

SHE AIN'T YOUR DAUGHTER !

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Some say that judging something as “beautiful” often corresponds to the vanity of human kind. We can consider the ugly as a sign or a symptom of degeneration, but it is probable that Laure finds authority despicable. Making art for art’s sake is not a desirable position, having said that, having a moralistic position over your audience isn’t either. Her practice translates the willingness to provoke cracks, render precarious all sorts of manifestations of social conventions and cultural acceptance, which stifles the art and relations between people. Those who think that such a stance on behalf of the artist is romantic and misses out on the potentiality of utopic ideas, which allow experimenting with other models of appreciation of art and cultural production in general. For utopias, often discredited, are feasible, they regenerate the forms and transform the codes.

That which is woven together - title of a piece made by Laure Marville in 2017, presented during the exhibition *Lauriers*, at Salle Crosnier, in Geneva - formulates a complex and plural thought which is inscribed within an ethical posture. Which admits that there is no essence, it exposes the passiveness of each thing and its own outdatedness. By favouring the proliferation of linguistic and formal games, in order to accentuate the raw material of the work process, which transmits information and shared knowledge to the collective. Working within the structure of “*pensées complexes*” is to distance oneself from a dormant language as well as simplistic and stunted remarks. A practice which “weaves together” anchors itself in a dialectic of opinions; it is characterised by transforming the power of economic and normative language into politico-aesthetic polyphonic powers.

Sampling and compiling are two different approaches to creativity connected to methods of reflection and production used by Laure. The second, sometimes badly reputed, can be defined as “borrowed work that lacks originality”. Yet, it would be naive and wrong to think that contemporary productions are new. It is certain that all work is a post-production and it is within this perspective that Laure thinks of her work. The patchwork, weave, embroidery and engraving, which produce one of a kind but reproducible samples, are techniques that Laure uses as traces of that which she immerses herself in. Through these chosen techniques, as well as the contents of the pieces, there is a real determination which testifies to the necessity of complicity, in the collaborative and collective sense of the term. She doesn’t use varied cultural tools in order to transform them, nor to sacralise them. What is at stake is injecting, within her practice, precise references affirming a clear position, to state that and whom she surrounds herself in order to highlight *her statements*. They are against the hierarchisation of knowledge, practices and cultural production. As such, her pieces contain mixed and heterogeneous references - ranging from satirical novels by Nancy Mitford, to complex ideas by Edgar Morin, through to systems such as *Truisms* by Jenny Holzer or the Japanese prints by Yoshitoshi - formulating a plural and fluid thought. Together, her references form a network of combinations of forms, motifs and texts, a material that is unpolished and yet in motion with the different components which are dialoguing between themselves, asking questions.

Laure’s opinions and ideas are thus transmitted by that which she creates in the form of interrogations. She equips herself with an arsenal of formal tools which do not make her statements authoritarian. The “state” of immaturity and humour are sensitive “weapons” which are part of her ammunition. They are mobilised against a value system which is

moralising and normative. It is humour that appears to go beyond and not beneath the words and works of art. It is the manifestation of a harsh criticism, but also of an auto-critical and horizontal position towards the artist's entourage and her spectators. This posture invites, welcomes, does not dictate to anyone what they are suppose to see nor understand. A circuit of references and codes are available, but no restrictive nor authoritarian guidelines.

« I ain't your daughter » – fragment of text written on *Moodboard*, the title of a piece made by Laure Marville in 2017, presented during the exhibition *Carrying this and that*, at Wallriss, in the city of Fribourg - expresses the refusal of authority, whether it be inflicted or subjected. The tone is humorous but does not prevent a certain anger: the form is funny, the core is angry. It addresses people who enjoy exhausting a reactionary, moralising, maternalist, or worse, paternalist behaviour. Thus it is a warning against people who abuse their "legitimised" positions, against binary readings, essentialist and reductive, motivated by too much ego or by self-interest. Laure despises maturity, or rather she sees maturity in the immature. "I am not your daughter" is an "immature" response which strives to moralise, mark the "rank" to which he-she belongs to. This connects to the systematic hierarchisation which influences the relations and the exchanges of knowledge, leading to a power struggle, paternalising and infantilising behaviour. Therefore, the immature is a producer of forms, as much as he-she is degraded by them. These qualities - because they are perceived positively within this context - englobe Laure's artistic practice, as much as her social relations.

Accepting incompleteness, the deterioration of oneself and one's practice deals a blow to the games of the institutional world and art dealers. Today, perhaps it is about elaborating dissimulated but radical strategies, with the aim of deconstructing different mechanisms which limit the ideas and movement of artists. The materials used by Laure, often fabric, take the shape of banners, tapestries, or footstools, evoking several issues. One of them is the notion of domesticity, which refers to the artistic work of many women which return the stigma inflicted on them by the patriarchy in order to use them as a weapon. Her pieces are linked to the "domestic" in the sense that they remind us of the interiors or because they do not escape the domestication of art, but they also activate other things. The works she makes take time to produce and this temporal space provokes an intense relationship between them and the artist, as well as with the place she works in. There as well, her practice resists, this time that of the capitalist machine-like frenetic rhythm of production. Her creations, through pluralist and complex content, whose references cannot be levelled, short-cutting an economic and political reality by multiplying the signs. Nothing is neutral nor passive, Laure's practice, sometimes mysterious and silent, can be aggressive.

Laure's work relates - just like other artistic practices where the system of thought is not binary - to the Trojan horse. All work that has a new "form" - not by inventing a new previously unseen aesthetic form, but rather by its distinct and assured position towards it surrounding - can function like a war machine, destroying old forms and rattle conventional rules. Laure's stance shows a process which de-hierarchises, a reflexive and active thought process. The tricks and tools that she uses are allied to a hybridity and a non normative vocabulary which opposes the substance and form of determinism and would limit her practice to a "category" of art. There are hostile territories, fertile ones, the Trojan horse undermines the roots where reactionary and obtuse beings implanted themselves.