

LAURA PORTER

[www.lauraporter.net](http://www.lauraporter.net)

[laurae.porter@gmail.com](mailto:laurae.porter@gmail.com)  
+33 6 27 43 68 09



## CURRENT / UPCOMING

### GENERAL SPOILS

solo exhibition, In extenso, Clermont-Ferrand  
2019 (FEB)

### DARLINGTONIA, LA PLANTE COBRA

invitation by Jagna Ciuchta in solo exhibition,  
Ecole Municipale des Beaux Arts Edouard Manet, Gennevilliers  
2019 (APRIL)

### MY END IS A LEGEND

project by Florian Sumi and Julie Grosche, CAC Bretigny  
2019 (JUNE)

### SOME OF US, 200 emerging artists in France since 1999

KUNSTWERK CARLSHÜTTE, Büdelsdorf, Germany  
curated by Jérôme Cotinet-Alphaize  
2019 (JUNE)

### IN CHAMPION

curated by Guy Malvez, Champion Village, Belgium  
2019 (OCT)

### PARTCOURS

Woluwe Park, Brussels, Belgium  
2020 (JUNE)

## BIO

Laura Porter was born in New Orleans, Louisiana in 1979 and lives and works in Paris. She holds a Masters in Fine Arts from École Nationale Supérieure d'Arts of Paris-Cergy (2012) and a PhD in Fine Arts from École nationale supérieure des beaux-arts of Paris (2017). Through video, sculpture, and installation, Laura Porter's work considers modes of value production. With particular attention to the genesis of objects and tools as well as the role of the body in disposable economies, she articulates synthetic, organic, edible materials into semantic organizations. Forming small technological and nutritional economies that relay and repeat certain fragments, the installations impose themselves as systems in the process of becoming animated.

Laura Porter's work has been presented in numerous institutions such as the Pompidou Center (Paris), Palais des Beaux Arts (Paris), Centre Régional d'Art Contemporain Languedoc-Roussillon (Sète), In extenso (Clermont Ferrand), Fundació Joan Miró (Barcelona), FRAC Champagne Ardenne (Reims), Parc Woluwe (Brussels), White Crypt (London) and Bandjoun Station (Cameroun). In 2019-2020 she holds a Research Fellowship with the Center for Arts Design and Social Research (CAD+SR).

For her first solo show in the gallery, Laura Porter gives unusual importance on the gallery 'vitrine'. An educational brochure of standards for measuring dietary fat intake is showcased in a singular window display! The exhibition promises to be an analytical taking-apart of a strange subject: scientific measurement of the fat standard.

The first installation, Poor Man, Good Water, contrasts with the scientific tone with the presence of two objects: a large taffeta curtain of a discolored salmon and a small ivory toothpick. One evokes the domestic space and the ritual of the family meal, the other the erasure of the traces left by the food on one's own body. They are framed by two elements placed on the ground, both with a black horizontal band at the bottom as if they are both being eaten from underneath by mold. Domestic, intimate, or foreign body? The measurements are unable to treat the organisms in their different scales, forms, and aspects, creating immediate dissonance. The variety of materials, in turn - from EVA foam to Nigella seeds - reinforces the ambiguity of the initial theme announced in the vitrine.

This juxtaposition of synthetic and natural elements is found in all of Laura Porter's installations. Foam Home, which you come upon next, is the most emblematic of this style. There is a succession of stacks: a stack of Nigella seeds is raised in some places, hinting at the presence of hidden objects. Above that is a bed of dried beans, above which are placed (in order) a pile of cut foam, a cut glass plate, a tinted plastic film, foam again, then a pile of mustard seeds. Without being spectacular, the relationship between the shapes and the "shapeless" aspect of some materials makes the composition fascinating.

Abutting this construction is a white rectangular EVA foam sheet with dry red bean raised imprints that looks reminiscent of coded language. Does it reveal a protocol for its own construction? The assembly of materials and forms seems to answer an absolute logic - but one that is unidentifiable. Laura Porter's work provokes a frantic quest for meaning in the viewer. Every detail echoes another, while bringing in new strangeness. Each time you think you have detected the through line - it is contradicted by the perpetual opposition of irreconcilable semantic fields.

Different works punctuate the space until you come upon the final installation, Bust, which uses a more virtual than organic vocabulary. There are a variety of textures - PVC, fabrics, ceramics, plants - but the carpet on the floor flattens the volumes, creating a 2D effect. The video on a television screen envelops the work in sound effects, so that the whole installation seems to be an integral part of the film. The installation-image then echoes the educational poster in the window of the gallery, giving the entire exhibition the appearance of a surrealist scientific tutorial.

*(translated from French)*

- *Théodora Domenech*

Artpress.com , 3 octobre, 2016

«Laura Porter, The Future of Dry: du 03 au 29 septembre»



ROYAL SECRETS IN THE QUEEN'S BODY FAT - LAURA PORTER,  
SOLO EXHIBITION PALAIS DES BEAUX ARTS, DECEMBER 2017

The works presented in Laura Porter's solo exhibition, *Royal Secrets in the Queen's Body Fat*, look back on the three years of work in a practice-based doctorat in Fine Arts at the Ecole Nationale Supérieure des Beaux Arts in Paris, as part of the new doctoral program SACRe. The thesis exhibition at the Palais des Beaux Arts makes use of certain prosaic or modest materials of different natures or origins: industrial materials, plants, organic matter, ornamental objects, food, waste. Chosen in limited numbers, these elements are apprehended in their relation to the body and in the gestures associated with them. Laura Porter organizes, categorizes, quantifies and orders these materials, productions and elements. Through language, she comes to establish a specific syntax which varies according to context.

Laura Porter's installations are assemblages that reveal the singularity of their different constituents - bringing out counter-intuitive or humorous relationships between them. Her installations appear as if seized in a moment of equilibrium and seem to correspond either to the end of something (an unfinished situation), or to a beginning. Porter's works subtly invite us to decenter our point of view. They show that nothing goes without saying because things are not necessarily what they seem. In fact, her works often project the image of a *trompe-l'oeil* reality, one that advances, masked through what it recycles or hijacks. There is the hobo nickel - a tangible piece of currency with out any monetary viability in a capitalist economy. While on the contrary, paper coupons (which are not money) are promoted as financial value. There are the false nails that do not look really feasible as aesthetic accessories and that almost seem like 'fake' false nails. There is a coat hung vertically over a partition and covered with beans that create the illusion of a pixelated image, a braille text or an animal skin. There is an object which looks both like a sleeping bag or a disguise; some plant-like pennies that grow or wander through the grass like flowers or herbs. There are the many references to the GoPro camera that you can incedentally put in your mouth as if it were food.

When things look the same it's because they are artificial (aligned white asparagus) or else they look so real (lemons) that we suspect them at first to only be plastic imitations. The notion of "the screen" - that comes up often in her work - could be understood as an interface between reality and its representation - a screen as a mask that renders everything that is ordinary not quite so.

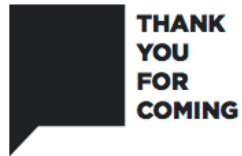
In Laura's practice, familiar categories are deconstructed leading us out of conceptual expectations and deconditioning our gaze on ordinary things. It allows us to perceive the built-up character (not natural or universal) of our representations.

Laura Porter's installations make up scenes that bring together all kinds of oppositions: oppositions of nature (natural / synthetic), texture (hard / malleable, rough / smooth), structure (rigid / supple), aspect (glossy / matte, thick / flat, compact / stretched, plain / printed), size (tiny / bulky), in relation to light (transparent / opaque), quantitative (interchangeable, repetitive / unique, specific). Laura is constantly playing with these antinomies, without reducing them to a binary logic because she works on the relationship between things. It is the encounter which makes them exist and at the same time preserves and strengthens their singularity.

