

DELPHINE COINET LE PARTAGE DES POUVOIRS

August 26 – October 8, 2011

Vernissage in the presence of the artist, Thursday, August 25th, from 5 to 8 PM

Delphine Coindet (FR, 1969) recreates her recent experiences at the Villa Medici in Rome with a visual narrative comprising sculptures, collages and a movie in her first exhibit at Anne Mosseri-Marlio Galerie. By reconstructing the elements pertinent to her stay at the French Academy in Rome, we follow her lead as if we were strolling through the gardens, woods and hidden passageways within the Villa Medici where secrets are whispered.

As a guide, she offers us a puppet bearing a carnival mask – PorteAprothèse. The hen-like figure wearing a blue sweater is intended to awaken disbelief. It is perched above a sawed-off door marked with a fluorescent painted cross that abuts on a large pink arrow made of resin. A gray cord ties them all together while the bobbin lies abandoned in a corner. Combined, the elements create a figure similar to a scarecrow, especially as he seems to have had a previous function and be made of disparate parts. Each component is in its place but seems suspended in mid air, as if a marionette performance were interrupted. With a soft breeze, PorteAprothèse would begin to move again.

The newly created Podium Medici (2011) also has a life of its own. The elements can be assembled and disassembled based on needs and circumstance. It is as much a stand-alone sculpture as a dais, stage, platform to host events. The colored segments fit together or can be superimposed to create their own environment. The irregularly shaped pieces can be randomly assembled around a seven-sided central element whose shape is reminiscent of a spinning top. Its various uses equal the number of metamorphoses. The structure is as much a pedestal as a sculpture - the Podium Medici is a theatrical variation of the Infinite Column. It absorbs the surrounding colors, words, gestures and objects within proximity.

Antares (2011) is an object that hovers in its own history. It is the reconstruction of an existing almost archaic construction made up of two column pillars and a stone slab that the artist noticed during her daily walks in the Roman gardens of the Villa Medici. The strangeness of the piece is tied both to the artificial properties of the materials used to create the duplicate as well as the unique and unusual proportions and assembly of the original. Observing it, one is not sure if it is a bench, a table or an altar. Perhaps it suits each purpose in alternation. Once again, an unanswered ambiguity overwhelms us. The sculpture seems to offer itself as a hallowed space, a transfer point between ages, spaces and realities.

Summoning the spirits of great mythical women was the starting point for Delphine Coindet and Chloé Delaume's creation of a series of works on paper. The writer and the artist met in Rome, leading to the contribution of the written narrative on the artist's collages, resulting in thirteen works honoring the proud and free women of mythology. Words extend across the fans, traditionally inconspicuous transmitters of secrets. As shown by their use in Chinese martial arts, fans are superior weapons, not just a feminine accessory. Might they also have the power to chase away ghosts?

Delphine Coindet has been selected to exhibit her works in 'Chausses-Trappes', Fri-art Centre d'art contemporain, Fribourg; 'Aufgeräumte Zimmer' – Skulpturen aus der Sammlung mit Interventionen von Delphine Coindet und René Zäch' at the Kunstmuseum Thun (CH); 'Aparté', Musée d'Art Moderne de la Ville de Paris; 'Encore une fois', Domaine de Chamarande, Chamarande, (FR) and various individual shows at Galerie Laurent Godin, Paris and Evergreene, Geneva. She lives in Lausanne and is an active member of Circuit, Centre d'art Contemporain in Lausanne. She currently resides at the French Academy in Rome, Villa Medici (2011 – 2012).

Original text in French by Samuel Gross