

arno laurens/13 pieces/portfolio

EXPOSITONS

2011

Greetings from Anywhere, Hibiscus Transportable, Sète
Micro Salon, L'Inlassable Gallery, Paris
Border, Villa Raffet, Paris

2010

F.I.A.G, Gare aux Gorilles, Paris

2009

Petits et Grands Espaces, Galerie Foch, Rodez
Nuit Blanche, Skopje, Macédoine
Maintenant, Hibiscus Transportable, Lyon
Tout doit apparaître, Picasso-Cézanne, Aix en Provence
E-scape, Ambassade de Macédoine, Paris

2008

Drop, Europôle Méditerranéen de l'Arbois, Aix en Provence
Greenwashing, Le point de Bascule, Marseille
Sans_Titre I.0, Ecole Supérieure d'Art d'Aix en Provence

2007

Eniarof, Ecole Supérieure d'Art d'Aix en Provence
Nomade, Ecole Supérieure d'Art d'Aix en Provence

2006

Manège, Arborescence, Aix en Provence

COMMISSARIAT

Since 2009

President of Hibiscus Transportable (www.hibiscustransportable.net)

2009

Maintenant, Lyon

2010

Greetings from Anywhere, Sète

EDUCATION

2009

DNSEP Mention

2008

Résidence, atelier Michael Rittstein, Ecole des Beaux Arts de Prague

2007

DNAP Félicitations du jury

2005 2009

Ecole Supérieure d'Art d'Aix en Provence

Arno Laurens is born the 07/07/78 in Rodez, France. His childhood was immersed in nature, between a wood and a stream. Growing up, he is drawn by the city. It crosses several zigzagging and then finally stops in Aix-en-Provence where he follows the curriculum of Fine Arts. Graduated in 2009, he has since participated in various exhibitions in France and Europe. He currently lives in the countryside.

His work undulates between painting and installation.

He devoted himself mainly to objects, sounds, everyday materials: stuffed fox, coffee table, tar, wood, bodywork. He uses these objects as well as for their aesthetic qualities to the universe in them. He questions and standardization of contemporary society, industrialization, consumerism while being fascinated by them. Coexistence with nature is also a special place in his work.

“One morning, opening my shutters, I saw the trace pads of a cat on the roof of a car. These forms were designed a dual purpose: they not only told us a cat story, but there was also dusty appearance on the dark blue metallic paint.”

