

CAMILLE HENROT Le vers dans le fruit

7 April – 28 May 2022

5 rue du Pont de Lodi
Paris 6

Scenography:
Charlap Hyman & Herrero

As part of our Carte Blanche program, from April 7 to May 28, 2022, Camille Henrot invites artist Elizabeth Jaeger and writer Estelle Hoy for a group exhibition in La Voûte, a dedicated space of 5 rue du Pont de Lodi, Paris 6.

The exhibition "Le vers dans le fruit" is accessible from Tuesday to Saturday from 11 am to 7 pm at 5 rue du Pont de Lodi, Paris 6.

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Kamel Mennour is pleased to present Camille Henrot's solo exhibition 'Le vers dans le fruit' at 5 rue du Pont de Lodi, Paris 6. In her first exhibition at the gallery since 2017, Henrot premieres a series of paintings and bronzes, engaging with the conflicting experience of interior life, non-verbal and pre-lingual expression and the shapes of things before they exist.

With a series of paintings from the series 'Soon' (2022), first developed in drawings from 2018-2019, Henrot was inspired by sonogram imagery. Sonograms are images produced with sound frequency. Like a shape-shifting mysterious Rorschach test, they reveal more about the person viewing them than they do about the forms themselves. They may trigger our desires, anxieties, fears or certain memories. Henrot's water-soaked canvases imply that the viewer relies on their own capacity for interpretation. Considering Henrot's long standing exploration of hybrid figures—neither human nor animal, male nor female—bodies in perpetual flux—it is no surprise that with 'Soon', Henrot turns to the form of the fetus, in all of its prelingual, predefined state of becoming.

With 'Dos and Don'ts' (2021-2022), Henrot collages text excerpts from books on etiquette or 'savoir vivre.' As an exterior manifestation of an internal voice, social codes and behaviors can be experienced as both benevolent and threatening in nature. On the one hand, etiquette books operate to facilitate lines of communication, guiding the translation of social codes from one group to another. The fact that they were originally published in book form by the upper class would suggest that their authors aimed to democratize this brand of non-verbal 'know how.' On the other hand, these soft orders deliver the anxiety of failure on a silver platter. They are very often soaked in a conservative prejudice, especially concerning gender and class. Some of the phrases—how to select the right wine, what to wear, how to pack one's luggage for a weekend trip versus a longer vacation—were selected by Henrot for their comforting voice; as if they were suggestions given by a "good" parent. But just like our relationship with authority or parental figures, these words are much more complicated. We feel hopeful for the promise of acceptance and are simultaneously destined to disappoint. These unsaid, assumed demands exist from the beginning—we are born into them. They are the water we swim in.

Spread across the exhibition are five bronzes from the series 'Je Coupe' (2022). In various assemblages of cut apple slices, sections and knives, the works are titled successively *Je Coupe 1*, *Je Coupe 2*, *Je Coupe 3*, *Je Coupe 4*, *Je Coupe 5*. The sculptures refer to the concept of growth, the counting of numbers (Henrot recalls using apples to learn how to count at a young age), and also to the classic image of a still life. In their sliced state, the fruit reveals the seeds it contains. The presence of a knife next to the fruit would reasonably imply the destruction of its integrity, but it also suggests an act of care. One would typically only use a knife to cut an apple if it is going to be shared—otherwise it would be bitten. The apple—one of the most common, banal, but symbolically charged objects in Western society—is in this case dissected from its own classical representation and projected into the conditions imposed by the digital age: questions around visibility and transparency, fertility, proliferation and reproduction, growth and consumption.

In the back room of the gallery, a series of sun-exposed black felt curtains exhibit the basic process and meaning of photography: 'to draw with light'. The curtains—which covered the windows of the artist's former Paris home for 10 years—are transformed by UV light. Henrot's exhibition, enveloped by the scenographic intervention of layers of torn wallpaper by architecture and design firm Charlap Hyman and Herrero, suggests the passage of time - the impression of a domestic space in transition. Rips upon rips reveal caricatures of cigarettes, sperm or sweat and asemic writing—an imitation of text without the smallest unit of meaning.

The title of the exhibition, 'Le vers dans le fruit'—a play on the expression '*Le ver est dans le fruit*', or 'the worm in the apple'—refers to the beginning of a decline or something that is about to be corrupted. Le 'vers', in its stated spelling, refers to a verse or a phrase. What words do we hear when we are not yet born? What is our relationship with language when we are not yet able to speak?

— Léa Trudel

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Born in 1978 in Paris, CAMILLE HENROT lives and works between Berlin and New York City.

The practice of French artist Camille Henrot moves seamlessly between film, painting, drawing, bronze, sculpture and installation. Henrot draws upon references from literature, psychoanalysis, social media, cultural anthropology, self-help, and the banality of everyday life in order to question what it means to be both a private individual and a global subject in an increasingly connected and over-stimulated world.

A 2013 fellowship at the Smithsonian Institute resulted in her film *Grosse Fatigue*, for which she was awarded the Silver Lion at the 55th Venice Biennale. She elaborated ideas from *Grosse Fatigue* to conceive her acclaimed 2014 installation "The Pale Fox" at Chisenhale Gallery in London. The exhibit, which displayed the breadth of her diverse output, went on to travel to institutions including Kunsthall Charlottenburg, Copenhagen; Bétonsalon – Centre for art and research, Paris; Westfälischer Kunstverein, Münster, Germany; and Tokyo Opera City Art Gallery, Japan. In 2017, Henrot was given carte blanche at Palais de Tokyo in Paris, where she presented the major exhibition 'Days Are Dogs'. She is the recipient of the 2014 Nam June Paik Award and the 2015 Edvard Munch Award, and has participated in the Lyon, Berlin, Sydney and Liverpool Biennials, among others.

Henrot has had numerous solo exhibitions worldwide, including the New Museum, New York; Schinkel Pavilion, Berlin; New Orleans Museum of Art; Fondazione Memmo, Rome; Tokyo Opera City Art Gallery, Japan, among others. Current and upcoming solo exhibitions include Middelheim Museum in Antwerp, Belgium (2022), Kunstverein Salzburg in Salzburg, Austria (2022) and Munch Museum in Oslo, Norway (2022).