

Laetitia Gendre - This is not Versailles

11 February - 8 April 2017



Galerie Thomas Fischer

Potsdamer Str. 77-87, Haus H  
10785 Berlin +49 30 74 78 03 85  
mail@galeriethomasfischer.de

Laetitia Gendre - This is not Versailles

11 February - 8 April 2017

The electronic ankle monitor continues to enjoy great popularity among statisticians, politicians and legal professionals alike. While in the 1980s it was considered a way of relieving overcrowded prisons and a more humane alternative to incarceration, in the current war on terror it is seen as one “measure for improving security”. Yet it is only more recently that critical questions regarding ankle monitors have been raised.

What is this device and what does it do? Laetitia Gendre has reflected on and extensively researched such issues. She discovered that the history of the ankle monitor began with the U.S. judge Jack Love and, quite tellingly, with a drawing - a Spiderman comic from the year 1977. Love recognized the great potential contained in this sequence of images and developed - based on the weapon used by the diabolic Kingpin character - an ankle monitor that was soon implemented as an effective measure to improve the untenable conditions in U.S. prisons. In 1983 he posed as the first wearer of an ankle monitor on the front-page of the Albuquerque Journal. The historical newspaper that Gendre copied even features a close-up photo of his ankle. The portrait of the shackled judge is only one of many images that Gendre presents to shed light on the phenomenon of the ankle monitor and to subtly raise critical concerns. Is the shackled judge in reality the first victim of a merciless surveillance system? Or rather a hero who revolutionized the idea of surveillance?

“This is not Versailles” poses these questions to the viewers by offering them a glimpse behind the statistical curtain. Gendre presents the monitoring location - a single-family home that embodies the suburban dream - and exhibits it together with recorded interviews, video images, paintings and drawings to circuitously reveal the uncertainty and ambivalence in which the wearers of such monitors dwell as they serve out their sentences. This condition is the motif at the center of the exhibition: the model of a private apartment is shrunk to the size of a single cell, over and over again the video images depict a longing for the ocean, while the motifs of the drawings and depictions of birds initially remind us of the interviews. Yet the distinction between fact and fiction - as is made clear in the first episodes - doesn't hold up. Instead stories, reports, pictures and facts are interfused, yielding a surreal overview that is so disturbing precisely because it seems to have been taken from real life.

Christina Landbrecht



Laetitia Gendre  
Falcon, 2016 (Left), Eagle 1, 2016 (Right)  
46 x 54,9 cm and 33,2 x 41 cm  
Oil and acrylic on canvas



Laetitia Gendre  
 Flat unfolded, 2017  
 210 x 500 x 230 cm  
 Canvas, wood  
 Installation view, Galerie Thomas Fischer, Berlin, 2017

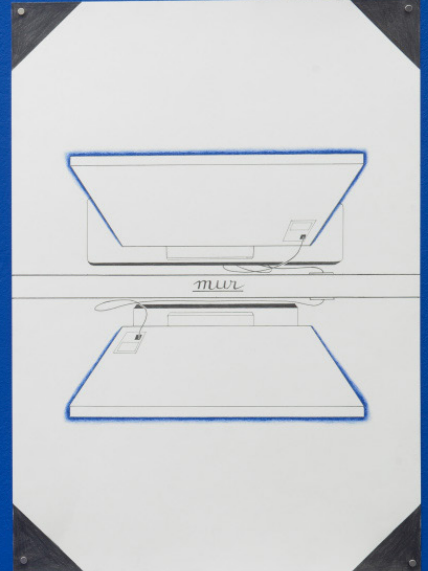
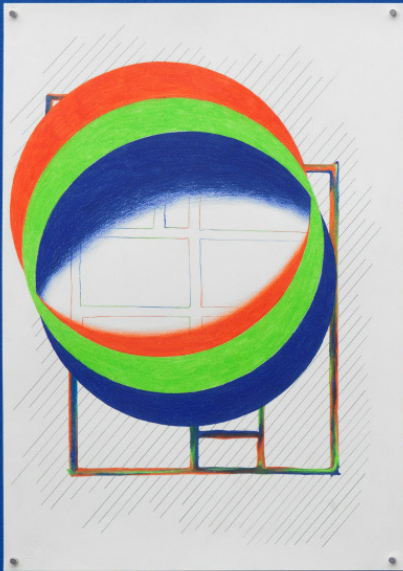




