

## ***Détruire, dit-elle.*** **18 February - 25 March**

**With: Petra Cortright, Soukaina Joual, Hanne Lippard, Romana Londi, Chloé Royer & Jenna Sutela**



## **PETRA CORTRIGHT (USA - Born in 1985)**

### **Biography**

Cortright's core practice is the creation and distribution of digital and physical images, using consumer or corporate softwares. She became renowned for making self-portrait videos that use her computer's webcam and default effects tools, which she would then upload to YouTube and caption with spam text. Cortright's paintings on aluminium, linen, paper, or acrylic are created in Photoshop using painting software and appropriated images, icons, and marks. The digital files are endlessly modifiable, but at a "decisive moment" they are translated into two-dimensional objects. They become finite, yet their range of motifs and marks, and their disorienting perspectives and dimensions suggest dynamic change.

Cortright lives and works in Los Angeles, CA. She studied Fine Arts at Parsons School of Design, The New School, New York, NY (2008); and the California College of the Arts, San Francisco, CA (2004). Recent exhibitions include: ".paint," MCA, Chicago, IL; "The Body Electric," Walker Art Center, Minneapolis, MN, touring to the Yerba Buena Center for the Arts, San Francisco, CA; "Dirty Protest: Selections from the Hammer," Hammer Museum, Los Angeles, CA; "Now Playing: Video 1999-2019," Scottsdale Museum of Contemporary Art, AZ; "Hate Speech: Aggression and Imitation," Künstlerhaus, Halle für Kunst & Medien, Graz, Austria; "Plugged-In Paintings," SITE131, Dallas, TX; "Lucky Duck Lights Out," 1301PE, Los Angeles, CA (solo); "I Was Raised On the Internet," MCA, Chicago, IL; "RUNNING NEO-GEO GAMES UNDER MAME," City Gallery, Wellington, New Zealand (solo); Foxy Production, New York, NY (solo); "Electronic Superhighway," Whitechapel Gallery, London, UK; "ORANGE BLOSSOM PRINCESS FUCKING BUTTERCUP," Société, Berlin, Germany (solo)(both 2016); and "NIKI, LUCY, LOLA, VIOLA," Depart Foundation, Los Angeles, CA (solo). Public projects have included commissions from Frank Gehry Partners, LLP; Midnight Moment, Times Square Arts, New York, NY; Art on theMART, Chicago, IL; and SketchedSpace in Seoul, South Korea

### **About *VWEBCAM* series, (2007 - 2023)**

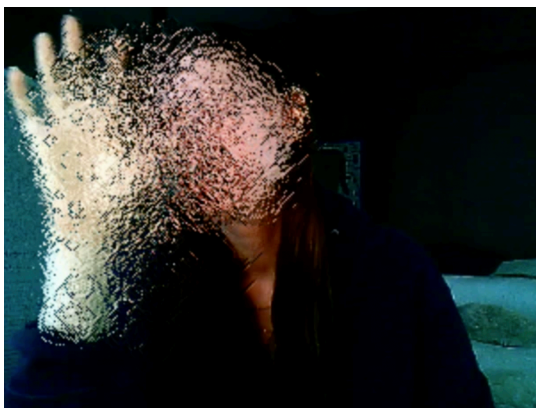
Cortright's computer-based practice pioneered a new kind of internet art. The aesthetic of Cortright's DIY one-woman videos— in which she plays variations of the director, star, and video editor—feels intimately homemade, more akin to a patchwork quilt than an appropriative collage of raw pixels. The work is created using myriad technologies, from open- source screensaver software, green screens and photoshop, to sublime CGI landscapes. It's cut down to two-minute experiences, self-referentially ideal for internet consumption by an audience riddled with attention deficit disorders. Her distinctive digital bricolage investigates an ongoing conversation about vanity, personhood, and beauty through the lens of the internet.

# spiaggia libera

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*When you walk through the storm*, 2009.



*666 Smileyz*, 2008.

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## **SOUKAINA JOUAL (Morocco - Born in 1990)**

### **Biography**

Soukaina Joual is a multidisciplinary artist. Her various works showcase an interest in how one's body can translate and reflect various tensions, dynamics and differences. She usually focuses on the body from different perspectives: how it changes, its' interaction with personal identity, and how it can also become a site to engage in important ideological debates. Joual uses the body as an object of myth, as a stand-in or a metaphor for society, to bring together the body as a historical form with a modernist perspective. She simultaneously blurs the lines between different dualities: public and private space, the individual and the community, the inside and the outside of our bodies; by elaborating proposals that tackle the limits between artistic intervention and everyday civic action. Throughout her practice, she intends to examine social issues of race, gender and sexuality. Her work interrogates how the body is psychically, socially, sexually and representationally produced.