VL
sheets, bedspread, washing line,
eau de Cologne
2011

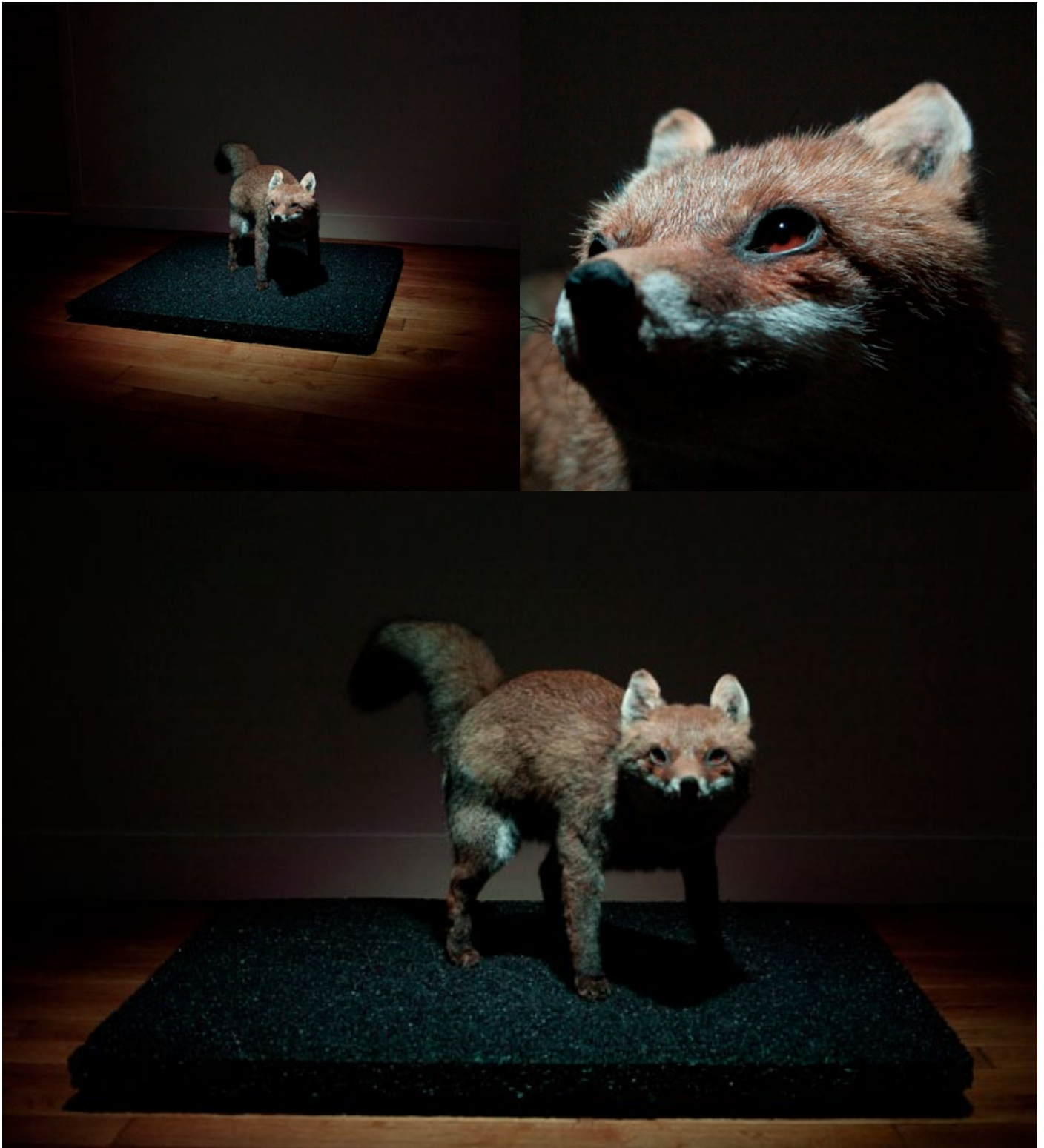
Perfumed cylinder. It takes the form of a haystack. This is a classic
artistic theme. Question of memory, of conservation.



Border
dead fox, tar, strobe
projector
2011

Border is installed in an environment of total darkness. A flash glimpses the room every two seconds.

Video : <http://www.arnolaurens.net/border.html>



Nouvelle Génération Silencieuse

painted parts industry (Ikea table legs line 2009),
threaded rods, wing nuts
2011

Painting. Question of standard of individual and his place. The title refers to the name given to the current generation in sociology.

"The New Silent Generation would be comparable, in the theory of American generations, the silent generation native of years from 1925 to 1943. The new generation include, roughly, children born after the attacks of September 11, 2001." (Excerpt, see HDAinfo)



Hirondelles

telephone cable,
ballerinas
2011

Romantic work. The installation occupies a space "between". Quietly perched eight feet high, it overlooks the entire exhibition. So much that we can go without seeing it. The telephone cable which is its structure gives the impression of disappearing into the walls of the place to cross, creating a direct relationship between the exposition space and the street.



Morceaux de ciel

industrial paint on steel
sheet
2009

The human horizontal movement leads us to consider the landscape as something that extends around us. However, stopping, one can consider the vertical, like a stage set. Thus there are two forms laid one on another. The earth, heavy, material and the sky, lighter, ethereal.

Here, the ratio is reversed. The earth is dematerialized, exists in the white wall, in negative a piece of sky carved out a plate of black steel.

A flattening of industrial paint reinforces this shape, her contour, means its surface. It destroyed any depth that might be created by an internal element, only contour gives the dynamic of space. The reflection of the lacquer, resting on its surface send us into the landscape, us and the place we're in.



