

This is a series of 7 sculptures in the form of suspensions, which diffuse the sound and frequencies emitted by ‘dead’ stars.

Astrophysicists have been able to see that stars are agitated by luminous pulsations of sorts: their intensity varies in a more or less regular fashion. These pulsations are in fact the manifestation of sound frequencies emitted by stars. As a result many astrophysicists have studied these emissions, as they are a precious source of information in the understanding of the universe and its cycles. The discipline is called asteroseismology.

*Spores* focuses only on frequencies emitted by dying stars. Paradoxically, because they are so far away, the stars that seem luminous to us are those which have been dead for a long time. This is, as it were, an archetype of the ghost. One could almost talk of ‘zombie stars’.

For this series of sculptures, Loris Gréaud was inspired by recent findings of the Rosetta mission, which focuseD on determining the nature and composition of the nucleus of the 67P/Churyumov–Gerasimenko comet. Each suspended sculpture was conceived as a sort of rocky mass in levitation.

The sculptures are stirred into movement by the luminous spasms produced, via a dedicated system, by the transposition of the diffused sound frequencies. The work thus recreates, as if in reverse, the luminous pulsations observed by scientists, and gives us, in an artificial way, the echo of these dying stars, inviting us to immerse ourselves in a dimension which is beyond us but which, nevertheless, surrounds us.
"Ladi Rogeurs"
THE ARTWORKS

**MACHINE, 2018.**

Structure composed of oxidised metallic tubes, various sections: 3 cm, 4 cm, 6 cm and 15 cm; 68 neons (14 mm in diameter), powered by 5 transformers (230 V, 2.4 A / 50hz) through 6 mm transparent rubber-coated cables; transparent tubes; 15 polyester resin branches dyed white; neon flickering command box; black oak box; LOOK Unique haze machine, 2.1. Dimensions : 265 x 300 x (height) 340 cm.

*MACHINE* is a unique work, designed to be a truly autonomous entity, one which has apparently developed its own language, made of sequenced vibrations, flickerings, swirls of smoke and tinklings. While this language seems to follow common linguistic codes — it could be Morse code or an encrypted system — it proves difficult to grasp its meaning.

Special attention was paid to the materials that the work is composed of. It was made more or less as a patchwork: the disparate nature of each element is deliberately emphasised and, to this end, its mode of assemblage is purposely comprehensible at first glimpse. The perfectly identifiable form appears to be a tree or an arborescence.

In the same way as the limbs of Frankenstein’s monster are crudely stitched, the resin branches ‘bump into’ the spreading metal structure. The sculpture comes to life and seems to be in sole control of the sequences, movements and accelerations that move it. The sculpture makes every effort to create a potential communication… and ends up delivering a message without an address, whose code is given as an enigma to decipher.
Tallinn, 2018.

Diverse waste and other materials taken by the artist from the site of the Jägala hydroelectric power station, a few miles from Tallinn, which was the location for Tarkovsky’s film, Stalker (1979). Polyester resin, wire mesh, OBC boards, battens. Dimensions: Variable dimensions.

The ‘Zone’ is a mes magnetic place. It is the quarantined territory that film maker Andrei Tarkovsky describes in his masterpiece, Stalker (1979), the place his characters risk their lives in order to discover it. An ideal Room in the heart of the Zone grants everyone’s deepest desires. But the surroundings are dangerous, and it’s impossible to get through without the help of a ‘Stalker’.

In 1977, Andrei Tarkovsky explored the area surrounding Tallinn, and decided to use the site of the Jägala hydroelectric power station as the location for Stalker. At the time he was unaware of the toxicity and radioactivity of the environment he had chosen. Aesthetically perfect, the location apparently turned out to be deadly: some of the film crew died supposedly as a result of the film shoot, as did Tarkovsky.

The Zone is thus an ambivalent space, capable of navigating between fiction and reality. And the dangers and everything imagined around it seems to have had concrete, physical repercussions in reality.

With Tallinn, Loris Gréaud explores the double status of this site, whose stigmata appear here and there. It is intended as a true work of painting. The pigments used — mud, sand, rust, oozing liquids, objects and other waste materials — were picked up by the artist at the Jägala site and are materials characteristic of the place. All this was thrown into the gallery space, giving us a glimpse of fragments of the landscape.
“LADI ROGEURS”
THE ARTWORKS

The Hub, 2018.