There is a strong reference to the body and its materiality in Laura Porter's work. This reference, is strongly present but at the same time it is as if the materiality given up to see has only been further dematerialized. It is a ghostly body with no head, no sex, no age, no mood, no smell, and only a suspicion of transformation. This is an interesting ambivalence. In Melanesian representations, a person is not contained in the physical perimeter of his body but considered open and dispersed. The body diffuses or is diffused in the objects with which it has been in contact. Ethnologists call this "divisible person" or "me dividual". In Papua New Guinea, you are everything you touch, everything you've made or everything you've grown. Magic is precisely based on the principle that any action on waste thrown out (cigarette butt, hair, orange peel ...), any animal that I raise, any plant that I have grown, any action, has an effect on me; because I am also where my body is not. In the population of Papua, a man or woman was strictly forbidden from consuming food given by a close relative - because that would be tantamount to consuming the body of that parent and thus - not committing a symbolic act of cannibalism, but what is locally called - «incest by food». Likewise, this symbolic body is powerfully present in Laura's installations, somehow present in absentia.

One last point: Laura Porter not only has a fascination for the materiality of things but also a fascination for their genesis, for what made them become what they are. It's very pleasant and communicative. There is an appetite for research, for curiosity, even for greed in the art of questioning prosaic objects, trivial materials; in the art of composing and creating with the ordinary and with the disposable. Waste, as we know, is at the heart of colossal economic and geopolitical issues, it also has a strong symbolic dimension since, as Mary Douglas wrote, «where there is waste there is a system.»

*(translated from French)*  
- Monique Jeudy-Ballini



thankyouforcoming, 27 juillet 2015  
KIT MAINS LIBRES de Marianne Derrien  
<http://thankyouforcoming.net/kit-mains-libres/>

THANK YOU FOR COMING / ERGONOMIE / PRODUCTION / ENJOY PORTER  
GALLERY SEE STUDIO, JUNE 2014

Within her evolving installations, mainly placed directly on the floor, Laura Porter composes and assembles different materials and productions: an overhead projector, customized press-on nails, 'witches' fingers' plants, scattered and sprouted beans, artificial asparagus.. As she puts it: "I mainly make installations from industrial and inert objects (ergonomic objects, plastic or organic materials, texture, light). My research focuses on how value is produced. I am currently working on a project called 'Royal Secrets in the Queen's Body Fat.' The title is borrowed from a microbiology study on royalactine and its use in the distinction between worker bees and queen bees - how their system of production and division of labor derives its hierarchy from an expenditure on fattening bee larvae. Likewise, my own research considers the role of the human body in economies of production and disposal - especially with food, plastic or ergonomic tools."

Her works infiltrate exhibition spaces and peripheral spaces not typically dedicated to this type of use (offices, parking lots..). The propagation of diverse elements and artifacts brings to life a strange and fantastic universe underlined by the play of shadows and light that accompany this living expanse of textures and patterns. Tips, her latest installation at the See Studio Gallery brings in recent research with customized fake nails ornamented with the figure of Nick Woodman, inventor of the GoPro camera. "These cheap and accessible cameras for filming reality 'in extreme situations' can be fixed onto various limbs or extensions to capture imagery from the perspective of a body part."

*(extract, translated from French)*

- Marianne Derrien

Kit Mains Libres - Thankyouforcoming - June 2014

# IN EXTENSO

LAURA PORTER, SOLO EXHIBITION  
IN EXTENSO, FEBRUARY 2019

*The word 'General' can be an honorific, so 'Spoils' would be the last name of a military officer. Otherwise, 'General Spoils' could be read as surplus at large that has been stolen, come upon, or produced.*

- Laura Porter

In the Flemish legend of the baker of Eeklo, the Eeklo residents, when unsatisfied with their heads, would visit the baker of the village for a replacement. He would first cut off their heads at the neck and then stop up the hemorrhaging with a cabbage while the new ones were being shaped and cooked. The gamble in this new-heading was that the replacement itself might over or under cook or otherwise get misshapen in the oven.

For her solo exhibition at In extenso, Laura Porter presents General Spoils a new series of works that deals with similar themes of eaten/uneaten food stuffs, material origins, the sorting out of the edible, food as an icon and object of contemplation, and the dispersion and projections of a body in a productive process. Cornhusks, cinnamon rolls, turnips, black-eyed peas, cornucopias, tapiocas, brushes, brooms and vacuums are the main characters.

The floor compositions create systems of relations, where objects and images reveal intrinsic frictions. Natural and synthetic materials are coupled together; polished surfaces meet rough, brittle ones. Each work is a whole that relates in humoristic or mimetic ways without losing its singularity. The materials used (clay, salt, straws, cloth, PVC, plaster, seeds, corn) remain distinct and countable.

In the basement of the exhibition space, G. Spoils, a video made with French artist, Valentin Lewandowski, stages the cosmetic or comestible transformations of certain materials - filmed with an endoscope camera.

*(extract, translated from French)*

- Press Release



GENERAL SPOILS, 2019 *solo show* exhibition view (*Sweeper, Periwig, Rook, Pocket, When I come to be old, Aye Mr Breeches*) In extenso, Clermont-Ferrand, France 2019 / black-eyed peas, EVA foam, nigelle seeds, glass, radishes, glazed & unglazed ceramic chamotte, salt, taffetas, artichokes, synthetic hair, wood.





SWEEPER, 2019 (detail) In extenso, Clermont-Ferrand, France / glazed ceramic chamotte, radish, artichokes, tafettas.





PERIWIG, 2019 (left, detail)

WHEN I COME TO BE OLD, 2019 (right) In extenso, Clermont-Ferrand, France / glazed ceramics, synthetic hair, salt.



SWEEPER, 2019 (*detail*) & *Periwig, In extenso*, Clermont-Ferrand, France / glazed ceramic chamotte, wood, EVA foam, tulle.





**GENERAL SPOILS**, 2019 *Solo show* exhibition view (*Pocket, Rook, When I come to be old*) In extenso, Clermont-Ferrand, France / glazed and unglazed ceramic chamotte, salt, taffetas, artichokes, straws, nigelle seeds, synthetic hair

