

# LAFAYETTE ANTICIPATIONS

Fondation d'entreprise Galeries Lafayette

# Rachel Rose



Rachel Rose, *Second Born*, 2019  
Courtesy of Pilar Corrias. Photo : Andrea Rossetti

Press Kit

Exhibition

13 March > 13 September, 2020

9 rue du Plâtre  
F-75004 Paris

# PRESS RELEASE

**Rachel Rose**

**13 March - 10 September, 2020**

In five video installations and a series of sculptures, for her first major exhibition in Paris, Rachel Rose explores states between real and artificial, and dead and alive. The artist questions what it is that makes us human and the means we seek to alter, enhance, and escape that designation in this catastrophic era.

Given the relatively succinct length of her films, Rose first conducts in-depth research before producing a work. Whether she studies the history of children's literature or interviews an astronaut, the cultural forms and figures at the basis of her inquiry are often representative of more existential questions. As such, Rose persistently explores how our changing relationship to the natural and socially-impacted landscape in which we live has shaped storytelling and belief systems. From supernaturalism to the future of the body, Rose's work reveals commonalities throughout history.

The exhibition takes us on a labyrinthine journey that begins with birth and childhood, back in time, and to what lies beyond. The first works one encounters are the *Borns*, a recent series of sculptures that are egg shaped, alluding to reproduction. Made of glass and rocks, the *Borns* are essentially comprised of one material, sand, captured in two different states and times: glass is made of sand, and sand is made from pulverized rock. The egg is a recurrent motif in the exhibition, appearing in *Lake Valley* (2016), *Autoscopic Egg* (2017) and *Wil-o-Wisp* (2018).

From here, a succession of video installations takes the viewer from the real-life science fiction of *Sitting Feeding Sleeping* (2013) – shot in a cryogenics lab in Arizona and zoos across America – to a cel animated film, *Lake Valley*, a children's tale that broaches the themes of loneliness and abandonment, through to *Wil-o-Wisp* (2018), a historical fiction in 17th century agrarian England that weaves a story of women and magic in the landscape.

# PRESS RELEASE

And then onto *Autoscopic Egg*, where the artist explores an extracorporeal experience – that of seeing one’s own body projected in the peripheral vision of oneself. In the last installation, *Everything and More* (2015), Rose interviewed astronaut David Wolf about his experience of returning to earth after walking in outer space, perceiving anew.

Rachel Rose's works immerse the viewer in both fiction and reality; in in-between states of being. The exhibition design developed for Lafayette Anticipations amplifies this immersion, affecting the physical and psychological state of the viewer. Shimmering surfaces, ghostly screen backs and absorbent tunnels are some of the strategies, which the artist uses to instill a sense of disorientation, hallucination and uncanniness.

Imagined as a whole, works and scenography engage each other in prolonging Rose's interests in relationships between animate and inanimate, human and posthuman worlds, at a time of major environmental and spiritual upheaval.

This exhibition is adapted from Rachel Rose’s solo show which was presented at the Fridericianum in Kassel, Germany (25 October 2019 - 12 January 2020).

In partnership with Libération, The New York Times, Le Bonbon and Trois Couleurs. With the support of Associated Weavers Europe.



Rachel Rose: *Everything and More*, 2015. Still © Rachel Rose Courtesy of the artists, Pilar Corrias Gallery, London und / and Gavin Brown's enterprise, New York / Rome



Rachel Rose: *Lake Valley*, 2016. Still © Rachel Rose Courtesy of the artist, Pilar Corrias Gallery, London und / and Gavin Brown's enterprise, New York / Rome

# WE ARE ALL BORN

## Interview between Hans Ulrich Obrist and Rachel Rose, May 13, 2019 (extracts)

**HUO:** For *Sitting Feeding Sleeping* (2013), you filmed at a zoo, a cryogenics lab, and a robotics perception lab. How did you navigate this footage from very different sources?

**RR:** I remember I approached making that work very straightforwardly. Because I was so lost at the time, working directly was the only way to work. These were places I was drawn to, so I went to them and filmed. But when I put the footage together, a lot of the practices—around tempo and the succession of images, or density, emptiness, and color—that Robert Reed\* had instilled in me made me feel like I knew how to “pressurize” it through sound and cutting. Editing felt intuitive, and I could use what I’d learned about painting.

\*A painter who teaches color theory at Yale

**HUO:** Mainstream cinema also had an influence on your film, *Everything and More* (2016). Can you tell me about its genesis?

**RR:** I made *Everything and More* the same year that *Gravity* (2016) and *Interstellar* (2016) were theatrically released. I remember walking out of the movie theater after seeing *Gravity* and suddenly feeling as though I was disassociated from my feet on the sidewalk, from the street in the city, and was struck by the fact that, to feel this, all I did was watch a movie. A few weeks later, while I was cleaning my apartment, I listened to an interview with the astronaut David Wolf in which he described his experience of walking in outer space, and I again felt the same disassociation. So, I wanted to know how our absorption of simple frequencies of light and sound, like watching a movie, can so entirely shift our sense of the body and its organization within the world. I interviewed David and then edited down what he said to make the story structure for *Everything and More*. He’s done three missions on the International Space Station, and, on one, he told of this spacewalk he did while repairing the outside of the station. It was night on Earth, so the planet looked like a black hole, as if it had been erased. He perceived pure, total, sublime darkness.