Soukaina Joual is a Moroccan multi-disciplinary artist born in 1990, graduated from the National Institute of Fine Arts in Tetouan, Morocco in 2011. Joual participated in various projects in institutions and spaces in Morocco (Goethe-Institut Marokko, L'appartement 22, Le Cube Independent Art room, Kulte gallery, Le 18 Marrakesh), Palestine (Khalil Sakakini Cultural Center), Spain (Museo Nacional Centro de Arte Reina Sofía, Art Madrid PROYECTOR'20), Germany (Halle 14, The 5th New Talents Biennale Cologne), Austria (Philomena.plus), France (Friche de la Belle de Mai, Cité Internationale des Arts de Paris, La Galerie Du Crous De Paris, IESA), Japan (Sunday Issue Gallery, Ken Nakahashi Gallery, Block House, Space Jikka), Egypt (MASS Alexandria, Medrar), Tunisia (SeeDjerba), South Korea (Seoul Art Space GEUMCHEON), Holland (Cobra Museum), Switzerland (International Performance Art Giswil, Pro Helvetia Studio Residency). Belgium (Bozar Centre of Fine Arts).

### **About *The Female Gaze*, 2019**

The project is about the perception of the female body over time, across cultures and throughout art history. Appropriated from Greek sculpture, to Renaissance drawing and painting, to the Persian, Indian and Islamic illuminated manuscripts. In most Arab societies, the visual representation of living beings is forbidden, and thus the bodies of holy figures are often visible, but their faces are covered with a veil, out of reverence and respect.

Here in these miniatures, the artist creates a subject matter using nudes from the classical Renaissance paintings & photos of human anatomy. The miniatures depict multiple superimposed nude female bodies in various positions —standing, laying, crouching, sitting— in an amorphous yet contained space, so they might seem to be in motion. The womens' bodies are portrayed in a state of nudity, whether in groups or in pairs where they appear stripped and exposed in a moment of intimacy.



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*The Female Gaze*, 2021.

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## **HANNE LIPPARD (Norway - Born in 1984)**

### **Biography**

Using her voice as a raw material, the Norwegian artist Hanne Lippard explores the social forms ruling the speech. Her work, in the form of sound and visual statements, autobiographic or from mass medias, probes the female voice as an emancipation or alienation tool, at a time of hyper connectivity.

The female voice is, since forever, the one of care (the voice of emotional space, of domestic), assignment (prophecy, Pythia) or hysteria. Merchandised by modern world's productivity, she becomes the voice of the machine then the one of the tertiary sector - the one of the personal voice assistant : GPS, speakers, voice mails. At a time of anonymization of speech (Twitter) and knowledge (Wikipedia), of a eroticized disembodiment of female voice (podcast, date apps), Hanne Lippard tackles it in an embodied way.

Hanne Lippard presented her work in those recent personal exhibitions : KW, Berlin (2017), Kunsthalle de Stavanger, Norvège (2018), Goethe Pop Up Institute, Minneapolis (2019), Furiosa, Monaco (2020), MUHKA, Anvers (2021)... ; et collectives : La Loge, Bruxelles (2018), Kunsthalle, Vienne (2018), Centre d'art Albert Chanot, Clamart (2019), RIBOCA, Biennale de Riga (2020), Musée d'art contemporain de Rochechouart (2020), Frac Pays de la Loire (2021), etc.

### **A propos de *Frames*, 2018**

*Frames* explores the different shapes and notions that the body can signify: as a building (institution), as an artwork (art), as a living body (man), as well as the body as a mere measurement of time. This means the body as a soundboard and metaphor for the passing of time, as a fragile structure under history's spell.