Laetitia Gendre  
Owl 2, 2016 (Left), Eagle 2, 2016 (Right)  
45,7 x 38,3 cm and 46 x 54,9 cm  
Oil and acrylic on canvas



Laetitia Gendre  
 The jail, the bees and the family house (Landscape) 2017  
 680 x 250 cm  
 Inkjetprint on PVC, wood  
 Installation view, Galerie Thomas Fischer, Berlin, 2017



Laetitia Gendre

RGB rules, 2017, Martine's Lungs, 2017, and She's got her TV, I got my TV (From left to right)

50 x 35 cm (each)

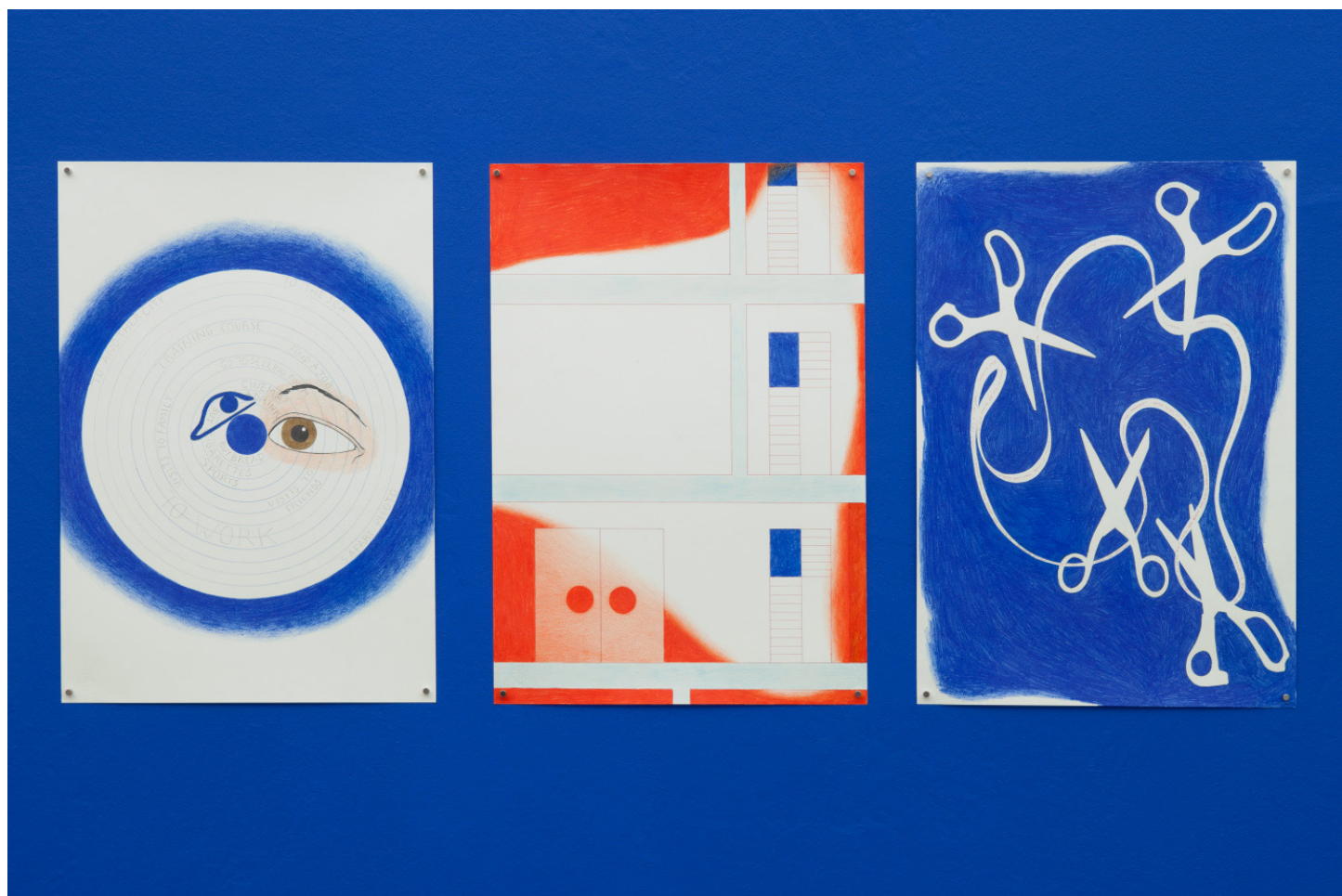
Graphite, colour pencil and pen on paper