Co-habitation

oak, holly, leather,
barbed wire, sound
2009

A soundstage is recreated with sounds captured from 6:30 to 9 am during the awakening of nature and civilization nearby. It makes a bucolic atmosphere in which invite themselves a bell, a truck, a discussion, a working man, an airplane, a scooter ... The central part is a heart of oak. It is a piece of wood cut in the center of a strain, a vital element in the tree. It is supported by three bars holly bound by a strap of leather and barbed wire. The holly is commonly used in cultivated areas to create passages that allow flow to cross the fences. In the installation he plays the role of facilitator between the exhibition and the heart of the exhibit, the place represented.

Questioning the way our culture rubs elbows nature, how it has to change, to match it, the installation seeks to emphasize the limited space unconquered by man, who put his mark even in places at first sight more isolated, more remote. It is composed of materials, sounds, harvested in Aveyron, in rural, between a village, a road, farm fields and a forest.
Sound : <http://www.arnolaurens.net/co-habitation.html>



Superpositions 1 et 2
painted industrial parts
(Ikea line 2009), glue
2009

One line, ten colors, two layouts.



Cri
glass, piezzo sensors,
stainlesssteel beam, whistling
2008

Barely audible.
Question of confinement.



Trêve

medium wood
2009

Intervening at the Embassy of the Republic of Macedonia in Paris is like working in a small country, a small country inside the borders of another one, on its soil.

Macedonia has always been exposed to political pressures, to longings and territorial divisions. Composed, decomposed, recomposed by fratricidal conflicts, and arbitrary decisions, it now finds itself mid-way from a peace motivated by a desire of openness and reconciliation, but also from a forgiveness sometimes difficult to concede and from a fear of further suffering. "Trêve" is a site proposal within the Macedonian border on the parisian ground. It consists of pieces of rough medium wood, floating on a floor "à la française".

These pieces reflect the shape of an opening, the shape of the panes of a window they are just facing. They appear as barricades removed but kept nearby, just in case.