### **A propos de la série *Echo Curse*, 2021**

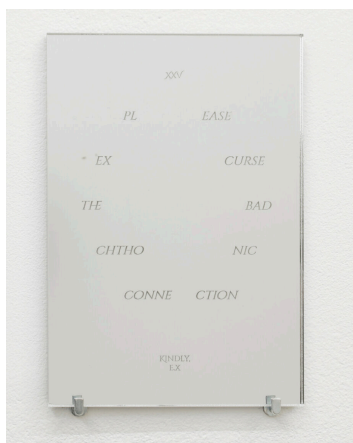
The third series of curses, *Echo Curses XX-XXV* (2021), reflect on the digital challenge of being stuck in digital loops, losing one's login-password, not being recognised as a human by the captcha puzzle, and other delightful digital cursed moments. The use of the word and phenomenon Echo in this series refers both to the online echo chamber, particularly found within social media, and the myth of Narcissus and Echo. In this myth Echo undergoes a physical transformation when she is rejected by Narcissus and disintegrates into a disembodied voice unable to repeat anything but the voice and words of others, losing her integrity as well as her physical body, as it often happens to bodies when they appear online. The mirrored backgrounds can be seen as visual reverberations, extensions of the parallel self.

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*Echo Curse, XX1*, 2021.

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## **ROMANA LONDI (Italy & Ireland - Born in 1984)**

### **Biography**

Romana Londi has developed unique painting practices which include the recto-verso series Happenstance - painted simultaneously on both sides of unprimed canvas and the colour-changing series, Sentient and Jetlag.

For these signature series, Londi invented and developed a photo-chromatic medium which responds to the changing intensity of sunlight and shifting shadows. These sentient (rather than merely representational) works are concerned with the immediacy of life, and absorb and manifest their surroundings as sites for transformation. The resulting paintings, or hybrids, gather and sync conflicting realities. Jetlag is conceptualised as the hangover of the great acceleration, a musing on the role of the body in the post-industrial, post-pandemic, digital world with its potential and failures.

Romana Londi is an Italian Irish painter, based in London and Rome. She graduated from Central Saint Martins in 2009. Selected Exhibitions include Planet B, Climate Change and The New Sublime, Venice, IT 'I am the beat, Desire Nights, IMMA Museum, Dublin, IRL Gaia has a Thousand Names, Elgiz Museum, Istanbul, TR Mademoiselle, Centre Regional D'Art Contemporain, Sete, FR.

### **About *Jet-Lag: Shapeshifters*, 2023**

In Jet-lag:Shapeshifters Romana Londi continues her investigation of the embodied experience of otherness and transformation. Made as part of an exclusive collaboration with Transitions Lenses and Luxottica Essilor, the artist presents a limited-edition series of photochromic prints and unique collages of photochromic film and paint. Synchronised with sunlight and hence geographical location, season and time of day, the works become hybrids which gather and synchronise conflicting realities, consciously defying fixed identity, politics and narratives instead playing with vibrating temporalities where as Donna Haraway says, "situated wordings are ongoing."

By presenting light (the invisible and all-powerful primary condition for life on earth) as an expression of consciousness and danger, what emerges is a sublime understanding of sentience that exists beyond the domain of our known visual realm instead evoking a rarefied state of awareness.

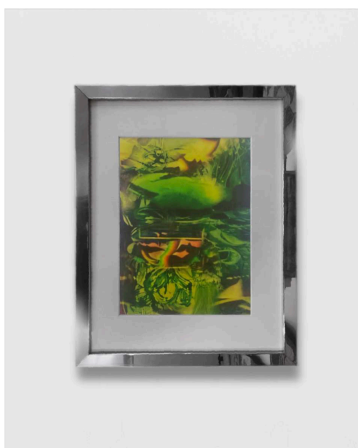


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*Jetlag: ShapeShifters*, 2023.

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## **CHLOE ROYER (France - Born in 1989)**

### **Biography**

Chloé Royer is a multidisciplinary artist. By transforming materials or choreographing movement, she explores the potential of metamorphosis latent in all things, inanimate or alive. Playing with the concept of disequilibrium, this artist creates unusual forms and unexpected combinations. Ultimately, her works exist because of points of connection between things, such as skin on skin or surface to surface, drawing on strategies for repair and the care for the items themselves. She creates hybrids that defy categorisation, being neither human, animal nor thing, disrupting taxonomies and baffling our perceptions. The various components of her works speak to one another, and to the viewer, prompting sensual exchanges between human and materials. Chloé Royer blurs identities and makes us feel at ease with the strange.