# WE ARE ALL BORN

**HUO:** In it, Wolf talks about returning to Earth and the effect that had upon his senses after being in space.

**RR:** What I was trying to feel out in *Everything and More* was how specifically we've evolved because of gravity, which is obvious, but we're conditioned entirely by it. David describes coming back to Earth and feeling, touching, smelling with expanded senses—like he could specifically feel what it is to be formed in gravity and in light. How we sense is wrapped by both, and David's experience of his own body in darkness opened up for me the possibility that in this absence we might sense, maybe not humanly, if those conditions were otherwise.

I always want to bring out the underlying feeling of a work through where it is physically shown. In the show at the Whitney Museum, for example, I wanted there to be an oscillation for the viewer between being fully *in the work* and being outside it, in the real world. I placed a semi-transparent scrim in front of the wall-length window of the space. When the blacks within the projection hit the scrim, the back light of the outside world would turn them transparent, and the city through the window would bleed into the film. But when the projection was full of color, the transparency to the outside world would disappear: the scrim would turn opaque, and as a viewer you would be fully back inside the room at the

Whitney, watching a film. So, this experience would oscillate between being inside and outside—the room, the film, and the city on the other side of the window. Using the capacity of the screen to turn from transparent to opaque, the colors in the film, and the natural light coming through the window—these subtle shifts—it felt like it shared something with the virtuality of David Wolf's experience in outer space, and the materiality of him back on Earth.

**HUO:** After *Everything and More*, you made *Lake Valley* (2016), for which you composed thousands of illustrations from children's books to make this animated work. What prompted you to go back to childhood?

**RR:** I started making *Lake Valley* when I was twenty-eight, which is a significant year because it's said to be the beginning of your "Saturn return," this crazy transformation between twenty-eight and thirty, when supposedly you grow up and make "adult" decisions. I wanted to know what it *means* to be an adult, to not be a child. The Western idea of selfhood revolves around the memory of a childhood that inflects who you are now, but this is actually a super modern idea. Only three centuries ago, people didn't see a separation of childhood from adulthood, so they certainly didn't consider a distinct period—a "childhood"—as shaping anything about their present.

# WE ARE ALL BURN

I looked into the creation of children's stories that started in the late eighteenth century, connected to the Industrial Revolution all over Europe, and alongside that the codification of the nuclear family. I wrote a children's story that was an amalgamation of themes and characters from these. It was called *The Sandy Cat*, and Badlands Unlimited published it in 2016. I also did a book with Laura Mulvey, for which I made collages from fairy tales to illustrate her essay *Visual Pleasure and Narrative Cinema*. Both of these were kind of like a warm-up from which I worked on a new story to make *Lake Valley*. Abandonment is a major theme repeated in early children's stories. Through loneliness, the child undergoes self-development to become an adult in some form. I wrote about a chimeric animal who's left alone, and the story shows how she deals with her loneliness. It's composed of thousands of illustrations from children's books that we had archived and then cut up to collage the ubiquitous landscape of an American suburb—a school, a park, a house, an office, a car. So, displacement is in the actual surface of the film because nothing in it is stably what it is. Loneliness is displacement, and because we are at least always partially displaced, we're always lonely.

**HUO:** I was very excited to hear that *Wil-o-Wisp* will be shown for the first time in Germany because, in a way, it has to do with spirituality in our age.

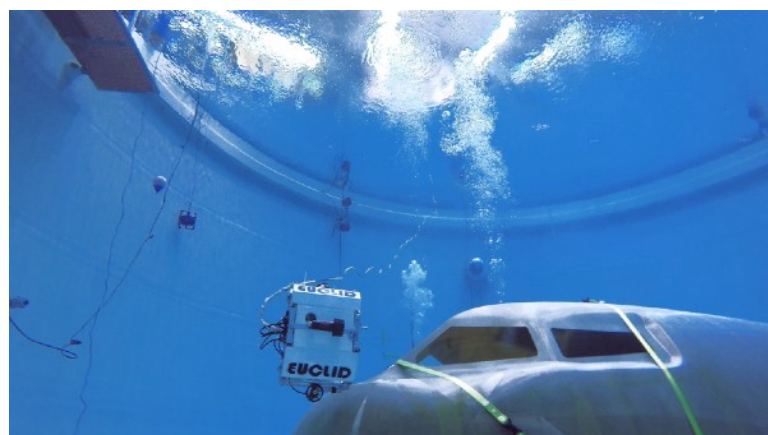
**RR:** In all of my work, I've been thinking about how catastrophic the changes in our lifetime they are right now, how affect the way we think of ourselves, and how we deal with change and imagine spirit. In this sixth epoch of the death of humanity—the most prescient and recent beginning I could find to all this was the mass deforestation at that place and time, which is connected to the invention of cash, the dawn of "reality," and the death of magic. So, today we fully live with the effects of this disenchantment you mention. This magic—animist, occult thinking—that had responded to the complexity of living then was soon to be threatened by the Enlightenment, which paved the path to today, and which considered magic to be only a drugged-up imaginary, or illusion. In *Wil-o-Wisp*, I focused on the witch because she was, as a figure, an entry point to approach the intensity and importance of magical consciousness before it was converted and relegated to kitsch superstition and hoax.

