

THE DOSE MAKES THE POISON

15.3 - 23.4.2017

The exhibition *The Dose makes the Poison* interrogates the artist's relationship to the dose and to poison. The aim of which is to bring these different interpretations to the audience, through the composition of artwork, ideas, experiences, thoughts and beliefs. The dose is a more important and philosophical concept that we used to think. It is an interesting tool to consider and apprehend the different layers of our reality, from the visible to the invisible. It is curious to observe how the concept of dose questions the idea of balance, of equilibrium in itself. Yet, this does not create a dualist perceptive, on the contrary, reality perceived under the angle of the dose, offers us the opportunity to reveal and take care of the different nuances that coexist in our world.

Nora Silva considers the poison as something that can be experimented with through experience and frustration. Hence she has worked with a drug dealer creating a performance activated during the opening of the exhibition. A trace of this experience will also be exhibited for the duration of the show.

Pauline Muller Ullmo constantly uses the notion of dose in her practice to construct and organise her different compositions. For this exhibition, she has produced two objects that oscillate between experimentation, result, personal archives and poetic interpretation within the materiality of her practice.

Meanwhile **Samuel Chochon** has interpreted the idea of poison through the idea of love. The work he presents appears as the receptacle of old feelings that need to be controlled, so as to prevent them from becoming the purest poison. Art as an antidote, the dose as a method.

Joshua Leon presents two works for this exhibition, one text on paper that reads as a recipe for contemporary men, the other a subtle sound piece. The sound work is a seductive poem tackling personal obsessions, that perhaps belong to the artist, or perhaps to society, and which consistently return to us. Embodied through a woman's voice that evokes memories of the voice of Ulysses' mermaid, this voice becoming potentially more dangerous than protective.

Ramona Güntert has tackled theme by creating something completely new for this show. She presents a photographic collage, where her photographic eye remains but has accepted the act of being recovered and disturbed by making new shapes and images appear. Ramona trusts in the images and their power to active our "cogito", our capacity to judge and consider the world, our skills to "dose" the reality.

By chance, the soup is an important object/image of this show. Furthering this **Samuel Nicolle and Clara Pacotte's** collaborative work is a solid soup in a plastic bag that evokes the sensation of producing a narration about a love story between two women. With this work, the organic elements are offered to us as secret.

Similarly **Camila Farina** presents two works around the pattern of the soup. In her two prints, a soup splatters a figure, but it seems an accident, for the figure and also the artist. With these two images, Camila questions the medium in itself and its capacity to be controlled or not, to create catastrophe, essential or not.

The accident & the doubt, are also ideas related to **Martin Rahin's** practice. Martin shows one painting and a photograph. The dose is an essential concept in Martin's painting which creates battles between the colour and the materiality or on the contrary, evident communions. The painting and the photograph work as a dyptic, as a small glass is adjusted by the artist to give to the audience the chance to observe the sensible level of our environment.

The final work in the show is an installation by **Pierrick Mouton** and **Erasmus Wong**. The two artists chose to present their works in the same space inside the exhibition as they share visual and most of all, conceptual links. Indeed, Pierrick and Erasmus work around systems of believe and thought. Pierrick travelled to Benin attempting to understand the fetish process, and why this is used by people to affect their reality, consider what the limit of this trust is. Erasmus moves between England and Peru trying to comprehend the myth of Sarah Ellen, a woman that was sentenced to death in Blackburn for practicing witchcraft, yet she has become a folk saint in Peru. He uses the story of Sarah Ellen as a vehicle to examine notions of truth, perception, persuasion and manipulation. Their installation is only a small fragment of their overall research, yet it is the first time their two practices are presented in the same project

°°° *Secret work by Cédric Fauq, text, 2017*

So maybe there is not only one use of the dose, one definition of the poison. But this exhibition appears as a dialogue between different practices, sensibilities and thought, as a space to meet and to exchange. As a space and time to maintain the violence.