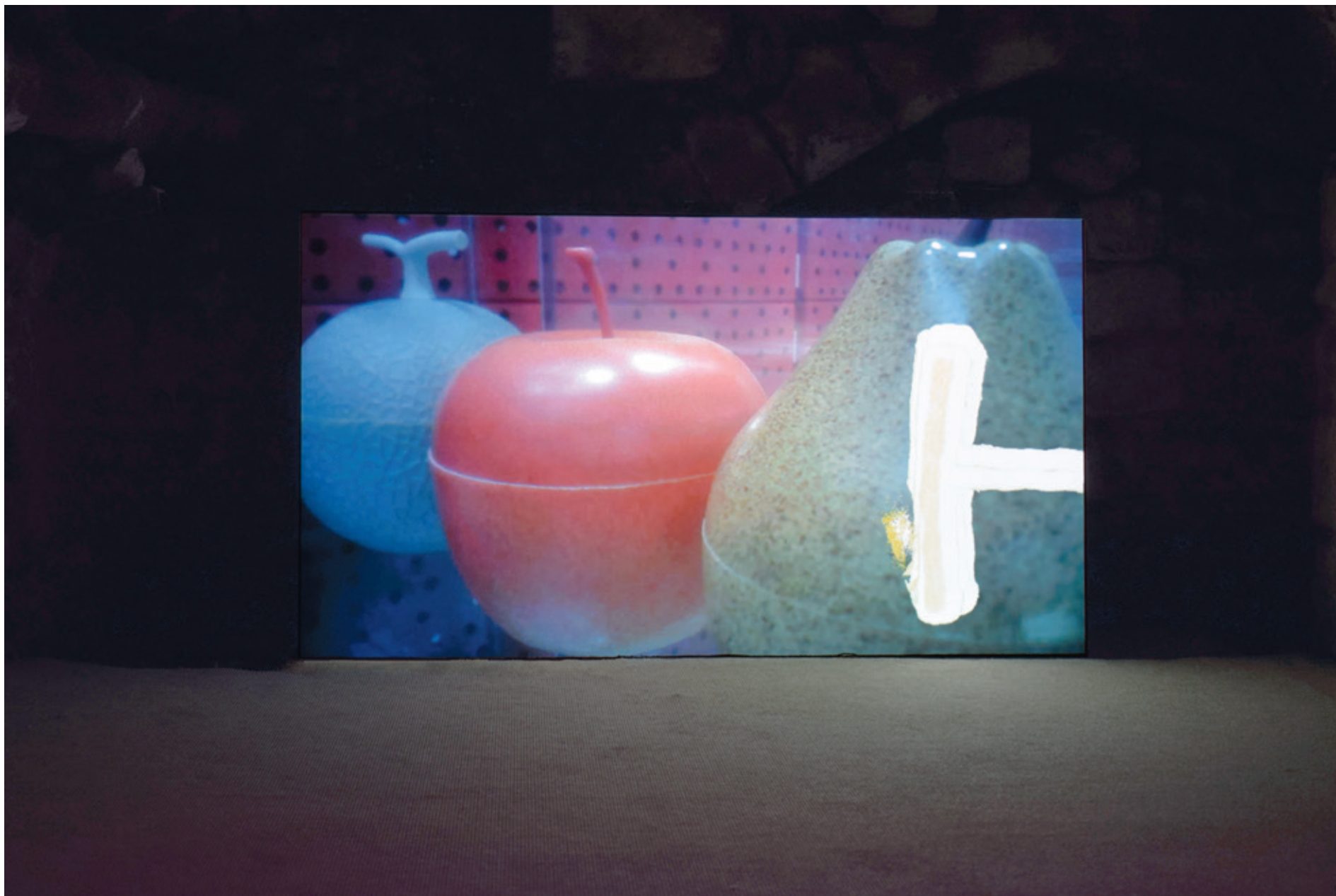


ROOK, 2019 (detail) In extenso, Clermont-Ferrand, France / glazed ceramic chamotte, taffetas, mustard seeds, wood.

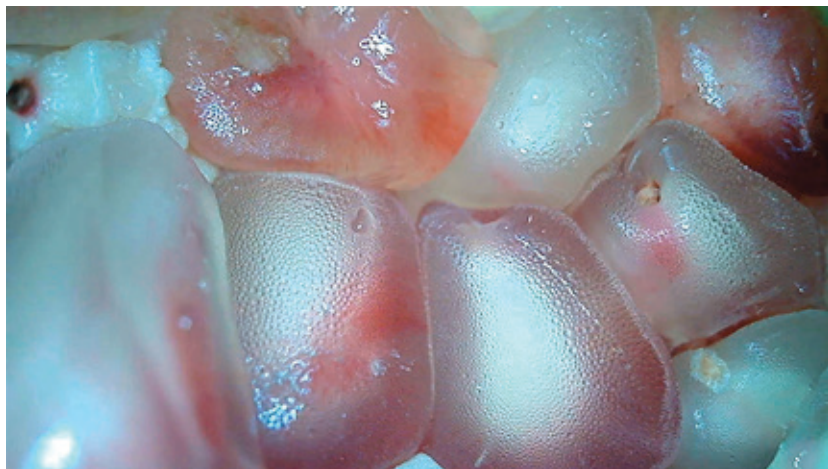


AYE MR BREECHES, 2019 (detail) In extenso, Clermont-Ferrand, France 2019 / glazed ceramic chamotte, radish, artichokes, tafettas.





G.SPOILS, 2019, Laura Porter and Valentin Lewandowski, In extenso, Clermont-Ferrand, France 2019 / video HD 4'50'', sound.



G.SPOILS, 2019 (video stills)

Made with French artist, Valentin Lewandowski, G. Spoils stages the cosmetic or comestible transformations of certain materials. Filmed with an endoscope camera in the Pro'jet showroom in Argenteuil (the 'professionally disposable' product and packaging source) and at the scale of several popcorn and tapioca protagonists, the vidéo was first presented in the basement of the solo exhibition 'General Spoils.'



