

MORGANE TSCHIEMBER *I POISONED MYSELF*

CURATED BY GREGORY LANG

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PRESS RELEASE

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RICHARD TAITTINGER GALLERY, MORGANE TSCHIEMBER, 2024

RICHARD TAITTINGER GALLERY, New York City is pleased to present *I POISONED MYSELF*, the new solo exhibition by French artist **Morgane Tschiember** (b. 1976) curated by Gregory Lang.

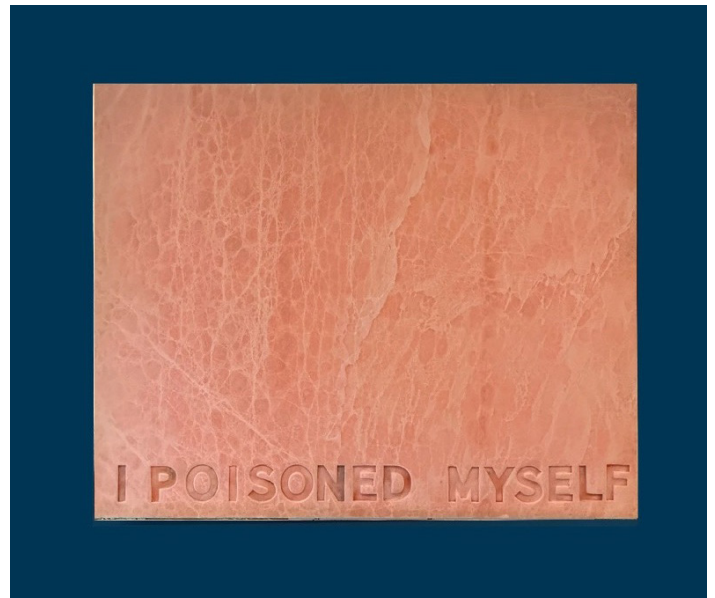
Obsessed by philosophy, Morgane Tschiember explores the shifts between physics and metaphysics, natural phenomena and the myriad interpretations humans devise to understand themselves. Tschiember describes her new exhibition *I POISONED MYSELF* as a space of contact imbued with a minimal romantic tension, akin to the heat of a fire on skin, burning yet not consuming it.

Her work is grounded in a very earthy, physical dimension, placing a constant emphasis on a kind of ongoing bodily engagement with matter, deliberately leaving visible traces of the process and gesture in her pieces, revealing both the production process and the imprint of her own body.

The new series *Skin Poems* consists of seven pieces, each 2 meters long, which form an entire poem when brought together. Each title resonates with the text branded in red-hot iron by Morgane Tschiember onto the skin canvas. The marbled surfaces of the *Skin Poems* evoke intimate, personal references that mirror our own origins.

The artist overexposes the energy at the heart of the exhibition. This state signifies the exaltation of two materials meeting, and how this collision reshapes them. This invisible energy leaves traces in its wake. Energy, both in physics and metaphysics, poses the same questions; one can certainly interpret the phrase of philosopher **René Descartes** (1596-1650) "Sometimes it thunders without light. Sometimes there is light without thunder," as a reflection on nature, on thunder, or as a metaphor for life—sometimes there's turmoil without visible signs, or there's brilliance without accompanying noise.

The *Skin Poems* naturally integrate into Morgane Tschiember's universe, in harmony with her famous glass sculptures, the *Dust devil*. Emblematic of Tschiember's work, the *Dust devil*, formed from an apparently incompatible mixture of glass and dust, are pushed to the brink of fracture, speckled with shards.



I POISONED MY SELF / YOU WERE MY ANTIDOTE RICHARD TAITTINGER GALLERY

They retain from **Marcel Duchamp's** (1887-1968) *The Large Glass* the quality of fine or elemental particles, considered waste by some but elevated by the artist to a disruptive and imperative material. This quest for purity resonates with Morgane Tschiember's *Honey drops*. Composed of a blend of glass and honey, they mimic the color of honeycombs through mimesis, defying gravity by hanging from a butcher's hook. Similarly incorruptible, both amorphous liquids achieve the same viscosity at their melting point. Together, glass and honey embody the warmth of appearance and the coolness of touch, creating a mysterious effect of reality, simultaneously signifying and signified.

The *Skin Poems*, like the *Dust devil* and *Honey drops*, invoke fire. In India, any work that passes through fire becomes an offering, and Morgane Tschiember conceives these works in that light.

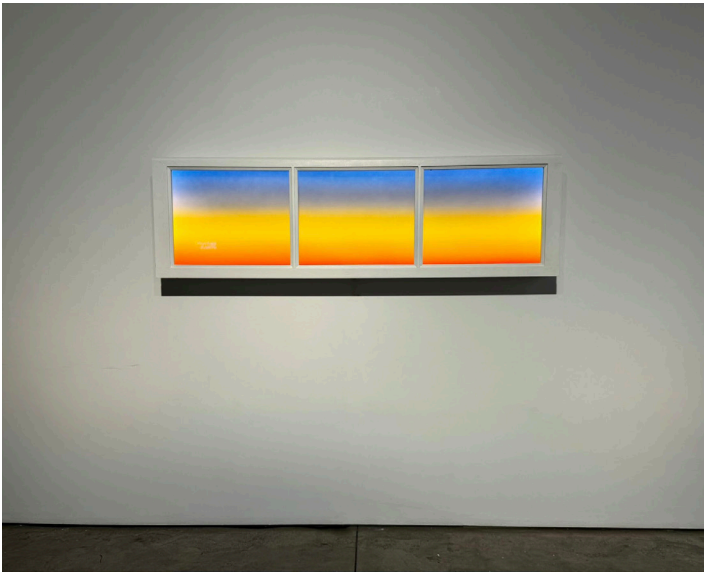
Following the burn comes **Each liquid leads to the circle**, an olfactory exploration of her art.