Sound piece activated by Daansuren Mandakhjargal, a Khoomei master singer. Black suit. Approximate length: 15 minutes.

Diphonic singing is polyphonic singing using only the vocal cords. The singer uses different types of voice (chest and head voices, for example) and different positions of the tongue and lips. This singing technique originated in traditional music, in particular that of Tibet and Mongolia.

Diphonic singing is also used in the context of certain shamanic practices. In some rituals it is the shaman who guides the ‘explorer’ in his or her mental wanderings. Diphonic singing favours concentration and access to other states of consciousness, while at the same time being an important reference point throughout the experience — the shaman’s voice being the only benchmark of reality.

In the context of the ‘LADI ROGEURS’ project, a Khoomei master takes part in the exhibition on specific days at different times of day. Walking through the exhibition space, he attempts to tune his voice to the sound frequencies given off by the works — the sound frequencies of stars. This activation amplifies the idea that began in the series of sculptures, by confronting a human dimension with a scale that is, by its very nature, cosmic.

But the Khoomei master also acts within the exhibition as a lynchpin between physical and mental space. It is he who opens up the possibility of another dimension.

Artwork activated in 2018 on February 09, 10, 15, 22, 23 and March 1, 2, 3, 8, 9, 10, 15, 16, 17, 23, 24 et 31.
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Reader's Digest, 2018.

Press release for the exhibition 'LADI ROGEURS' printed with Cerf Dellier edible inks (without additives or colouring) on edible wafer paper. Dimensions: 21 x 29,7 cm

Max Hetzler Gallery will publish a press release for the 'LADI ROGEURS' exhibition. Some copies will be part of a numbered limited edition signed by the artist: edible versions of the press release printed on edible wafer paper printed with edible ink (without additives or colouring). These special copies will be distributed randomly by mail and during the exhibition. Visitors will be invited to eat and digest the information...
"Ladi Rogeurs"
THE ARTWORKS
Cellar Door (2008-2011)

*Cellar Door*, Palais de Tokyo (14 février – 27 avril 2008),


"LaDir Rogueurs"

RELATED PREVIOUS PROJECTS
Cellar Door, 2008 - Palais de Tokyo (Paris, France)
"Ladi Rogeurs"

RELATED PREVIOUS PROJECTS

Cellar Door – Once Is Always Twice, 2008 - ICA London (Londres, Royaume-Uni)
“Ladi Rogeurs”

RELATED PREVIOUS PROJECTS

Cellar Door - Never Shies Away From Adopting Bootleg Versions Of Itself Into Its Family, 2009 - Kunsthalla Sankt Gallen (Saint-Galle, Suisse)
"Ladi Rogeurs"

RELATED PREVIOUS PROJECTS
Cellar Door – Best After The End, 2010 - Conservera de Murcia (Murcia, Espagne)
"Ladi Rogueurs"

RELATED PREVIOUS PROJECTS
Cellar Door, 2011 - Conservera de Murcia (Murcia, Espagne)
The Unplayed Notes (2012-2017)

The Unplayed Notes (2012-2017) is the title given to a series of projects designed by the artist Loris Gréaud. Whether they be architectural environments in gallery spaces; the investment of an institution momentarily hosting a substitute “supernatural History” Museum whose official opening leads to a destructive performance subsequently producing a contemporary virus; or an obscure production line whose purpose is to form a true tableau vivant; The Unplayed Notes doesn’t aim to connect places and backgrounds but instead tries to highlight the space that lies between art works, in order to display a spectrum of intents, narratives, whose trajectory and linking path create a whole new experience.

Through this project, which is “in a gaseous state”, no fewer than 500 pieces have been created and partially destroyed. Defying description and categorisation, The Unplayed Notes keeps questioning the art space and brings to light the porosity which remains between reality and fiction.

Conflicting opinions about it have been voiced and written. After 5 years of developments and carefully orchestrated experiments, the project draws its last breath and closes off with the awakening of an alchemical factory which seems to be stuck within a strange space-time.