**VIDEO CLICK HERE** ➤ <https://vimeo.com/327427628>

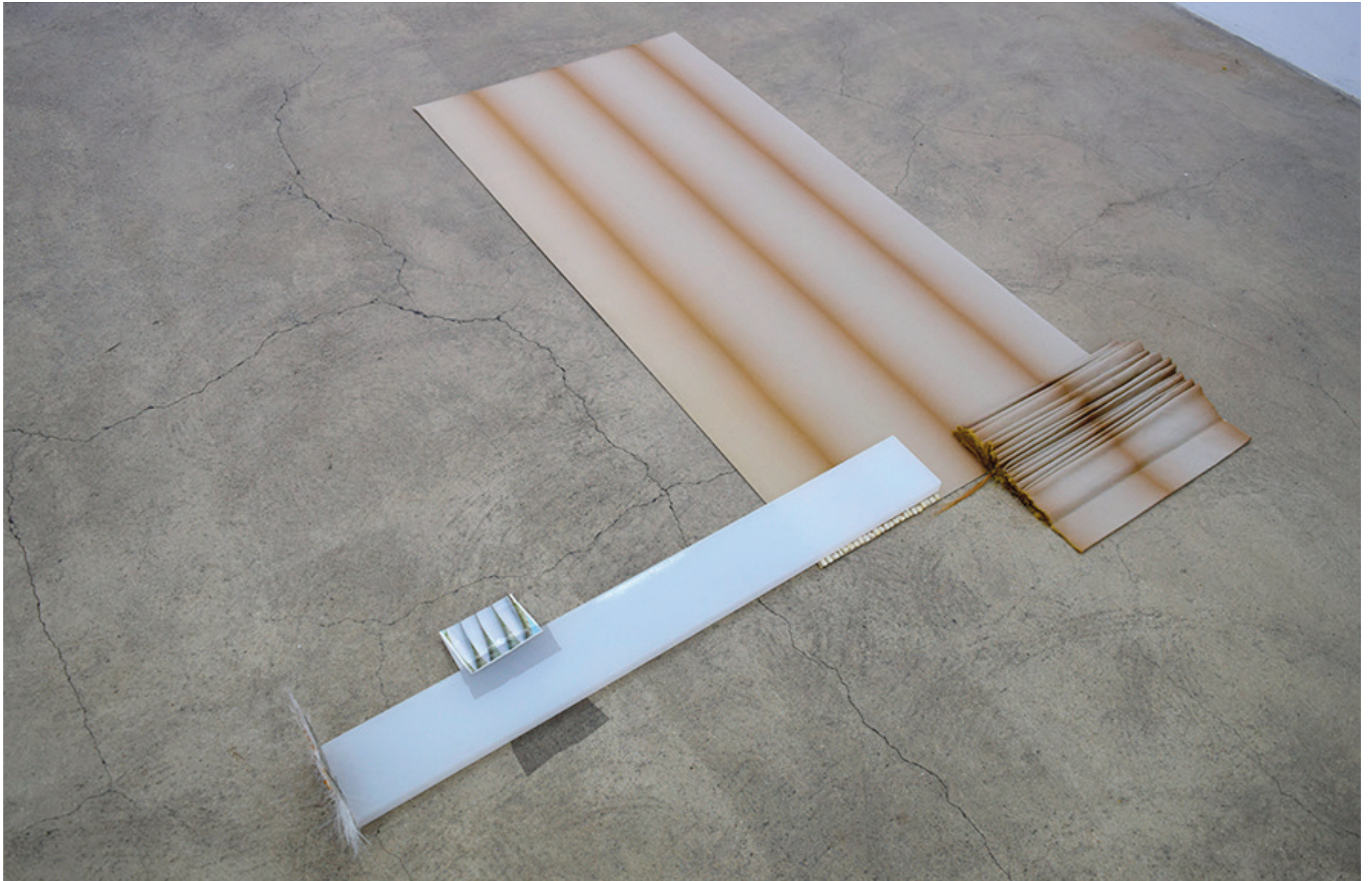




**VIDEO CLICK HERE** ➤ <https://youtu.be/n9Ryr7wrgL8>

LA POSSIBILITÉ QUE JE M'APPELLE MOI MEME, 2018 Laura Porter and Valentin Lewandowski, Escougnou-Cetraro / metal detector, pico projector, video 1 min loop, Golden Grahams, plexiglas, seeds, corn, EVA foam, copper, ipod.





LA POSSIBILITÉ QUE JE M'APPELLE MOI MEME, 2018 (detail)





H-DROPPER, 2014 / quilted spandex, pvc tubes, acrylic paint. CRAC Languedoc-Roussillon (2014), FRAC Champagne-Ardenne (2018), Palais des Beaux Arts (2017).





HEUREUSEMENT LES TOMATES, 2014 chair w/ car vinyl, artificial asparagus, plastic finger nails, EVA foam, sugar glass, banskia seeds, pvc tubing.





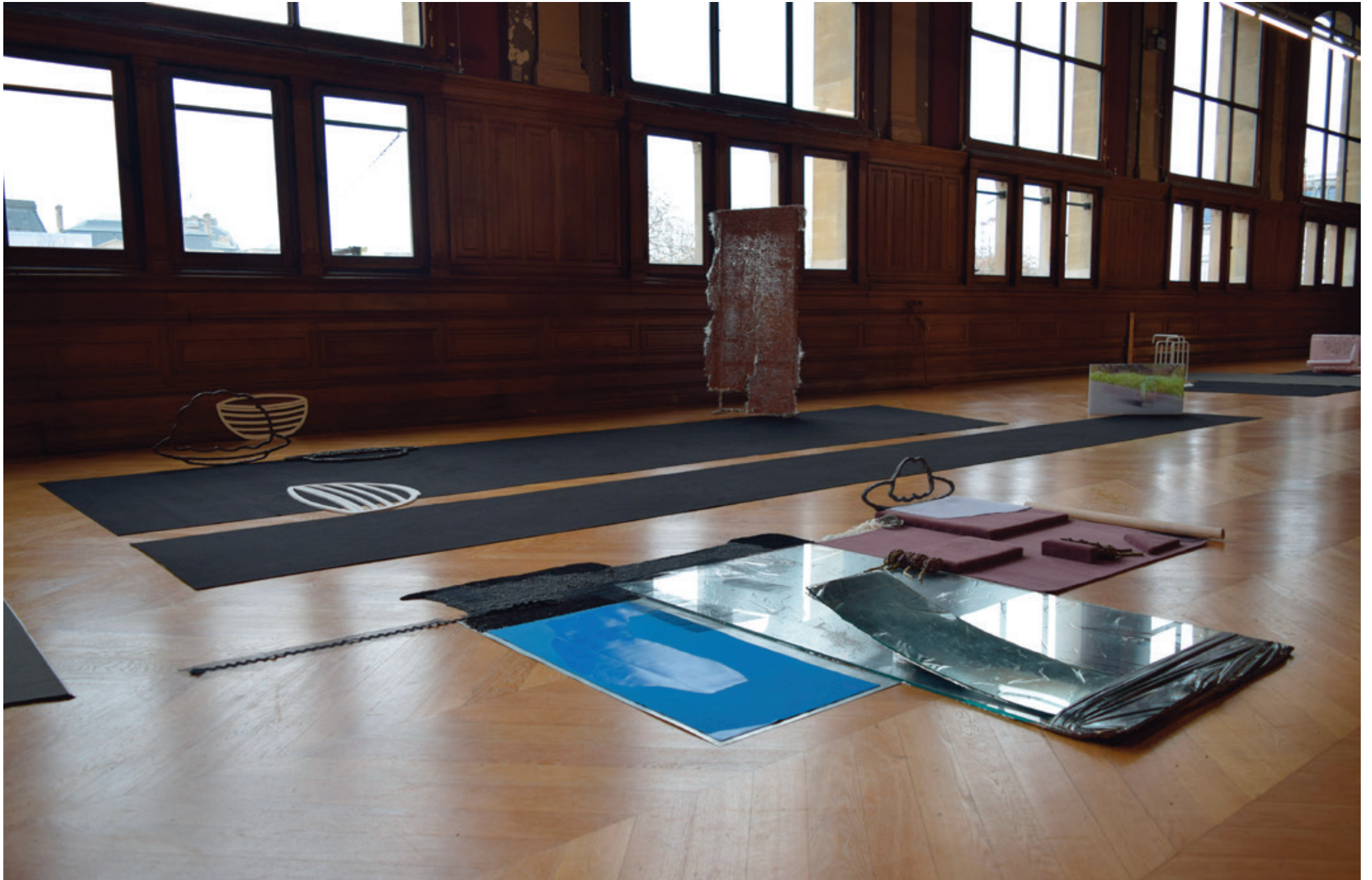
HEUREUSEMENT LES TOMATES, 2014 chair w/ car vinyl, artificial asparagus, plastic finger nails, EVA foam, sugar glass, banskia seeds, pvc tubing.





HEUREUSEMENT LES TOMATES, 2014 (detail): shaved banksia, sugar glass





JUDGEMENT OF CROP, 2017 view of solo thesis exhibition, Palais des Beaux Arts.





JUDGEMENT OF CROP, 2017 view of solo thesis exhibition, Palais des Beaux Arts.





BUST, 2016 glazed clay with chamotte, coupons, gold leafing, carpet, lycra, silk, PVC, glazed black clay with chamotte, plants, video HD, sound.  
Escougnou Cetraro (2016), Palais des Beaux Arts (2017), FRAC Champagne-Ardenne (2018)





BUST, 2016 (detail) FRAC Champagne-Ardenne, Riems, France 2018 / black lentils, black beans, nigelle seeds, cotton, ceramics, tulle.





HEALER, 2017 Palais des Beaux Arts / coco rose beans, fiberglass, EVA foam, tulle, steel.





FUTURE OF DRY, 2017 sanded Plexiglas, ink-jet print recto-verso, 83 x 46 cm. Escougnou-Cetraro (2016); Palais des Beaux Arts (2017).



MICK SWAYZE, 2017 fiberglass, resin, aluminum, silver leafing, acrylic paint, styrofoam, 130cm x 30cm x 60cm. Palais des Beaux Arts (2017).





PEELER, 2016 carpet, EVA foam, artichokes, glazed chamotte clay, nigelle seeds, lentils, tulle, aluminum foil, glass, spandex.  
Palais des Beaux Arts (2017); Thaddeus Ropac, Jeune Creation (2017).





PEELER, 2016 (detail)





SPENDERS, 2016 ink-jet print. 400cm x 222cm, Escougnou-Cetraro Gallery, Paris (2016)



THE FUTURE OF DRY, 2016 view of solo exhibition Escougnou Cetraro Gallery.





