

FRONT DESK APPARATUS

54 KING STREET, PARLOR FLOOR  
NEW YORK, NY 10014  
+1 917 475 1562  
APPARATUS@RTEETERS.COM  
WWW.FRONTDESKAPPARATUS.COM  
FRIDAY AND SATURDAY 12-6 PM

**LUCIE FONTAINE**

*Sign In / Sign out*

**March 06 – April 10, 2010**

Front Desk Apparatus proudly presents Lucie Fontaine, *Sign In / Sign Out*. Lucie Fontaine is an art employer that lives and works in Colmar, France, once the hometown of sculptor Frédéric Bartholdi, designer of the The Statue of Liberty (officially titled, Liberty Enlightening the World). The city is renowned for its well-preserved old town and charm, its numerous museums and architectural landmarks, including a 12-meter high replica of Liberty Enlightening the World.

As it is partly for the practice of Lucie Fontaine, the project occurs in the form of déjà vu. Mimicking the structure of the inaugural show at The Front Desk Apparatus, LF has chosen the installation as a readymade form.

*Description of the work:*

Inserting her signature *Pink Cuts*, accompanied with a pattern grid of red dots—LF establishes the inescapable relationship between art and commodity while submitting to the references of Roy Lichtenstein, Niele Toroni, John Armleder and Damien Hirst. The highly sexualized *Pink Cuts* (self portraits perhaps?), symbolically refer to human flesh and acts of masochism while raising questions of gender identity.

*Master/Slave*, situated in the footprint of a pedestal from the inaugural project (at the exact dimensions), supports objects produced by LF and her employees fabricated from the by-products of labor. The support, rather than acting as neutral display, has been commodified, decorated with sand paint, and elevated to the status of art object.

In *Tabula Rasa*, office mail has been scattered across green Eco fur that could be said to represent grass, the most apparent example of a rhizome. The bombardment of paper communication will continue to accumulate through the duration of the installation, while the rubber band ball will continue to amass bands from which the post delivery comes packaged. The obligatory nature of the receiving and accepting mail is illustrated as an unsolicited form of labor.

Synthesizing art and communication, an invitation for *Sign In / Sign Out* has replaced an image of Immanuel Kant whose *Critique of Practical Reason*, concentrates on questions of ethics while *The Critique of Judgment* investigates aesthetics and teleology.

The planted palms, an element of the Front Desk Apparatus permanent decor and a reference to Marcel Broodthaers *Decors* installations, have been substituted with facsimiles. The silk palms sit in ceramic pots, produced by LF and her employees. The pots rendered informality is contrasted by the physicality associated with labor acquired to make the functional vessels. The houseplant, a symbol of domesticity, connects back to Lucie Fontaine's activities in Milan and the quaint allure of Colmar.

Where an orchid once rested on the black dining table, silk roses have substituted. Paying homage to the work of Corrado Levi, who—during his show “Il Cangiante” curated in 1986 at the PAC in Milan—demanded to have fresh roses delivered to the installation on a daily basis. The vase, designed by Italian Postmodernist Ettore Sottsass, holds thirty-six faux roses, which this time, will last forever.

Using an identical monitor and placement for the video included in the inaugural show, *Sample Covering Shape* features two looped music videos. The first, a cover of Sting's *Rise & Fall* by Craig David featuring Sting, the second, *Shape of my heart* by the Sugarbabes, which includes samples from Sting's *Rise & Fall*. The diptych embodies issues dear to LF, such as covering, sampling, collaboration, conflated authorship and pop sensation.

Distributed in two forms, the press release unveil the *Will* (Green) of the project and the second, an edited version of a text by Anthony White on Lucio Fontana, can be described as the *Representation* (Pink).