

View of Tour Maine-Montparnasse from Villa Vassilieff © Villa Vassilieff



***Creative beginnings.
Professional end.***

**Kerry Downey & Joanna Seitz, Lou Masduraud,
Lorenza Longhi and Maria Toumazou.**

from 01.17 to 04.18.2020

Villa Vassilieff

Curated by Julia Gardener

Opening : 01.16.20, from 6pm

Press breakfast : 01.15.2020 and 02.06.2020, 9am

In January 2020, Villa Vassilieff will host a group exhibition centred around the Tour Maine-Montparnasse as an emblem of 'site'. It brings together new commissions by Lorenza Longhi and Lou Masduraud alongside works by Kerry Downey and Maria Toumazou. Tour Maine-Montparnasse is located just 750 meters away from Villa Vassilieff. The 1970s skyscraper – the first and, for a long time after, the only one in Paris – remains universally and passionately despised in the city. The joke goes that the towering office block has the best views because you can't see the tower itself. Positioned in a neighbourhood that was once celebrated for its rich, artist driven history, and explored in an institution that makes it its mission to uphold this narrative, the building's towering

presence stands for the effects of gentrification, modernization, and globalization on space. This exhibition investigates the threatened specificity of local sites in their friction against universalizing structures, bringing together art practices that center practical, mass produced, and patented objects within interrogated commercial spaces.

JULIA

GARDENER



Julia Gardener is from Warsaw, Poland and grew up between her hometown, and London, UK. Currently, she is a graduate student at the Center for Curatorial Studies at Bard College, New York, where she is working towards her thesis. Her research focuses on site-oriented practices with special attention to the influences of late capitalism on space and place, as well as its impact on their specificity. Prior to CCS, Gardener studied English Literature at the University of Bristol, going on to work in cultural journalism and in commercial and non-profit gallery spaces. From 2016 to 2017, she was the gallery and communications manager at the nomadic exhibition programme Emalin, and aided in opening a permanent gallery space alongside the directors in London, UK. In this position, she worked primarily with emerging artists towards exhibitions and international art fairs. In 2017, Gardener co-founded Hot Wheels Projects – now Hot Wheels Athens – with Hugo Wheeler in Athens, Greece. The curatorially driven space produces exhibitions, events, and publications with both local and international artists. In 2019, she was a curatorial fellow at Bétonsalon in Paris, France.

KERRY
&
JOANNA

DOWNEY
SEITZ

Kerry Downey (b. 1979, Ft. Lauderdale) is an interdisciplinary artist and educator based in New York City. Downey's work explores relationality through the many ways we inhabit our bodies and access forms of power. Downey's practice includes video, printmaking, painting, drawing, writing, and performance.

They've recently had a solo shows at Bureau of General Services-Queer Division in New York and CAVE in Detroit. Their first major publication *We collect together in a net* was printed by Wendy's Subway in 2019. They have also exhibited at the at Queens Museum, Flushing, NY; the Hessel Museum at Bard College, Annandale, NY; Danspace Project, New York, NY; Knockdown Center, Maspeth, NY; The Drawing Center, New York, NY; Cooper Cole, Toronto, CA, and Taylor Macklin, Zurich, CH. Downey is a recipient of the Joan Mitchell Foundation Emerging Artist Grant and Foundation for Contemporary Arts Grant. Artist-in-residencies include Skowhegan School of Painting and Sculpture, Madison, ME; Triangle Arts Association, Brooklyn, NY; SHIFT at EFA Project Space, New York, NY; the Drawing Center's Open Sessions, New York, NY; Real Time and Space, Oakland, CA; and the Vermont Studio Center, Johnson, VT. Downey participated in the Queer/Art/Mentorship program in 2013. Their work has been in Artforum, The Brooklyn Rail, and The Washington Post. Downey holds a BA from Bard College and an MFA from Hunter College.

Joanna Seitz (b.1977, Virginia) is an artist and designer living and working in New York City. Joanna holds a BFA from Virginia Commonwealth University and an MFA from Hunter College. Her work includes photography, video, set design, installation, performance, and publications. Recent shows include: Art Gallery of Guelph (Ontario), Interstate Projects (Brooklyn), 'Cave (Detroit), Taylor Macklin (Zurich), REVERSE gallery (Brooklyn), Lynch Tham (NYC), Picturefarm (Brooklyn), the Hessel Museum at Bard College (NY), Columbia University (NY), NURTUREart (Brooklyn).