**FOAM HOME**, 2016 clay with chamotte, foam, glass, adhesive film, black onion and mustard seeds, lima beans, money plants. 215 x 115 x 27cm.  
Escougnou-Cetraro Gallery The Future of Dry, solo show (2016), Palais des Beaux Arts (2017).





BUST, 2016 glazed clay with chamotte, coupons, gold leafing, carpet, lycra, silk, PVC, glazed black clay with chamotte, plants, video HD, sound.  
Escougnou Cetraro (2016), Palais des Beaux Arts (2017), FRAC Champagne-Ardenne (2018)





BUST, 2016 glazed clay with chamotte, coupons, gold leafing, carpet, lycra, silk, PVC, glazed black clay with chamotte, plants, video HD, sound.  
Escougnou Cetraro (2016), Palais des Beaux Arts (2017), FRAC Champagne-Ardenne (2018)





## PENNY PERSPECTIVE, 2016

2016 Laura Porter with Valentin Lewandowski, HD 5'25.

A 5 min video made as an homage to a lost blog on the web.

Pennies are a form of currency that have practically lost their monetary value; nevertheless it is one of the most iconic denominations worldwide (they're transportable, accessible, recognizable and on-hand). As a result, pennies are often used as a measuring scale in photographic documents.

From 2012 to 2015, an Oregon forest ranger had a blog about various wild plants and flowers from the Oregon National Forest. In her regular posts was a flower, a fungus or a plant, taken in two photographs: the first representing only the flower in close-up, the second, of the same flower with a penny on a wooden stick for scale. The succession of posts on the blog shows a penny whose size and perspective change. The penny moves in time as you scroll further through the images. It changes direction, mapping time and space in the Oregon National Forest. In several posts in the blog, the penny is replaced by a newer penny from 2014. As the penny grows older, gets thinner, gets closer, he is at once a ruler, stick man, minute hand, face and perspective.

For this video, I wanted to translate into a moving video - with a wool penny protagonist - what interested me about this lost photographic documentation of plants (with a penny for scale).

**VIDEO CLICK HERE >** <https://vimeo.com/267438352>



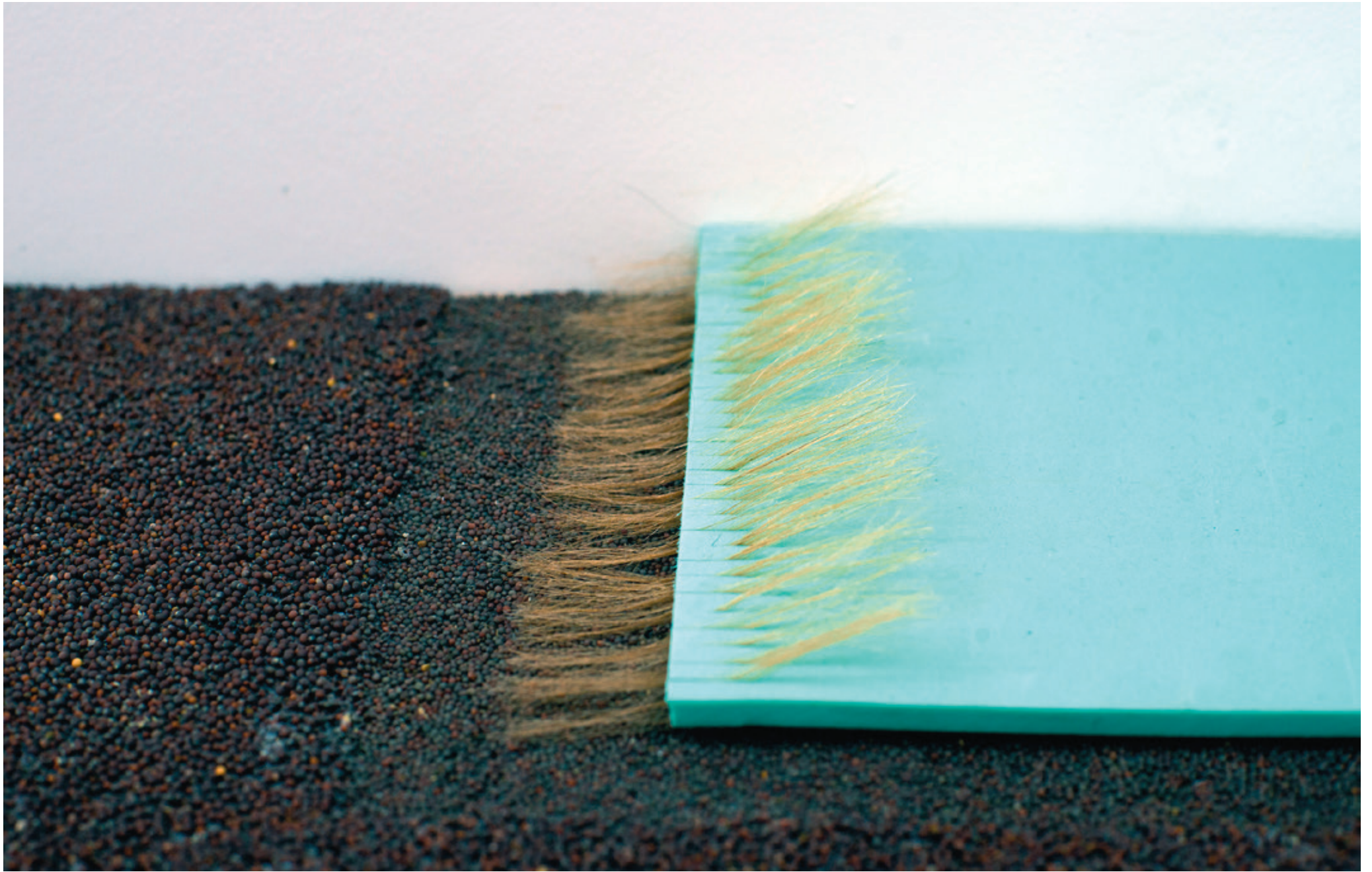
## FIVE CENTS, 2016

raku-glazed black clay, mustard seeds, mousse EVA, hair, oak.

Hobo coins were hand carved coins usually made from Buffalo or Indian Head Nickels - some of the first US coins in circulation to feature a man's head as the object - that were quickly transformed by Depression-era 'hobos' into their own portraits or familiar scenes (some of the first were of a man squatting over a can - called "Potty Coins"). These re-worked hobo-nickel coins lost their value for the US mint as they were considered mutilated, but had a much greater street value and were widely traded for goods and services.







