

STURTEVANT

RAW POWER

PARIS DEBELLEYME

03 Saturday - 07 Saturday



The seventh show of Sturtevant at Galerie Thaddaeus Ropac consist of five major works that reflect our cyber world of excess, limitation, transgression and exhaustion. Higher Power is knowledge, thought and truth. Today, with the dangerous reversal of hierarchies, truth is now to kill, to hate, to conceal falsity; leaving open potential movement to the raw force of simulacra.

HATE KILL FALSITY: The obsessive desire to hate and kill is represented by two mannequins suspended from the wall with a third inflated sex doll that lays barren our blatant falsity.

GOBER PARTIALLY BURIED SINKS: Two buried sinks are transformed to tombstones on glorious green artificial grass. These elements designate the digital force that creates the need to die rather than live and our determined need to skirt death.

INFINITE EXHAUSTION: A four camera video that discourses the perpetual exhaustion of man's force and vitality, the action of language, and the crucial noise of surface.

These three works are tied and entangled by a devised sound track, the lighting design and more importantly, by the running thread of thought.

RE-RUN: A one-camera video on a rotating platform that runs the image around the total space. Repetition and resemblance are no longer the dynamics but rather image over image. Non-action is utilized as the time-image with the same elements acting and re-acting as the movement-image.

Sturtevant lives and works in Paris. The Museum für Moderne Kunst, Frankfurt, Frankfurt am Main in 2004 gave over, for the first time, the entire museum to her work and produced 2 catalogues: Catalogue Raisonné/First Draft and the Brutal Truth. The Whitney Biennial 2006 had a room of Duchamp 1200 coal Bags installation. This was considered by the Whitney to be a major importance in relation to the entire Biennial.