Kerry Downey in collaboration with Joanna Seitz, Still from *To Do List*, 2012-2014, single channel video, 17:26, featuring Jen Rosenblit, © Courtesy of the artist

Lou Masduraud (b. 1990, Montpellier) lives and works in Geneva. In her work, she analyses, modifies and stages collective and normative habits in such a way as to expose the relations of power and desire that underlie them and cause systemic violence. Combining sculpture, installation and performance in her formal vocabulary, both grotesque and poetic, the artist creates phantasmagorical worlds which are alternatives to dominant realities, depicting this transfiguration of the everyday as an initial form of emancipation.

Lou Masduraud has shown her work at the Lyon Biennale; Fondation Ricard; MAC Lyon; Fondazione Sandretto Re Rebaudengo in Turin; Kunsthalle Basel; the Moscow Biennale; Kunsthaus Hamburg; Kunstmuseum Luzern; at Parc Saint Léger de Pougues-les-Eaux and in collaboration with Antoine Bellini, at Cité des sciences et de l'Industrie, 2018; Hard Hat in Geneva, 2017; at BF15, Lyon, 2016. Lou Masduraud was a resident at Centre d'Art Contemporain - Ujazdowski Castle in Warsaw, 2016; at Titanik, in Turku, Finland, 2017; at SummerLake, ESAAA Annecy, France, 2015 and at Maison des Arts du Grütli, Geneva, Suisse, 2015.

Lou Masduraud, *Plan d'évasion (réflexion)*, Lou Masduraud, 2019, Réfectoire des nonnes, Lyon



Lou Masduraud,
Bureau des pleurs,
Lou Masduraud, 2019,
Biennale de Lyon.

Maria Toumazou (b. 1989, Nicosia) is based in Nicosia and Frankfurt, Main. In her practice, usually sculpture and writing, she deconstructs “contemporary and traditional Cypriot working culture, embodying personal and politically charged themes.” A common thread in her practice, links her interest in objects at the moment where their form opens up to an alternative usage framework, and extends in a similar way, to spaces, groups of people and instances where autonomy, rethinking of once influential values and invisible bonds emerge.

Over the years she created collaborative projects which are part of the practice and also stand as independent modes of production in themselves. In 2013 she co-founded Neoterismoï Toumazou (Neo Toum), a project space and a collective in Nicosia with whom she participated as guests of the Cyprus Pavilion, *The Future of Color*, in the Venice Biennale Arte 2017. She is also co-founder of the publishing imprint *MARIA†. editions* based in Nicosia and New York. She holds a BA Art Practice from Goldsmiths College, London, an MFA from Glasgow School of Art and is currently a guest in Prof. Haegue Yang’s class in Staedelschule, Frankfurt am Main.

Maria Toumazou, Installation View, Fair-face Elysée, Solo exhibition, an Off-site project by Thkio Ppalies, Nicosia, 2018.



Maria Toumazou, *Hand*, made in collaboration with hack66# (particular members: Constantinos Tsangarides and Ehson Abdi) – a do-ocratic community, a makerspace to-be – lifting dog (labrador) tapestry bag bought online during studies in Glasgow (2013). Photovoltaic panel powering arduino and servo motor, battery, aluminium, wire, melted smallest Zivania bottles, regulator, battery charger, dimensions variable.

LORENZA

LONGHI

Lorenza Longhi (b.1991, Lecco) is an artist living and working in Zürich. She attended Visual Art Master at ECAL in Lausanne and previously studied at Accademia di Belle Arti di Brera in Milan. Lorenza's works imply the reproduction or direct utilization of specific objects and visual elements - from furniture pieces to elements taken from advertisements and communication strategies. She chooses elements which act as a statement that refer to, and serve as, power structures. This is obtained through reproduction with crafty techniques and methods, using non traditional yet highly specific materials and labors. All the elements taken in account are recombined together, the reference are sometimes very present other times smoothed down and dispersed in order to augment their sneakiness. So certain times they speak to niches some other they impose their truism. Her objects and paintings have hoarding tendencies, and react to the immediacy of power through this insane way of resistance - the hoarding and craftiness - and a somehow ironic perishable minimal perfection, making of the moment something of permanence.