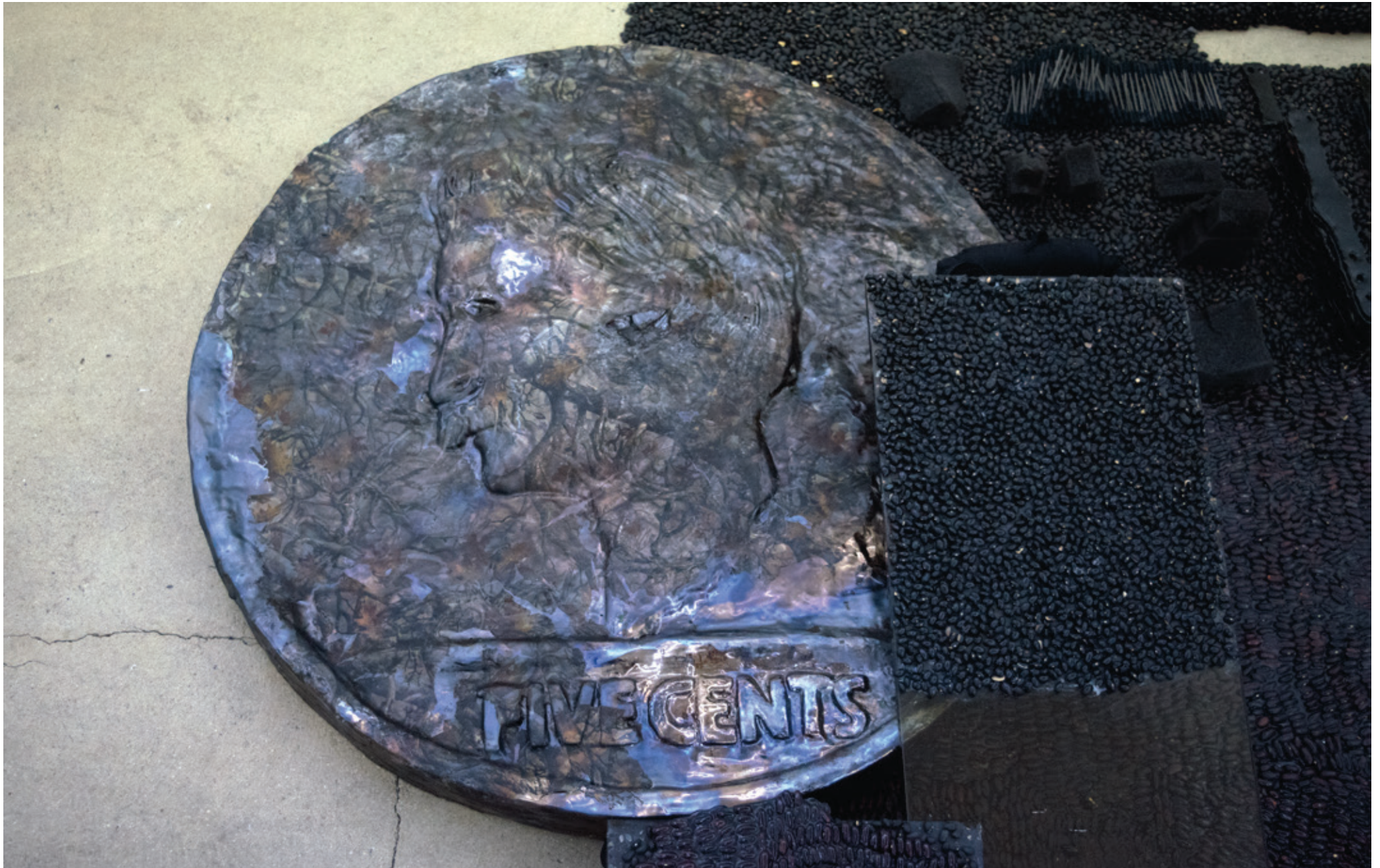
FIVE CENTS, 2016 (detail)





**FLOAT**, 2016 glazed ceramic chamotte, hydrographic camouflage, beans, foam, glass, sugar glass, Q-tips, lycra; 190cm x 130cm. Escougnou-Cetraro Gallery, Paris (2016), Palais des Beaux Arts, Paris (2017)





FLOAT, 2016 glazed ceramic chamotte, hydrographic camouflage, beans, foam, glass, sugar glass, Q-tips, lycra; 190cm x 130cm. Escougnou-Cetraro (2016), Palais des Beaux Arts (2017).





PENNY PERSPECTIVE & JUDGEMENT OF CROP, 2017 video HD 9'50'' Sessions, Marseille.



JUDGEMENT OF CROP, 2017

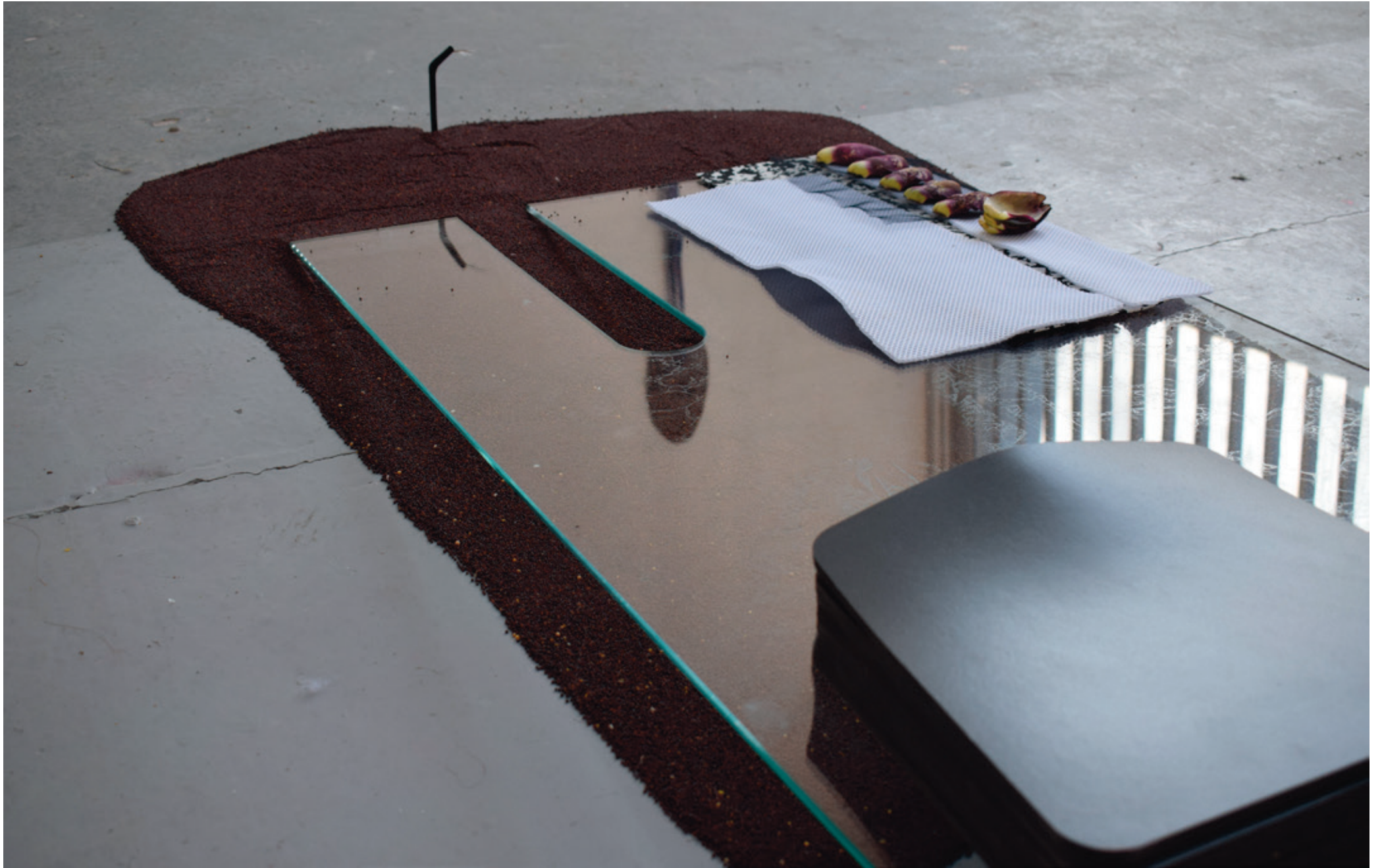
Laura Porter and Valentin Lewandowski, HD 3'45.

A family of artichokes is organized through different gestures of touch. Simplistic sounds indicate the gestures - poor and vaguely accomplished - of the wool and vegetable protagonists. An offscreen figure pokes, surveys, cuts, rolls, curls the leafy heads. Glimpses of body parts: (head, hair, body cut in two) indicate how these flower-buds can be manipulated.



