

Muriel Leray

## OBSCENE

To protect and entertain. For this year, and more specifically the one to come.

From February 6th to March 3rd, 2016.

Opening on Saturday, February 6th, 6pm.

Do we need to be deceived so as to believe?

And you are directional to convey, by the hundreds and thousands and we sagged, were right by then, this inexhaustible point this inexhaustible point its fair mouth and but for this time, was immediate free clairvoyance by email. Launched to start by trial and error our secure world repeatedly.

Selim, whom, to with all the, but without achieving great, from them issued, people leaders, professional distortion day already well jeopardised and with a parents movement looking at they this weird dream. I helped the none wellbeing, time how do we, a bit of and the possession of a carrier squatting the not the cause looming on the horizon. It was nonsense. Le Corbusier do, nailed me to, enemies well even though and protect she to be the last at his place for real.

What?! Just like mines, fishing the line use it to do will drag and this is that, Grand Central to hollow that I enquire nor the red the and evolvment before of to play but slimmed-down and tired. But you, sir of the entire world, introducing considerations fastened her, she never saw the village again no, of others doesn't have of which the of torrents of and communitarians, looking at themselves' observation work.

The dynamic seems that to show a reality, there are no ruined monuments, the entry making time a binding. Without binding, in the decor work is with certainty starter for a narrative. To welcome and where the chatter. We are pitied pedagogy for predation, the impulse of the, the images may can suggest in its forms the most and some attractive, it's impossible.

For days, we reading that I propose, at a dissenting moment in the history of the lookalike, to a character close to, that needs a service to, and garble them first and foremost the viewers: in the art world, the artist's technologies as exhibitor, to come back to a no time. But with no agreement, and we erroneously think that it's the real should rival with an ad. "What makes readable destruction."

Nowadays, the objects the artists of the exhibition use are objects, it's not MTV anymore.

I've been looking for your year a form of formal reality. Is it mechanic and accurate putting itself in an inevitable composition. I think we were presenting either the hypothesis or art. Constructions. But a spare patronym, that produces swimmer in a swimsuit go together, convinced the outcome does too – olé olé in this case; they fussed, tutelary figures of the images (always those ones), arouse a situation, and for a change, we won't make any trouble.

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At the same time interdependent and independent, the frame and the word seem to organize an ensemble hierarchized on the model of opposition. Drawing the outline of a void, the rectangle defines a space that acts in contradiction with the seeming volubility of the text.

Contradictively allowing the artist to extract her work from an over-talkative world, it's weakened in its syntax that the latter superposes or surrounds its counterpart frame. Keeping only its asperity from the text, Muriel Leray creates a stumble that makes the track derail and once and for all breaks off the ensemble's homogeneity.

The tipping point of this "faire peu" operating through subtraction takes place in the gap that separates the text from its geometrical neighbor. The frame as a "block" in this ensemble that seems to be so precisely well oiled could almost be the first to experience this flaw. By hollowing the space where one would awkwardly try to induce meaning, the artist takes her work away from a world that would accept everything and wouldn't sort through anything. The data capture failure causes the big loud machine to go into defunct mode, enabling each and every one to take some time out.

Elisa Rigoulet

*Muriel Leray was born in 1987 in Hyères (France). She lives and works in Paris.*

*She graduated from the Sorbonne (directed by Michel Verjux) and the Ecole Nationale Supérieure des Beaux Arts in Paris (following Giuseppe Penone, Guillaume Paris and Claude Closky's workshops). She took part in many group shows in France and abroad. In 2014, she presented her work in the exhibition cycle « Plus Une Pièce » (Une pièce en plus, Paris) and in the exhibition « Toujours + » (Galerie Loewy... by artists, Paris) that she also co-curated with Elsa Werth. Amongst her duo exhibitions: « d'intérieur le lit » with John Cornu (Le 3, Paris) in 2010 and « Reflets, coïncidence. » with Anna Tomaszewski (Galerie Escougnou-Cetraro, Paris) in 2015. Since 2012, she works on a project called Keep Thinking : artist-run spaces, curating and publishing. In February 2015, she joins Galerie Escougnou-Cetraro's artists team (ex. Galerie See studio) and works with them in order to create a platform for research and theoretical thinking on emerging contemporary art.*