Laetitia Gendre  
 Installation view, Galerie Thomas Fischer, Berlin, 2017





Laetitia Gendre  
 Cosmos, 2017, Multifloor Ectoplasm, 2017, and Scissors (From left to right)  
 50 x 35 cm (each)  
 Graphite, colour pencil and pen on paper



Laetitia Gendre  
Judge Love vs Spiderman, 2017  
88 x 62 cm (each)  
Graphite on paper (set of 2 drawings)





Laetitia Gendre  
Judge Love vs Spiderman, 2017  
88 x 62 cm (each)  
Graphite on paper (set of 2 drawings)



# ALBUQUERQUE JOURNAL

Friday Morning, March 18, 1983



Jim Gutman, Left, One of the Developers of Monitor, Straps Device To Judge Jack Love's Ankle. Love Vows That He Will Wear the Futuristic Crimefighting Tool Until Monday.

## District Judge Tests Electronic Monitor

By JOE CASSTIDY  
Journal Staff Writer

While network television cameras, videotape, newspaper cameras, closed and open-circuit cameras, District Court Judge Jack Love held a news conference Tuesday in which he removed his foot and tied an electronic ankle dropped to his leg.

It was the first time anyone other than Love and the electronic device's developers and promoters had seen the gadget, which has been tested at the latest trial in the criminal justice system.

The judge said he would not remove the device until Monday, when he will see it accurately recorded when and how often he had left his home.

The ankle, which is the size of a king-size package of cigarettes with a 3-inch wide plastic ribbon

wrapped through it, is actually a miniature radio transmitter.

Every 10 seconds it sends a digital code through the air to a small receiver retrofitted to the telephone in the user's home. Ordinary telephone lines send the signal to a central computer where the device can be monitored.

When the user is more than 200 feet from the telephone or attempts to remove or tamper with the ankle, the central computer is supposed to record the infraction.

The device is seen as a way of monitoring offenders, under probation who are only allowed to leave their homes to go to work or other court-approved appointments.

Love revealed that the idea for such a device, identical to 10 which will be affixed to the ankles or wrists of probationers



Electronic 'Bracelet' From Spiderman Cartoon

next week in District and Metro public courts, was born on the pages of the Albuquerque Journal — in the panels of "The Amazing Spiderman" cartoon strip.

The Spiderman cartoon some time in August of 1977, Love said, "Show Big Boy placing a

Continued on A-5





Laetitia Gendre

Born in 1973 in Chinon, France

Lives in Paris and Brussels

Studies

- 1998 MA Visual Arts (DNSEP), Ecole Supérieure des Arts Décoratifs, Strasbourg
- 1997 Student Exchange Program at Edinburgh Art Academy
- 1996 BA Visual Arts (DNAP), Ecole Supérieure des Arts Décoratifs, Strasbourg