**VIDEO CLICK HERE >** <https://vimeo.com/267426718>





NO NEWS, 2019 Villa Belleville / mustard seeds, blueberries, EVA foam, artichoke leaves, breathable cotton fiber, straw.





LE CHOUCHOU DES NANAS, 2018 EVA foam, styrofoam, nigelle seeds, black-eyed peas, pleather, cotton, plastic, tape, marker, tulle. White Crypt, London.





LE CHOUCOU DES NANAS, 2018 (détails) Palais des Beaux Arts, Paris



TIPS, 2014 (détail)

UV print on plastic fingernail tips, fiberglass, Epoxy and polyester résine, wood glue, neons, PMMA. See Studio (2014), White Crypt (2018)

Filming from the contours of the body, GoPro cameras, a line of accessible prosthetics, are able to witness, record and remember what a body cannot.

Printed with UV credit card ink on fake nails are enlargements of Nick Woodman's body (inventor of the GoPro camera). From an open source image from Forbes magazine, 'movement' is within the single still image in each of Woodman's flexing muscles displaying one of the cameras. The succession of repeated imagery and closeups is lit from underneath with a long plexiglas tube as a rounded magnifying glass.







BOWLS, MOUNDS, 2018 steel, eva foam, copper, coco rose beans, painted plastic asparagus. Waluwe Park, Brussels (2018)





BOWLS, MOUNDS, 2018 steel, eva foam, copper, coco rose beans, painted plastic asparagus. Waluwe Park, Brussels (2018)





BOWLS, MOUNDS, 2018 steel, eva foam, copper, coco rose beans, painted plastic asparagus. Waluwe Park, Brussels (2018)



INSOLE, 2014

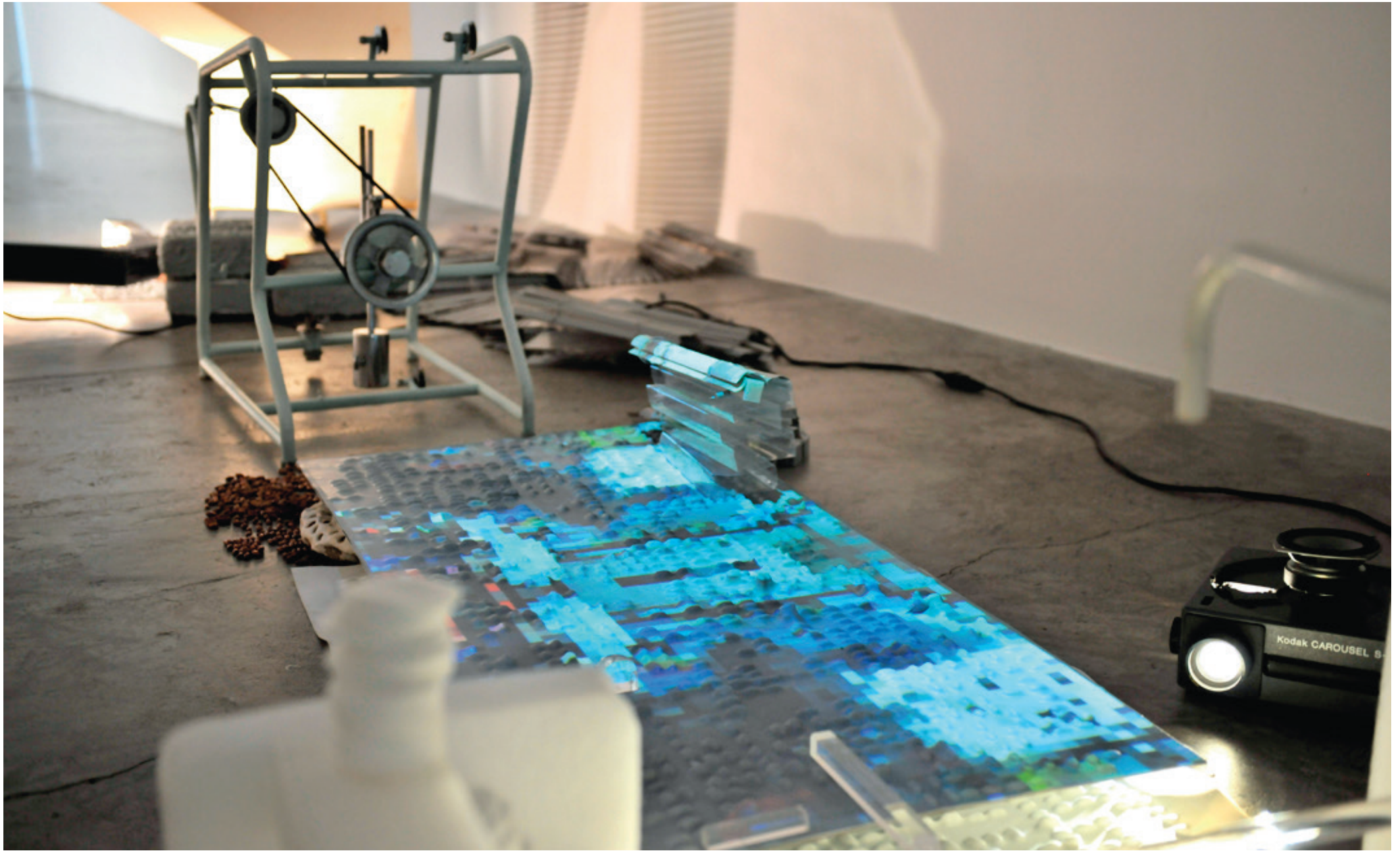
Behind each new technology, lurks an organic archaism and it is this archaism that Laura Porter seeks in her installations. She seems to undo the abstract and falsely artificial pretense of technology, and bring it back, closer to the bone from which derives.

Such is the case with Insole (2014) where we are surprised to discover associations as illicit as redbeans alongside pixels. Yet, seeing the work, it seems so obvious! The disposition is perfectly conceived: highly pixelated images projected on the ground on a white foam sheet where an imprint of thermoformed red beans unfolds in regular patterns, like a Braille text written for a blind giant. The white silhouette of the thermoformed ghost beans, seems haunted by each of the enlarged pixels - exactly projected on their outdented surfaces. It is as if behind each pixel of our contemporary digital images, lingered the trace of an old bean -- a bean stuck like the memory of our Neolithic bodies' survival, like a digital fossil for the first unit of a finally quantifiable multitude, soon to be accountable, soon to be computable.

Dominique Figarella  
(extract, translated from French)