Chloé Royer lives and works in Paris. She graduated from the École des Beaux-Art in Paris and studied at the School of the Art Institute in Chicago. She won the FahrArt prize in 2021 for *We would survive but without touch, without skin*, a group of sculptures currently installed in Geldern, North Rhine-Westphalia (Germany). From February 2022, she was in residency with AMA (independent art organization), in Athens (Greece), to prepare a solo exhibition *Xenophora*, which opened in July 2022 in Spetses Island at AKSS Fondation (Greece). From September 2022 she will be one of the 12 resident artists at the Fiminco Foundation (France), for a year.

### **A propos de *Magma*, 2023**

Chloé's work explores the different ways in which the perception of the body, when disturbed or distorted, confronts us with the strange. The artist strives to produce unclassifiable forms, driven hybrids, at the crossroads of the object and the living in all its forms. By means of the mirror surfaces of his sculptures, for example, the artist confronts the spectators with their distorted reflection; what interests him is less the physical object than its perception, and the potential for transformation that lies dormant within it.

In pursuit of this idea, this series of photographs would question the viewer's gaze, by confronting them with the strangeness of a body that has become malleable thanks to the mediation of water. It is also about questioning the medium itself: photography, here, becomes like a two-dimensional sculpture.

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*Magma, 2023.*



**Protocole**

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## **JENNA SUTELA (Finland - Born in 1989)**

### **Biography**

Jenna Sutela is a Finnish artist based in Berlin. She works with biological and computational systems, including the human microbiome and artificial neural networks to create sculptures, images and music. Sutela works with words, sounds, and other living media. She engages with both futuristic and ancient materials in audiovisual pieces, sculptures, and performances. Sutela's work seeks to override aspects of culture based on a survival-of-the-fittest narrative in favor of symbiotic relationships between all life forms, both organic and synthetic.

Sutela's work has been presented at museums and art contexts internationally, including Haus der Kunst, Munich (2022); Castello di Rivoli (2022); Kiasma Museum of Contemporary Art, Helsinki (2022); Shanghai Biennale (2021); Liverpool Biennial (2021); Kunsthall Trondheim (2020); Serpentine Galleries, London (2019); and Moderna Museet, Stockholm (2019). She was a Visiting Artist at The MIT Center for Art, Science & Technology (CAST) in 2019-21.

### **About *Neuro-Fuzzy*, 2022**

*Neuro-Fuzzy* is a thermographic body shot. It focuses on milk running through me and forming some kind of a breast-gut-brain connection with my child as well as a hypersea for our symbiotic microbial cultures.

Hypersea is an idea by geologists Dianna and Mark McMenamin, according to which terrestrial organisms are bonded by their commingling body fluids that together form a sea through which other organisms and nutrients can move.

I like the idea of being a causal context for something else. It feels right and makes categories such as individual/community, organism/environment, inside/outside all fuzzy.

The work also links to my interest in bacterial therapies and psychobiotics because human milk—both organic and synthetic, lab cultured milk with human milk oligosaccharides (HMOs)—seems to shape the development of babies' nervous systems through feeding their gut bacteria.



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*Neuro-Fuzzy*, 2023.

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## **GALERIE SPIAGGIA LIBERA**



Inaugurated in 2023, Spiaggia Libera is a contemporary art gallery focusing on an international program of curated projects in site-specific venues worldwide, and on-site exhibitions at our primary location in Paris, in the Marais gallery district at 56 rue du Vertbois.

Place of promotion of an emerging scene, Spiaggia Libera accompanies the artists in their different projects. Moving away from the traditional model of the art gallery, Spiaggia Libera offers a series of exhibitions throughout the year punctuated by a program of events imagined in dialogue with the artist.s of the gallery.

By giving space to authors, philosophers, fashion designers and musicians, the gallery is committed to rethinking the traditional ways and modes of exhibition-making and collaboration in the *arts*.

Spiaggia Libera was founded by Sacha Guedj Cohen and Simon Lasry.

The inaugural exhibition in February 2023 brings together the works of six female artists. *Détruire, dit-elle* is a group show questioning practices around deconstruction of codes and bodies. Highlighted this quote from Marguerite Duras : « On rase tout et on met tout le monde sur la plage. C'est ce que je voudrais. Tout le monde sur la plage. On casse tout et on recommence » (Interview in French - INA, 1969 - Translation: *We raze everything and put everyone on the beach. That's what I would like. Everyone on the beach. We break everything and we start again*).

The idea of a revolution carried by a seaside metaphor, which will accompany Spiaggia Libera throughout its annual programmes.

