

La BF15 *présents*

COCOERRANCE

Anita Molinero

exhibition from september 16 to november 24, 2007

opening Saturday september 15 from 3 p.m. to 9 p.m.
brunch Tuesday september 18 from 10 a.m. to midday

Opening hours : from Wednesday to Saturday, from 2 p.m. to 7 p.m.
and Sundays September 16 and 23, from 10 a.m. to 1 p.m.

In résonance with the Lyon Biennale of Contemporary Art 2007



Anita Molinero, *Handy*, 2007, 105 x 140 x 100 cm, Pièce unique, Courtesy Galerie Alain Gutharc

Anita Molinero composes an archaeology of our daily life using the objects that surround us and particularly plastic elements that she melts and deforms, giving them a new aesthetic presence.

Oneiric, fairy-like or catastrophic visions, her works claim to adhere to a "Post Chernobyl" era, that the artist likes to specify is between the disenchantment and magic of the world.

In the new space of La BF15, she realises a group of works which plunge us into scenery with sci-fi tones, allowing emanations of a worrying time to escape.

The plastic force of her sculptures puts us face to face with a transfigured reality, a sublimated destroying force.

association soutenue par la Ville de Lyon, la Région Rhône-Alpes et le Ministère de la Culture / DRAC Rhône-Alpes

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La BF15



Anita Molinero, *Sodirâle*, 2007
130 x 100 x 90 cm
Pièce unique
Courtesy Galerie Alain Gutharc

Anita Molinero

(...) The meaning of Anita Molinero's sculptures, for me, lies in the materials she uses, amongst which one might include the likes of conglomerated concrete, polyurethane foam, clothes, adhesive tape, cardboard and benches... all having once served as protections, coverings, as something to wear, or perhaps to sit or rest on. The list of items also includes humble but utilitarian objects such as polystyrene foam panels, netting, containers, wooden pallets etc. that could still be exploited as insulation and packing, or for attaching or transporting goods. These elements are neither intrinsically vulgar nor noble, though some would associate the raw materials mentioned above more reality as the accoutrements of society's richer classes...except of course in the particular case where simple manufactured objects are recycled by the poor as a means of survival. Unlike Beuys, these elements have no apparent autobiographical significance ; neither are they assemblages of timeworn scrap materials in the manner of Stankiewicz ; nor spectacularly presented as in the work of Nancy Rubins. Here, they appear to belong to "our contemporaries" in the same way that Sacha Guitry chose to show Degas as an old man walking along the street, who would otherwise have been anonymous without the film's commentary. Materials are certainly assembled here or perhaps should we say juxtaposed, piled up or variously brought together. They can be tied or wrapped up, fattened like prisoners, sometimes bent double or undone yet their presence is never mysterious.

(...)

Quite spectacularly, after their trial by fire, the more recent heat-treated sculptures come to life, flaunting their wounds as proof that they are no longer simply present but real bodies and part of their evolving environment. Duane Hanson's realistic tramps were portrayed lying in the middle of garbage, covered in a layer of grime that made them part and parcel of the city's dregs. The burn blisters and melted plastic deformations of Anita Molinero's contemporary sculptures similarly remind us that we are all destined to melt away. Their crude hand-me-down colours seem to undermine the illusion created by the hi-tech design style that seems to have invaded our planet. They seem as inappropriate as charity shop clothes from the rich must feel to the pauper wearing them, disguising the the "mutant" within.(...)

Xavier Douroux, extracts from "No fixed designation or the shifting of formal sculpture", in catalogue *Anita Molinero*, 2005

Anita Molinero

born in 1953
lives and work in Marseille



Anita Molinero, *Sans titre*, 2003, 86 x 58 x 100 cm, Courtesy Galerie Alain Gutharc

Selection of solo exhibitions

- 2007 *Anita Molinero*, galerie Alain Gutharc
Chuuut écrouuute la crouuute, Le Carré Château Gontier, Château Gontier
- 2006 *Extrusoït*, Cycle Mille et trois plateaux, MAMCO, Genève, Suisse
L'ormeau blessé, Musée Zadkine, Les Arques
- 2005 Les Ateliers d'artistes de la Ville de Marseille
Galerie Dediby, Fiac, Paris
- 2004 *Galerie Dediby*, Fiac, Paris
- 2003 Le Grand café, St Nazaire
Le Parvis, Centre d'art contemporain, Tarbes
- 2002 FRAC Limousin, Limoges
- 2001 Le Spot, Centre d'Art Contemporain, Le Havre
- 2000 Galerie du Triangle, Bordeaux

Selection of collective exhibitions

- 2006 *Modern@ité*, Le grand café, centre d'art contemporain, Saint-Nazaire
Mme la baronne était assez maniérée, plutôt rococo et totalement baroque, Volet 1, La maison populaire, Montreuil
Modern@ité, Stroom, La haye, Pays-Bas
Chauffe Marcel, Frac Languedoc-Roussillo
- 2005 *Knowwhat they mean ?*, Chez Valentin, Paris
- 2004 *El arte como va el arte como viene*, Circulo de Bellas Artes, Madrid, Espagne
Les pièges de l'amour, FRAC Limousin, Limoges
Bienvenue à Entropia, Centre National d'Art et du Paysage, Vassivière en Limousin
- 2002 *Love trap's*, Centre d'art, Sigean
- 2000 *Une suite décorative : 2ème mouvement*, FRAC Limousin, Limoges
Une suite décorative : 3ème mouvement, FRAC Limousin, Limoges
- 1999 *Les états de la sculpture*, Le 19, centre Régional d'Art Contemporain, Montbéliard

Collections

FNAC, Frac Limousin, Frac Franche comté, Frac Poitou-Charentes
Musée Sainte-Croix, Poitiers, La Piscine, musée d'art et d'industrie, Roubaix

Recent catalogues and articles (selection)

Solo catalogues

- 2005 *Anita Molinero*, co-éditions : Frac Limousin (Limoges) ; le Grand Café, centre d'art contemporain de Saint-Nazaire ; Le Spot, centre d'art contemporain Le Havre et le Parvis, centre d'art contemporain Ibos.
Anita Molinero, Philippe Eon : "Flux tendu ou options de stock", in catalogue Les Ateliers d'artistes de la ville de Marseille, 2005

collective catalogues

- 1999 *Les états de la sculpture*, Paul Cabon : "De quelques états de la sculpture", le 19, Montbéliard
- 1996 *Triple Axel*, édition Le Gymnase, Roubaix, 1996

selection of recent articles

- 2003 "Henrique Martins-Duarte: Frac Attack", in *Zerodeux* n° 27, automne 2003, pp. 10-12
Frédéric Emprou et Pierre Giquel : "Une vie annoncée : Anita Molinero au Grand Café à St Nazaire", in *303* n° 78, été 2003, p.82