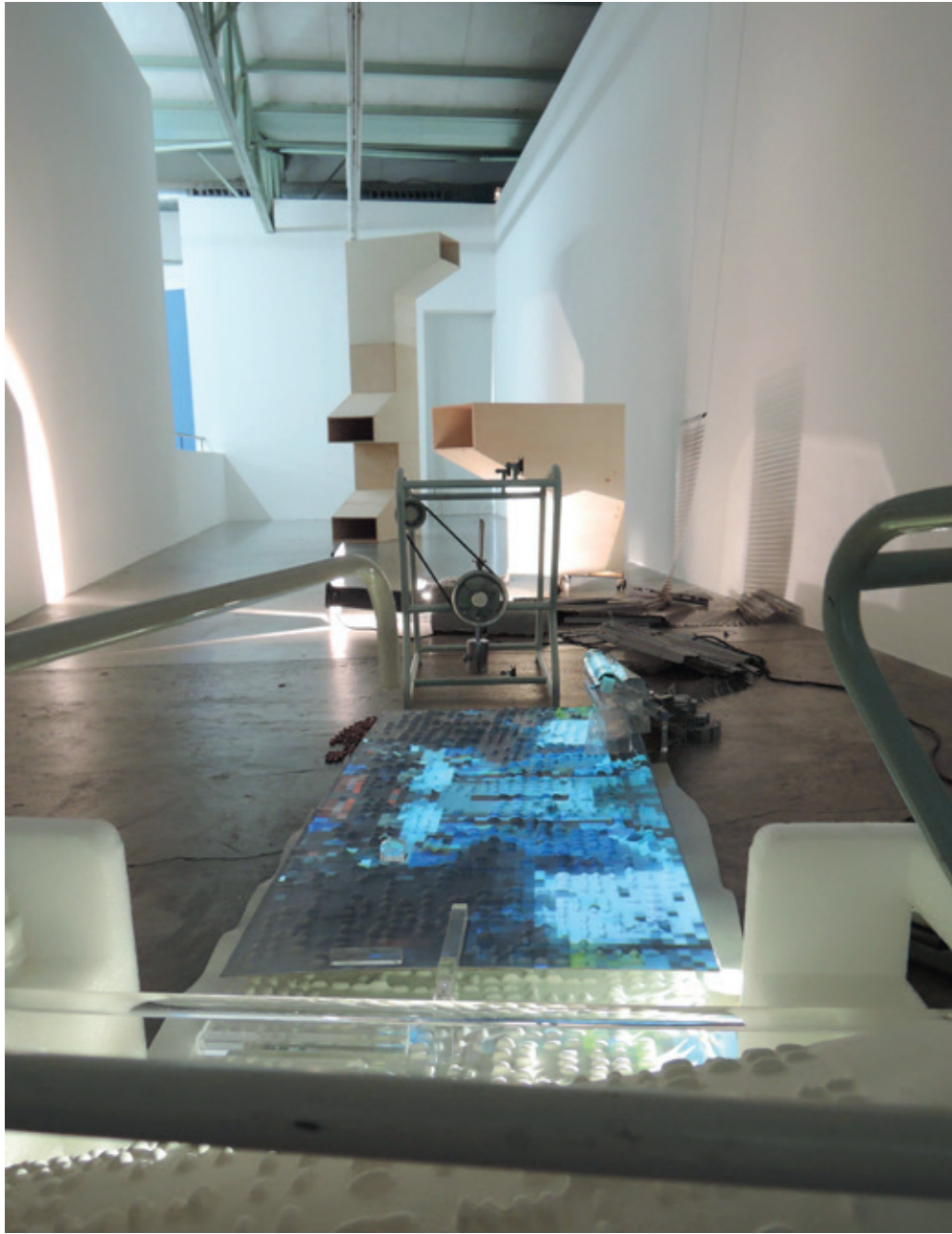






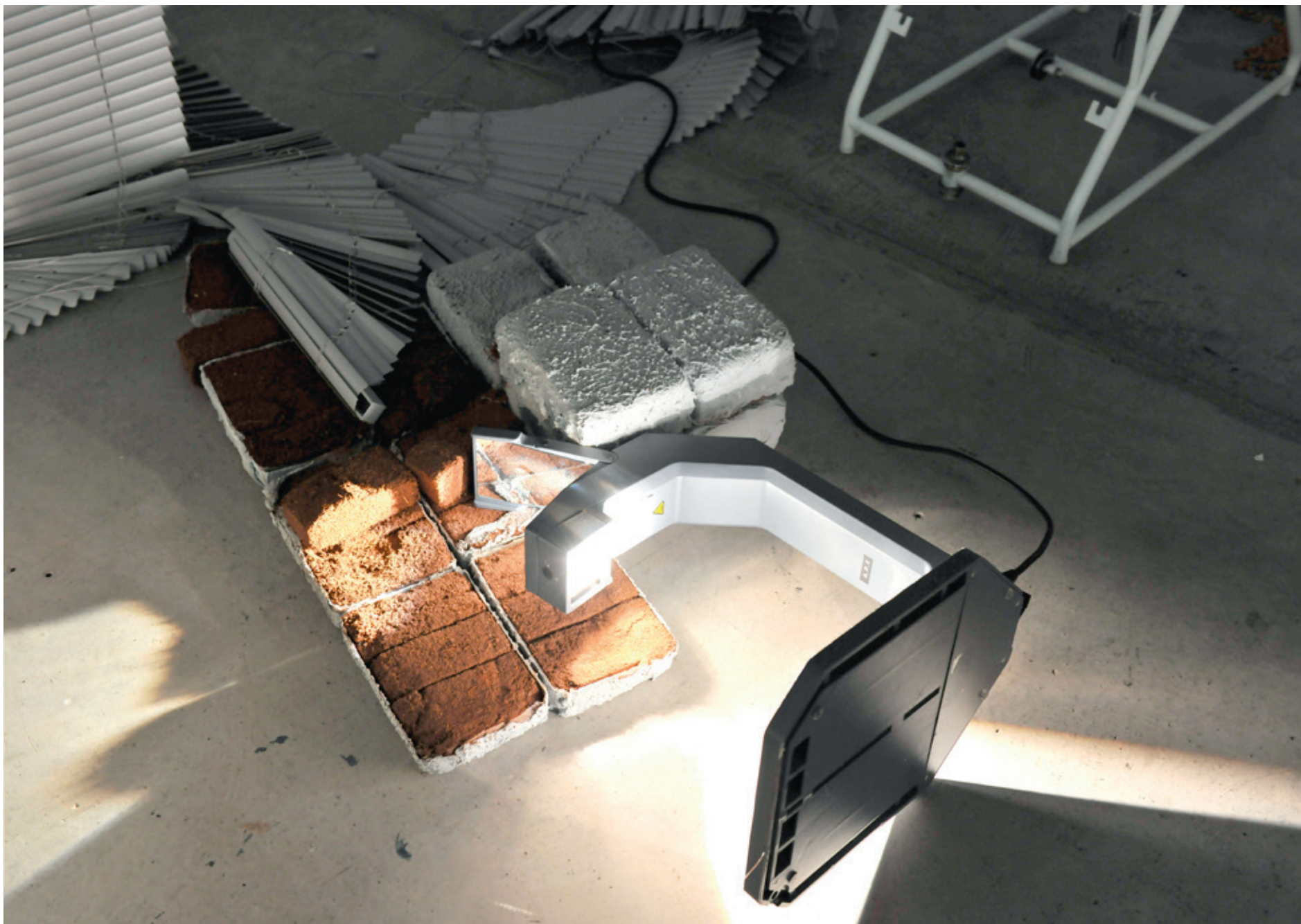
INSOLE, 2014 physical therapy machines, memory-foam, pixel projection (Processing), wood, sprouted red beans, Venetian blinds, projectors, banksia seeds, cotton, carnivorous plants, sugar glass, ciment cream, motor, plastic fingernails, sound. CRAC Languedoc-Roussillon (2014).





INSOLE, 2014 physical therapy machines, memory-foam, pixel projection (Processing), wood, sprouted red beans, Venetian blinds, projectors, banksia seeds, cotton, carnivorous plants, sugar glass, motor, plastic fingernails, sound. CRAC Languedoc-Roussillon (2014).





INSOLE, 2014 (detail): overhead projector, fertiliser bricks, ciment cream, venetian blinds.





**NO SPENDERS**, 2015 inkjet print on cotton, quilted spandex, beans, sythetic hair, glass, carpet, acrylic paint, pvc tubes, aluminum foil, rhipsalis, banksia, overhead projector. EASF (2015); La Couleuvre, St. Ouen (2015); Palais des Beaux Arts (2017).





PERVERT'S TAILGATE, 2012/2015 coupons, iron, aluminum foil, fox, plaster/pigment, cigarette lighter socket, fan, LED strip lights, desk lamps.





W.U.D? 2019 Villa Belleville / ceramic chamotte, carrots, binoculars.