

VENUS

MANHATTAN LOS ANGELES

Artribune

DAL 2011 ARTE ECCETERA ECCETERA

Even an exhibition for Michel Houellebecq. The writer, increasingly artist, arrives in New York

by **Mariacristina Ferraioli** - May 21, 2017

Houellebecq back to take care of the visual arts with a new project between paranoia and obsessions that exhibited for the first time in New York.

You now start to career as an artist **Michel Houellebecq** (Réunion, 1956) who, after being invited by **Christian Jankowski** to participate in Manifesta 11 and have had a solo show at the Palais de Tokyo, curated by Jean de Loisy, is preparing for his first exhibition in the United States.

Poet, essayist, writer, director, now artist, Houellebecq is one of the most controversial intellectuals of our time. Famous throughout the world for his literary works, the French writer has often been the center of controversy for his novels considered by some critics gory, pornographic and full of racial hatred. There is a deep connection between writing Houellebecq and his visual works, particularly his photographs and in the intensity and provides rich care with which the elements are caught even the most seemingly insignificant. The French writer brings to New York a number of works already exhibited in Paris and some unpublished works.

AN OBSESSION ON SHOW

Anxiety, paranoia, anxiety are the three elements on which the wheel shows French Bashing Venus gallery of Manhattan. An exhibition that confirms the maturity of stylistic and formal choices than previous tests. The action of the artist on display is total. For the New York show Houellebecq rimodula completely the space through the dark walls, specific lighting and an engaging and pounding sound intervention compound in collaboration with Raphaël Sohler, sound artist and sound engineer. It divides also the gallery into two separate environments with greatly different jobs.

FROM THE SUBURBS URBAN VILLAGES

In the first room, hanging on the dark walls and illuminated by direct light beams, a series of photographs that capture the dark and desolate atmosphere of the suburbs of large cities. The artist has chosen to name the individual images of this series with verses of his poems to emphasize, if proof were needed, the link between his writing and his photographs. The second room, however, has a totally different space from the first. Not only for the choice of white walls, but also for the number of images displayed. The theme this time is the mass tourism approved and uninteresting that humiliates, in the shots of Houellebecq, the most beautiful holiday destinations in France and Spain. Here, too, a sound intervention, always composed in collaboration with Sohler: this time the soundtrack is joyful, cheerful, carefree, but contrasts totally with images of cathedrals kitschissime sadly uninhabited mass-tourism.

- **Mariacristina Ferraioli**



Michel Houellebecq, French Bashing

Michel Houellebecq: French Bashing New York
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