Voda 0.5

plastic bottles,
strings shoe, water
2009

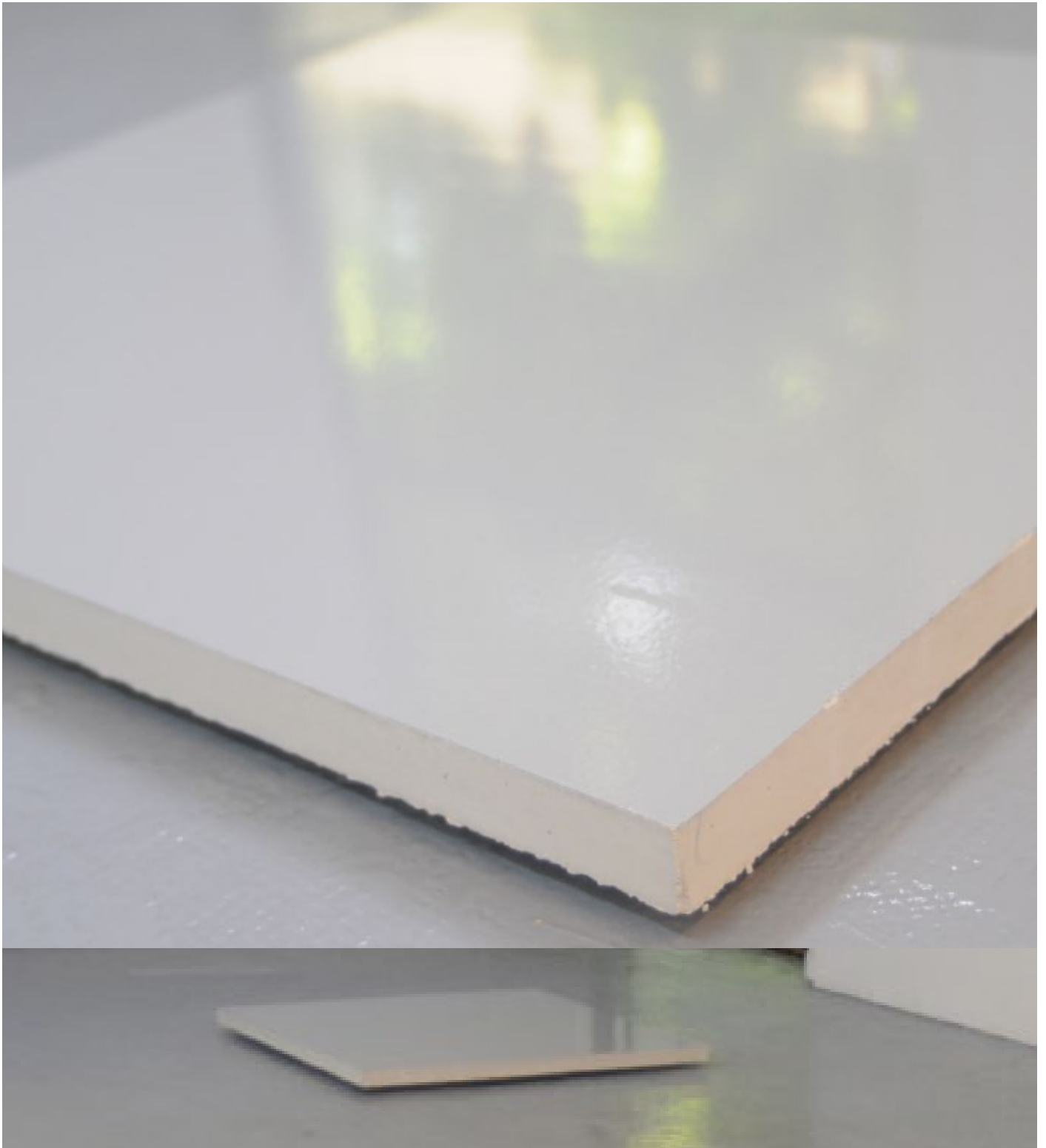
Voda 0.5 attempts to address the situation of Prespa lake, and more, the situation of Macedonia plagued for centuries with divisions, reorganisations, reconstructions. Lake Prespa is symptomatic of this fact. It is a natural lake divided into three sections at the border with Greece and Albania.

This proposal is a blend of water bottles connected by shoe strings. The choice of 0.5 liter bottles of water, became first to mark the partition. Moreover, they are simply marked VodaVoda which means "water-water". During project preparation, I learned that these bottles, sold in Macedonia, were Serbs. This has challenged the permission to use them for a while because many resentments persist since the division of Yugoslavia. But they have become more right, questioning these reserves and bringing an additional origin to this optimistic entity.

Regarding the shoe strings, they are objects that may become obsolete due to civil wars and the use of antipersonnel mines. They find here a second use which is to reunify the pieces.



Morceau de sol
concrete,
glycero paint
2009



Drop

pipe, water; steel sheet
piezzo sensor, vase, amplifier, sound
2008

Drop is the encounter of two materials samples: a drop of water and a black steel sheet (1000 * 2000 * 4). The plate is suspended in space by steel cables that create a tension between the facility and location. The drop is mobile. It originates at the outlet of a hosepipe that cuts through the space. It then falls on the plate making it resonate. The shock of the encounter scatter the drop, dividing it into hundreds of droplets that instantaneously invade the plate, then getting back together to recreate a drop color on the edge of the steel. The drop falls, once again, but this time in a glass container. The succession of drops gives the installation its own nature. Firstly, the cold and steady sound of the drops falling on the metal plate evokes an industrial world from its rhythm and color, and secondly, the sound of raindrops falling in the giant tube, which is uneven and singing. Its amplification dominates the overall atmosphere creating a lag.

Video : <http://www.arnolaurens.net/drop.html>



Effort Artistique

scale, carton,,
polystyrene, strawberries
2009

The encounter with a work is a reciprocal movement. It requires a curiosity, a desire, a formal and intellectual fitness.
Here there is effort, then smell, color, material, taste.



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