Her recent solo exhibitions include: (+33)7.85.92.83.67, La Plage, Paris, 2019; *Visual Hell, New Location*, Fanta-MLN, Milan, 2019; *You're In Business? I'm In Business*, Plymouth Rock, Zürich, 2019; *Going Bananas, Wishing Well*, Lausanne, 2017; *Today Is Not That Great*, Fanta-MLN, Milan, 2017. Her works have been included in group exhibitions at: Kunst Halle St. Gallen, St. Gallen; Museum Im Bellpark, Kriens; Fondazione Sandretto Re Rebaudengo, Turin; CACY, Yverdon-les-Bains; Taylor Macklin, Zürich; Alienze, Lausanne; No Conformism, Prilly; Armada, Milan.



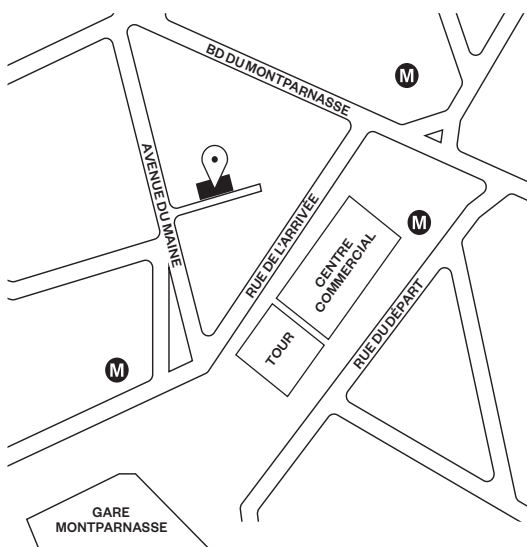
Lorenza Longhi, Installation View, *The Replacements*. Museum Im Bellpark, Kriens. 2019. *Untitled*, 2019, Silk-screen on fabric mounted on wood panel, aluminium, screws 138 x 100 x 3 cm each; diptych. Courtesy The Artist and Fanta MLN.



Lorenza Longhi, Installation View, *You're In Business? I'm In Business*. Plymouth Rock, Zürich. 2019 Photography by James Bantone. Courtesy The Artist.

Bétonsalon is a non-profit organization created in 2003. It manages two sites: Bétonsalon - Centre d'art et de recherche and the Villa Vassilieff, two cultural organizations of the City of Paris, labeled Centre d'art contemporain d'intérêt national by the ministry of Culture.

Villa Vassilieff, located in the Montparnasse district, in the 15th arrondissement of Paris, aims at reviving the history of the place as a former studio by inviting artists and researchers to take a contemporary look at its heritage. The programming of the Villa Vassilieff focuses on little-explored resources and aims at rewriting and diversifying histories of art. With the support of its main donor Pernod Ricard, the Villa Vassilieff proposes the Pernod Ricard Fellowship, a residency program that invites four international artists, researchers or curators every year. The Villa Vassilieff also collaborates with museums, like the Centre Pompidou, and institutions to offer artists research and residency grants.



Villa Vassilieff

21 av. du Maine 75015 Paris
 tél. : +33.1.43.25.88.32
 info@villavassilieff.net

Open to the public,
 from Wednesday to Saturday
 from 11am to 7pm

Access :

Subway lines 4, 6, 12 et 13 : Montparnasse - Bienvenüe (Exit 2 - Place Bienvenüe)

Follow us :



Bétonsalon – Centre d'art et de recherche & Villa Vassilieff are supported by: la Ville de Paris, la direction régionale des Affaires culturelles d'Île-de-France – ministère de la Culture, la Région Île-de-France and l'université Paris Diderot. Villa Vassilieff receives support from Pernod Ricard.

Bétonsalon – Center for Art and Research & Villa Vassilieff are members of Tram, réseau art contemporain Paris/ île-de-France, of d.c.a. / association française de développement des centres d'art and Arts en Résidence - Réseau National.

Bétonsalon - Centre d'art et de recherche & Villa Vassilieff are établissements culturels de la Ville de Paris, labeled Centre d'art contemporain d'intérêt national by the ministry of Culture

BÉTONSALON —
 CENTRE D'ART
 ET DE RECHERCHE
 VILLA VASSILIEFF

with the support of ;



Press contact **Villa Vassilieff** :

Tom Masson
 Communication officer

www.betonsalon.net
 www.villavassilieff.net
 tél. : +33.6.70.26.53.39
 tél. : +33.1.43.25.88.32
 tomasson@villavassilieff.net