

Motive Gallery and Irmavep Club are pleased to invite you to LIVRET III, the third part of an ongoing program of exhibitions initiated by Irmavep Club in Paris for 2011. Following on the threads and fragments of stories suggested in the first two exhibitions, LIVRET III brings the viewer into a space inhabited by peculiar objects and narratives whose characters seem not to be anchored in reality.

The first encounter of the exhibition features two little blonde-haired girls being filmed while occupied in everyday activities such as playing at a playground or eating. Like in many of her works, Margaret Salmon shows different footage next to one another and amplifies the confusion between similar yet different times and situations to the point where the recording of ordinary events seems to highlight slightly irregular phenomena. The title of this work *Everything that Rises Must Converge* (2010) is taken from Southern Gothic writer Flannery O'Connor. In the collection of short stories of the same name, the author exposes human weakness and raises fundamental questions through ordinary situations infused with supernatural elements. Like in Salmon's film, themes of childhood and differences are the background of a brief scene detailing the uncanny moment before tragedy strikes. O'Connor's style of writing, heavily characterized by foreshadowing (giving the reader a hint of what will or could happen before it happens), could describe the type of narrative drafted by LIVRET III. The exhibition revolves around the tension between different elements or moments. Like in O'Connor's books, supernatural, irony, or unusual events are tools to create suspense and uncertainty in an environment otherwise ordinary. This anxious atmosphere could also recall the set of mind of the two protagonists of Witold Gombrowicz's famous novel *Cosmos* (1965). Two young men neurotically question the possible meaning of every detail of their surroundings, seeking in the most ordinary objects or events the solution of a mystery that only they can see. As the plot thickens with random connections, we begin to question the reality of the mystery as well as the protagonists' sanity. Accumulating signs appears as a way to construct reality. The novel questions the use of language and whether we impose meaning on reality or if we see it as is. A similar importance of semiotics and sharp humor is present in Vishal Jugdeo's video *Square Configuration (Decorum) Study* (2009) where the characters engage in disconnected and stereotypical conversations filled with drama. While conversations build in absurdity and distance, the surrounding objects seem to become prominent to the point of confusion regarding who - or what - are the main characters of the setting.

LIVRET III takes the viewer through moments of repetition and suspense and through bizarre and violent situations while always keeping an anchor in normality.

Christoph Weber's work *Trauma* (2008) creates a feel of uncanny repetition in the overall space of the exhibition. This installation constituted by seven doors, one door smashed with an ax and the six others identically copied, gives an awkward impression of déjà vu and underlines the uneasy moment of silence following a violent event.

Daniel Gustav Cramer's use of recurrence also highlights the potential of bizarre of banal encounters. With *Untitled (Cat)* (2010), Cramer shows side by side the same image of a dead cat, taken before and after it was partially covered by snow. With *Sculpture I* (2009) the viewer faces an object resembling a pendulum however Cramer does not reveal what is being measured.

Echoing Cramer's sculpture, Maria Loboda's *Curious and Cold Epicurean Young Ladies* (2011) recalls the precarious balance of elements present in the overall exhibition. This discrete flask containing hydrogen could explode anytime, a strong reminder about physics and the magic of simple elements.

Our surrounding is read through mental constructions, codes, and language and what appears in a certain way can be shown differently, like in Giovanni Giaretta's *Bicycle* (2011) where the distance of a bike ride becomes a simple light projected on a wall.

LIVRET III proposes a journey where objects and images repeat themselves and where stories unfold to reveal alternative routes. Julien Crépieux *Alice Opened Out* (2011) could as well be a map of LIVRET III, where folds and pages become latitudes and longitudes.