

THE LEADING
PROCESS

The leading process
Exhibition with Leyla Aydoslu & Pauline Pastry
from September 5 to October 16, 2021 at Plagiarama

Edited by **PLAGI > R < V M <**

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ENG/

Leyla Aydoslu develops a sculptural work that flirts with architecture, unfolds and resolutely takes on its meaning in space. The artist uses construction and left over materials imbued with a memorial charge. They give to the work the freedom to unveil its own process. The molding, the fabrication of the elements and the construction of the internal structure of the pieces are the processes that she brings to light.

Through images and sculpture, Pauline Pastry explores the process of deindustrialisation of the contemporary French working class and its impact on the operating bodies. Her work develops in the mode of sociological, historical, scientific and poetic research, but also offers an intimate dimension: the artist conducts her investigation based on the testimonies of her relatives, such as her father or grandmother. They are both workers, spectators and actors of workers' history and its perspectives.

Leyla Aydoslu & Pauline Pastry literally or metaphorically question the status of the different processes operating in the work. The mechanism of these physical, material, psychological or social phenomena reveals the hierarchical, social or economic values that they imply.

Curator Yuna Mathieu-Chovet

FR/

Leyla Aydoslu développe un travail sculptural qui flirte avec l'architecture, se déploie et prend résolument son sens dans l'espace. L'artiste utilise des matériaux de construction et de rebut empreints d'une charge mémorielle. Ils donnent à l'oeuvre la liberté de dévoiler son propre processus. Le moulage, la fabrication des éléments et la construction de la structure interne des pièces sont autant de processus qu'elle met ainsi en lumière.

À travers l'image et la sculpture, Pauline Pastry explore le processus de désindustrialisation du monde ouvrier français contemporain et son impact sur les corps à l'oeuvre. Son travail se développe sur le mode de la recherche sociologique, historique, scientifique et poétique, mais offre aussi une dimension intime : l'artiste mène son enquête à partir des témoignages de ses proches, tels que son père ou sa grand-mère, tous deux ouvriers, spectateurs et acteurs de l'histoire ouvrière et de ses perspectives.

Leyla Aydoslu & Pauline Pastry interrogent de manière littérale ou métaphorique le statut des différents processus à l'oeuvre dans le travail. Le mécanisme de ces phénomènes physiques, matériels, psychologiques ou sociaux, révèle les valeurs hiérarchiques, sociales ou économiques qu'elles impliquent.

Commissariat Yuna Mathieu-Chovet

Leyla Aydoslu



2021 I, 2021

Leyla Aydoslu

plaster, reinforcing bars, insulation boards, wood, offset boards, jute
221x66x30 cm

Courtesy the artist and Fred & Ferry gallery

2019 XXIII, 2019

Leyla Aydoslu

bee wax, wood

114x114x40 cm

Courtesy the artist and Fred & Ferry gallery

2021 X, 2021

Leyla Aydoslu

wax, paraffin, aluminum

422x60x60 cm

Courtesy the artist and Fred & Ferry gallery



Aydoslu's work is often a deconstruction of architectural elements adapted to the scale of the human body and of the space where the work is shown.

The artist looks for objects of possible interest in the streets, often remnants of building materials, which she then converts experimentally into constructions and sculptural installations that may be both robust and elegant. While respecting the properties of the material, during the creative process she looks for ways of linking the various elements together to the point where a sense of tension arises.

The mould and the cast – negative and positive space – make frequent appearances in her oeuvre. The works have a directness and urgency that goes beyond a theoretical or conceptual discourse.

Leyla Aydoslu, August 29, 2021.

Leyla Aydoslu (1987, Antwerp) graduated with a MA from *KASK Ghent*, Belgium. She has exhibited widely and shown in a number of renowned national and international places, such as *Salzburger Kunstverein* (A), *Triennale Kathmandu* (NP), *Moscow Biennale* (RU), *P/////AKT* Amsterdam (NL), Vereniging v/d Vrienden van het SMAK, Ghent (BE) and is part of the post-academic residency at *HISK* in 2014 and 2015. Recently she's been represented by *Fred&Ferry Gallery* Antwerp (BE).

Pauline Pastry (1992, France) graduated with a master's degree from *ENSAD*, Paris (FR) and a photography *HND* from *Auguste Renoir*, Paris. She has exhibited widely and shown in a number of international festivals, such as *Filmer le travail* (FR), *ADAF* (GRC), *ROS Film Festival* (ES), *FCDEP* (FR) and *BAFF* (BE). Pauline has participated in a number of residency programs at *Carrefour des arts*, Brussels; *Le Wonder*, Paris; *Xom Bac cau*, Hanoi. Pauline showed her work at *Art contest 2020*, Brussels. She also exhibited at the *Grande Halle* in *La Villette* as part of the exhibition '100% Expo' in 2019. Soon she will exhibit at *ISELP* for the groupshow 'savoir-faire', Brussels (BE).

Pauline Pastry



M2M#1, 2018
Pauline Pastry
blue work, resin
46x82 cm

M2M#3, 2018
Pauline Pastry
blue work, resin, threaded rods
100x200 cm

Une fatigue moderne, 2020
Pauline Pastry
resin, overalls, keyboard, safety glasses, golden polycarbonate visor, mesh
60x45x25 cm



Pauline Pastry explores through mediums as varied as video, photography, sculpture and publishing, the evolution of the worker's condition. Here, the M2M series represents used overalls, abandoned by workers, notably those of her father, a former worker in a South of France foundry. In her work in general, there is this desire to preserve the class memory of workers. Her sculptures become a trace, a souvenir. We perceive the bodies of the workers by their absences. The M2M evoke the mold, the carapace of the worker and represent a socio-professional category, since the worker is identified by his clothing.

Pauline Pastry, August 29, 2021.



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