The book The Unplayed Notes (2012-2017): The Forbidden Book will consequently become its final movement: an attempt to put together within one catalogue, one binding, this series of expansions and drifts.
RELATED PREVIOUS PROJECTS

The Unplayed Notes, 2012 - Galerie Yvon Lambert (Paris, France)
"Ladi Rougeurs"

RELATED PREVIOUS PROJECTS
The Unplayed Notes, 2012 - Galerie Yvon Lambert (Paris, France)
"Ladi Rogeurs"

RELATED PREVIOUS PROJECTS
The Unplayed Notes, 2012 - Pace Gallery (New York, États-Unis)
“Ladi Rogeurs”

RELATED PREVIOUS PROJECTS
The Unplayed Notes, 2012 - Pace Gallery (New York, États-Unis)
"Ladi Rageurs"

RELATED PREVIOUS PROJECTS
The Unplayed Notes Museum, 2015 - Dallas Contemporary [Dallas, États-Unis]
"Loki Rageurs"

RELATED PREVIOUS PROJECTS
The Unplayed Notes Museum, 2015 - Dallas Contemporary [Dallas, États-Unis]
"Ladi Rogeurs"

RELATED PREVIOUS PROJECTS
The Unplayed Notes Museum, 2015 - Dallas Contemporary (Dallas, États-Unis)
"Ladi Rageurs"

RELATED PREVIOUS PROJECTS
The Unplayed Notes Museum, 2015 - Dallas Contemporary (Dallas, États-Unis)
"Ladi Rougeurs"

RELATED PREVIOUS PROJECTS
The Unplayed Notes Factory, 2017 - Murano (Venise, Italie)
"Ladi Rougeurs"

RELATED PREVIOUS PROJECTS
The Unplayed Notes Factory, 2017 - Murano (Venise, Italie)
Loris Gréaud lives and works in Eaubonne outside of Paris, where he was born in 1979.

Since the beginning of the 2000s, Loris Gréaud has been drawing an atypical trajectory in the field of contemporary art. His work prioritises the ‘project’, which is seen as authoritative, redefining the spaces, temporality, and patterns of appearance and disappearance of art. All of this serves one purpose: to systematically erase and confound the remaining limits and borders between fiction and reality.

Loris Gréaud’s projects have given rise to important solo exhibitions. He was the first artist to use all the space of the Palais de Tokyo (Paris), with his project Cellar Door (2008-2011), which was further developed at the Institute of Contemporary Art (London), the Vienna Kunsthalle, the Kunsthalle St Gall (Switzerland) and at the Conservera de Murcia museum (Spain). In 2013 a double exhibition of his acclaimed project [I] was held at the Louvre and the Pompidou Centre. In 2015, he took over the Dallas Contemporary (USA) with his ongoing project The Unplayed Notes Museum, which was memorable for its radical and ambiguous aspect. In 2016 he produced the project Sculpit specially for LACMA (Los Angeles). His latest project is The Unplayed Notes Factory, in Murano (Italy), which was curated by Nicolas Bourriaud at the 57th Venice Biennale.

He has also taken part in many group exhibitions, including A Certain State of the World? in 2009 at the Garage (Moscow) and The Wizard of Oz, at the CCA Wattis (San Francisco), in 2010 at Altermodern, Tate Triennial (London), in 2011 ILLUMInations, the 54th Venice Biennale, in 2012 The World Belongs to You at the Palazzo Grassi – Fondation Pinault (Venice) and X_Sound: John Cage, Nam June Paik and After at the Nam June Paik Art Centre (Korea), in 2013 Prima Materia at the Punta della Dogana (Venice) and in 2014 Art or Sound at the Prada Fondation (Venice).

Loris Gréaud’s work is included in several public collections, including the Pompidou Centre; the LACMA (Los Angeles); the Musée d’Art Moderne de la Ville de Paris; Collection François Pinault (Venice); Fondation Louis Vuitton (Paris); Israel Museum (Jerusalem); Margulies Collection (Miami); Goetz Collection (Munich); Rubell Family Collection (Miami); Nam June Paik Art Centre, Yongin (Korea).
“Ladi Rogeurs”
LORIS GRÉAUD
"LADI ROGEURS"

PRESS IMAGES

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Loris Gréaud, Study for a solipsism, 2018.
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"Ladi Ragours"

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Loris Gréaud, Cellar Door, Vues d’exposition, Kunsthalle Wien, 2011.
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