

B.R.C. | NADA MIAMI 2018 | Booth 9.02 | with Hannah Barry Gallery, London

MARIE JACOTEY

Wild love me

Wild love me (2018) is a cycle of fifteen new works in dry pastel on Japanese paper. These drawings continue to present Marie Jacotey's astute insights into the stranger side of human experience and relationships, focusing here in particular on strains of hedonism and forms of spirituality. Inspired by her friends, strangers, literature and popular culture, Jacotey's filmic tales of love, loneliness and solitude are portrayed through a distinctive social vignette style. Working across media and scale, Jacotey combines text and image to form diary-like works that hum with an affective, social tension. Infusing autobiography with fiction, social anecdotes with pop-cultural irony, Jacotey's work remains true to the personal and social contradictions it presents. Hers are stories of self-reflection and intimacy, defined as much by heartache and tenderness as by rawness and brutality.

Wild love me continues the esoteric vein established in Jacotey's body of work Nights of Poor Sleep (2017). Made in response to Rachael Allen's eponymous book of poems, Nights of Poor Sleep focused on a dark, isolated vision of love and desire. Substituting this melancholy for a newfound libertine spirit, Wild love me turns its eye to the carnal and promiscuous. No less transgressive or exhilarating, these works are charged with a proclivity for eroticism, adulation and passion. Each work is to be considered individually and exposes a singular moment in the life of its protagonists, yet across the series specific words are repeated - 'pleasure', 'glory' or 'height' and certain textures reoccur - bed linen, lingerie, china and skin...

The use of Japanese paper and dry pastel amplifies the subject matter, tone and feeling of the works. The porous surface of the paper is the ideal recipient for pastel, making a velvet texture that seduces the haptic and visual pheromones of the viewer. Our relationship to the works is in this sense almost voyeuristic, enticing our gaze as an outsider or a secret onlooker. We are offered a viewfinder into a world of solace, confusion and ecstasy; a world that is not our own but is entirely familiar and real.

Influenced as much by the world of art, fashion, design and architecture (the tangle of references takes in Mies Van der Rohe, Charles and Ray Eames, Ken Price, Guy Bourdin and Voysey), as she is the online world of autobiographical, elicited images of our most personal and tender moments, these drawings can be understood as spiritual reflections devoid of religion or creed, filled with prayers to life, the universe, and all its untold pleasures.

Marie Jacotey (b. 1988 Paris) studied at the Royal College of Art, London and École Nationale Supérieure des Arts Décoratifs, Paris.

Recent solo and other exhibitions include: It Was a Night, The Naughton Gallery at Queen's University, Belfast, Northern Ireland (2018), GOODBYE DARKNESS, Ballon Rouge Collective, Paris (2018), From the Inside Out, Drawing Room, London (2018), Architectural Ethnography, Japan Pavilion at the Venice Architecture Biennale, Venice (2018), Morning Defeats, Hannah Barry Gallery, London (2017), XOXO, curated by Katharina Weinstock, Soy Capitán, Berlin (2017), Assemble: How We Build, Architekturzentrum Wien, Austria (2017), I never meant to hurt you, Francis Carrette Galerie, Brussels (2016), Loveless, McQueen project space (2016), What's the meaning of a goldfish, Tatjana Pieters Gallery, Ghent, Belgium (2016), 60eme Salon de Montrouge, Montrouge, France (2016), Bloomberg New Contemporaries, Newlyn Art Gallery, Cornwall, Institute of Contemporary Arts, London and Liverpool Biennial (2015-2016), Everything I used to love about us is dead, Hannah Barry Gallery, London (2015), Dolly, Hannah Barry Gallery, London (2014).

Alongside her own practice Marie has always sought out alliances in the worlds of architecture, fashion, poetry and other disciplines and these have come to form an additional strand of her practice - she has made drawings for Assemble for their Turner Prize-winning Granby Workshop project, she was commissioned by McQueen to make new works to complement their accessories, by The Guardian Newspaper for the front cover of their Saturday Review Supplement and by London Underground to design a new cover for their Night Tube map. Her work is in the permanent collection of the V&A Museum, London.

She is working on her first animation Filles bleues / Peur blanche (Blue girls / White fear) written by Lola Halifa-Legrand. The animation won two awards at the Annecy Festival in June 2017 and is being produced by MIYU productions in 2018.