Solo exhibitions

- 2017 This is not Versailles, Galerie Thomas Fischer, Berlin
- 2014 The fake, the fold and the erased, Galerie Thomas Fischer, Berlin
- 2013 abc - art berlin contemporary, solo presentation
- 2012 Le Verbe Voir, Galerie du Lobe, Chicoutimi, Canada
- 2011 La Détente, La Fermeture Eclair, Caen, France  
One thing's sure: If you place your eyes at groundlevel, there's nothing left but a line,  
SecondRoom, Antwerp  
The Direct Matching Hypothesis, Galerie Thomas Fischer, Berlin
- 2009 Thank you for Watching, Samsa, Berlin
- 2008 Our Dried Voices, Souterrain, Berlin  
Mentalgaraj, La Maison Rouge/Le Vestibule, Paris  
Fast fade to grey grey grey, Ronmandos Gallery, Amsterdam  
The Third Room, SecondRoom, Brussels  
Le contraire d'un feu, Contemporary Art Center C. Lambert,  
Juvisy-sur-Orge, France

Group exhibitions

- 2016 L'Espace du Dessin, Musee Estrine, Saint Rémy de Provence  
La route des hommes, LOODS12, Ghent
- 2015 Landing on a blank page, drawing performance, BOZAR
- 2013 Remember Iceland, Verksmidjan a Hjalteyri, Akureyri, Iceland
- 2012 Zeichnungen im Salon Dahlmann, Salon Dahlmann, Berlin
- 2011 100 Drawings against Vietnam War, Komplot, Brussels/Le commissariat, Paris  
A NO N YMOUS L Y OURS, curated by W. de Taux and E. Lambion, Maison Grégoire, Brussels
- 2010 The old sow sent them out to... they got into it and rolled down the hill, Wiels Project Room  
Brussels  
Über Zeichnung, Galerie Olaf Stüber, Berlin
- 2009 On Paper, curated by Thomas Fischer, Galerie Wendt & Friedmann, Berlin
- 2008 58T, curated by E. Lambion, Gare Congrès Brussels
- 2007 The Cause (with Susan Schmidt and Bernard Breitz), Kaus Australis, Rotterdam  
Wrong time, wrong place, TENT, Rotterdam
- 2006 Frederic Magazine, Galerie Eof, Paris
- 2005 Gemütlichkeit (with Bertrand Parinet, Karina Bisch, Marie-Jeanne Hoffner, Boris Raux),  
VKS Gallery, Toulouse
- 2003 9 bis gallery, curated by Damien Deroubaix, Saint-Etienne, France
- 2001 La ventileuse, Marseille
- 1998 Cette sacrée vérité!, Architecture Academy Gallery, Strasbourg  
Carte blanche à Joël Benzakin, Strasbourg Art Fair

#### Residencies

2012 Le Lobe, Chicoutimi, Québec, Canada

2007 Kaus Australis, Rotterdam

2003 Triangle France, Friche de la belle de mai, Marseille

#### Bibliography

- Absalon On and Off by Laetitia Gendre, Re:Surgo!, Berlin, 2016
- Magazine #23 of the German Federal Cultural Foundation, 2014
- La Détente, Artist Book, Brussels 2011, invited by François Bon
- Se constitue à la rencontre, in: Nioques n°6, 2009
- De la Perspective, in: Baston Blanco n°3, 2009
- Pie Bible, in Collaboration with Tobias Zielony, Collective Book by Artist Duo M+M, Verlag für Moderne Kunst, Nuremberg, 2008
- Frederic Magazine, Collective Book of Drawings, Paris 2006
- Le contraire d'un feu, Catalogue published by C.Lambert, Center for Contemporary Arts, Paris, 2005
- Armpit of the Mole, Collective Book of Drawings by Michael Quistrebert, Fondation 30km/s, Barcelona, 2005
- ALORS, Solo Book of Drawings, FLTMSTEPC, Paris, 2002
- Contribution to several Drawing Magazines published by FLTMSTEPC between 2002 and 2005

#### Galerie Thomas Fischer

Potsdamer Str. 77-87, Haus H  
10785 Berlin +49 30 74 78 03 85  
mail@galeriethomasfischer.de

T/  
F