To achieve this, Morgane Tschiember was accompanied by renowned perfumers **Diane Thalheimer** (olfactory profiler) and **Meabh Mc Courtin** (perfumer at IFF), refining this quest for physical and spiritual harmony.

The scent of the forest after rain, crafted by Meabh, diffuses a warm and liqueur-like woody accord—sandalwood, fir balsam, oak wood—sublimated by a hypnotic amber. Depth and roundness, ardor and exaltation. Visibility retreats under the rain. More than fog or snow, scented rain alters vision, functioning as both a veil, revealing and concealing simultaneously.

Finally, akin to taking a casual photograph, **the Polaroid** is placed there, on the floor, against the wall, as a casual gesture. The photo becomes sculpture through its materiality. The image has not yet appeared, but the light has exposed the bottom of the image. As in each of Morgane Tschiember's works, the energy manages to pierce even the infinite blackness.

The 3 windows **Everybody gets lighter** revisit one of the great themes of art history, the window, symbolizing an opening to the world while referencing elements of the artist's personal history. Photos taken by the artist from her Parisian apartment gave birth to this series of hybrid creations, part artworks, part "light sources," genuine light-artworks. Her windows invite meditation. These gradients of color lead us to the pink hour or other key moments of the day, reminding us that each hour of the day or night is bathed in different light and intensity.



EVERYBODY GETS LIGHTER RICHARD TAITTINGER GALLERY EXHIBITION VIEW

In a minimalist spirit, bridging art and design, the artist has created benches and stools, **Shibari Bench** and **Shibari Stool**, inspired by her residency in Kyoto. These two series of furniture-artworks, *Shibari* and *Everybody gets lighter*, were produced by **Aurélie Sarallier**, director and founder of the Parisian publishing house **CoIAAb**. Massive oak beams from Burgundy (over 100 years old) are encased in skillfully knotted linen ropes; the wood, notched on the surface, almost closes around the rope. As always for the artist, it's about achieving great simplicity in form without hiding how things are made, showing how materials come together.

ARTIST

Morgane Tschiember is a French artist whose work transcends the boundaries between sculpture, painting and installation. Born in 1976 in Brest, she trained at the École Nationale Supérieure des Beaux-Arts in Paris. The artist is distinguished by her exploration of materiality, transformation and the encounter between chaos and order. Morgane is distinguished by her bold use of unconventional materials such as resin, wax, foam, glass and metal, creating sculptures and installations that defy traditional norms of form and structure. Her work takes the manipulation of physical matter as a starting point for metaphysical questioning. Morgane Tschiember shared her studio with Olivier Mosset for 5 years and has done several residencies, including 1 year at ISCP (New York, NY), Fawu Price residency (Los Angeles, CA), Kultur ensemble (Palermo, Italy).

She has exhibited in institutions such as: Fondation Yves Saint-Laurent, Fondation Pernod Ricard, MACVAL, Musée des Beaux arts de Dôle (France), MOCA of Tucson (Arizona, USA), Vilnius Contemporary Art Center (Lithuania), Elevation Biennale in Gstaad (Switzerland), Oaxaca MACO Museum (Mexico), Riso Palazzo Museum of Palermo (Italy).

Her work is part of many prestigious collections in the USA: Andy Warhol Foundation (New York, NY), Design Center of the Americas (Miami, FL), 21C Museum (Louisville, KY); in Europe: MAMCO (Geneva, CH), CAB Foundation (Brussels, BE), CNAP, MACVAL, Dior, Société Générale, Francois Pinault, Yves Saint-Laurent (Paris, FR); and currently: FIAF French Institute Alliance Française (New York, NY)

CURATOR

Gregory Lang is a curator and art consultant, working with private collections and institutions. He founded Solang Production Paris Brussels in 2008 to stimulate and develop projects linking artists, the art scene and market. Closely engaged with artists, curators and collectors in their creative process and research, Gregory co-produces exhibitions, installations, site specific works, and films.

Recent exhibitions, as guest curator, include *Wandering Minds* at Art Brussels 40th (2024), *On the lookout* at Fondation CAB (2022-2023), in Brussels, *On the approach* at Fondation CAB (2022), in Saint-Paul-de-Vence, *Inaspettamente* - Alighiero Boetti and Frédéric de Goldschmidt Collection at Cloud Seven (2021-2022), in Brussels, *GIGANTISME*, the 1st Dunkirk Triennial at FRAC Grand Large and LAAC museum (2019-2020).

Recent curations include: *Monochrome, 1957-2017* at Richard Taittinger Gallery in (2017), and *The Armory Show*, in New York, *Wanderings* at Cristina Guerra (2018), in Lisbon, *Invisible Cities with Pierre Jean Giloux* at Art Brussels (2018); *Xerox and Modus Operandi* at Société-d-électricité (2016-2017), in Brussels, *Shots of architecture* at Spazio Ridotto (2016), in Venice; or in museums, *James Lee Byars, part III* at Museum Boijmans van Beuningen (2016), in Rotterdam, *Artists and Architecture, Variables dimensions* at Pavillon de l'Arsenal (2015), in Paris, at Emily Harvey Foundation (2016), in New York, and at MAAT (2017), in Lisbon.

GALLERY

RICHARD TAITTINGER GALLERY was founded in 2014 by Richard Frerejean Taittinger at 154 Ludlow Street in a 6,000 sq. ft. space on 3 floors designed by studioMDA.

A pioneer of New York City's Lower East Side art scene, RTG supports artists at-tuned to ethical values, human rights, diversity, feminism and environmental issues.