# BIOGRAPHY



Rachel Rose was born in 1986. She lives and works in New York (United States).

Recent solo exhibitions include Fridericianum, Kassel ; Fondation Luma, Arles (2019); Fondazione Sandretto, Turin (2018); Philadelphia Museum of Art, Philadelphia (2018); Kunsthaus Bregenz, Bregenz (2017); Museu Serralves, Porto (2016); The Aspen Art Museum, Aspen (2016); The Whitney Museum of American Art, New York (2016); The Serpentine Galleries, London (2015). Rachel Rose took part in the 57th Venice Biennale (2017) and the São Paulo Biennial (2016). She is the recipient of the Future Fields Award (2018) and the Frieze Artist Award (2015).



Rachel Rose: *Wil-o-Wisp*, 2018, Still © Rachel Rose  
Courtesy of the artist, Pilar Corrias Gallery, London und / and  
Gavin Brown's enterprise, New York / Rome

Rachel Rose: *Everything and More*, 2015, Still © Rachel Rose  
Courtesy of the artists, Pilar Corrias Gallery, London und / and  
Gavin Brown's enterprise, New York / Rome

Rachel Rose: *Sitting Feeding Sleeping*, 2013, Still © Rachel Rose  
Courtesy of the artist, Pilar Corrias Gallery, London und / and  
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Rachel Rose: *Everything and More*, 2015, Still © Rachel Rose Courtesy of the artists, Pilar Corrias Gallery, London und / and Gavin Brown's enterprise, New York / Rome



Rachel Rose: *Sitting Feeding Sleeping*, 2013, Still © Rachel Rose Courtesy of the artist, Pilar Corrias Gallery, London und / and Gavin Brown's enterprise, New York / Rome

# À REBŃURS X RACHHEL ROSE

## Nuits d'Eden

A Regime des fleurs perfume created with artist Rachel Rose.

*Nuits d'Eden* draws from the biblical Garden of Eden, evoking an uncanny moment in a private backwood. Chance mingles with the familiar: the complex scent of tiny Osmanthus buds is supported by notes of apricot skin, tangled rubber cord and white leather petals, and finished with a matter-of-fact rose oil.



# IN 2020 & 2021

## Upcoming exhibitions and festivals

21 > 27 September

Festival

Echelle Humaine

21 October, 2020 > 3 January, 2021

Exhibition

Wu Tsang

25 February, 2021 > 16 May, 2021

Exhibition

Martin Margiela



© Martin Argyroglo

# TEAM

## Lafayette Anticipations

**Guillaume Houzé**, President  
**Rebecca Lamarche-Vadel**, Managing Director  
**Simon Gérard**, Assistant Curator  
**Mahaut de Kerraoul**, Head of Administration  
**Hélène Dunner**, Administrative assistant  
**Célia Lebreton**, Administrative secretary  
**Dirk Meylaerts**, Director of Production  
**Nataša Venturi**, Head of Production  
**Judith Peluso**, Head Technical and Building Supervisor  
**Lisa Audureau**, Project manager - Collection and Production  
**Raphaël Raynaud**, Workshop Manager  
**Gilles Baume**, Head of Education and Outreach  
**Matthieu Bonicel**, Head of Publishing and Information Technology  
**Aurélie Garzuel**, Head of Communications  
**Émilie Vincent**, Welcome desk and ticketing supervisor  
**Oksana Delaroff**, Assistant Head of Cultural Outreach

**Anna Colin**, Associate Curator

## Société La Maîtrise

(Store and Café-Restaurant)  
under the direction of **Rebecca Lamarche-Vadel**  
**Pauline Vincent**, Head of operations

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@LafayetteAnticipations  
#expoRachelRose



# PRACTICAL INFORMATION

## **Opening hours**

Monday, Wednesday, Saturday, Sunday: 11 AM - 7 PM  
Thursday, Friday: 11 AM - 9 PM  
Closed on Tuesday

## **Admission**

**Exhibitions** : free admission  
**Events** : special rates

## **Access**

9, rue du Plâtre - 75004 Paris  
44, rue Sainte-Croix de la Bretonnerie -  
75004 Paris

## **Metro**

Rambuteau: line 11  
Hôtel de Ville: lines 1 & 11  
Châtelet - Les Halles: lines 4, 7, 11, 14 & RER  
A, B & D

## **Bus**

Archives - Rambuteau: 29 & 75  
Centre Georges Pompidou: 38, 47, 75 N12,  
N13, N14 & N23  
Hôtel de Ville: 67, 69, 76, 96, N11 & N16

## **Autolib'**

36, rue du Temple  
37, rue Sainte-Croix-de-la-Bretonnerie

## **Parking**

31, rue Beaubourg  
41-47, rue Rambuteau  
4, place Baudoyer