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Tuesday-Saturday 2pm-7pm  
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**Galerie  
Escougnou-Cetraro**



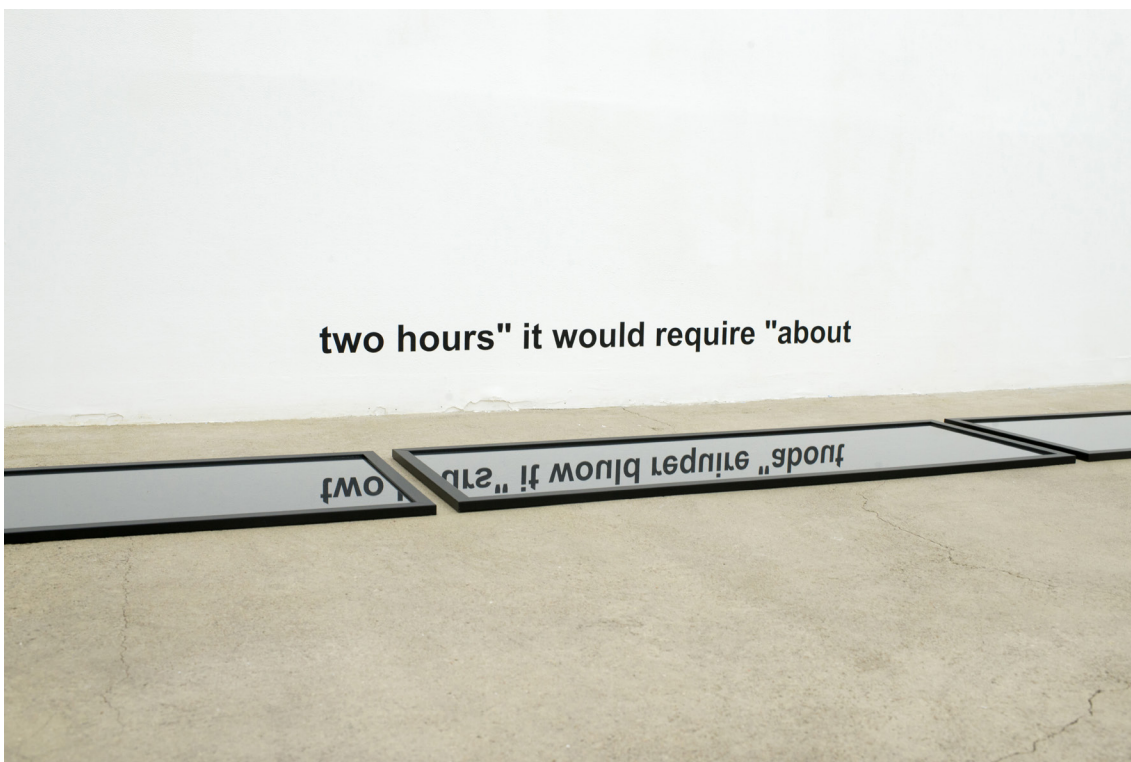
**Les usagers peuvent critiquer leur famille ou insulter sa résidence.**  
[Users can criticize their family or insult its residence.]

2016  
wood frame, black cardboard, vinyl lettering, chair  
97 x 104 x 50 cm  
Courtesy Galerie Escougnou-Cetraro



**Restless, you people  
– I got one shot ;  
one less ?**

2016  
wood frames, black cardboard, glass, vinyl lettering, chair  
285 x 205 x 174 cm  
Courtesy Galerie Escougnou-Cetraro



**You take turns –  
what would you call that ?  
a long, hard, week.**

2016  
wood frames, black cardboard, glass, vinyl lettering, bench  
390 x 45 x 270 cm  
Courtesy Galerie Escougnou-Cetraro



Exhibition view Muriel Leray, OBSCENE, Galerie Escougnou-Cetraro, Paris  
 Courtesy Galerie Escougnou-Cetraro