

LA GALERIE,
CENTRE D'ART CONTEMPORAIN

DE NOISY-LE-SEC

PRESS KIT

HEDY LAMARR

THE STRANGE WOMAN

Christophe Berhault, Florian Bézu, Jean-Luc Blanc, Nina Childress, franckDavid,
Brice Dellsperger, Cyril Duret, Sylvie Fanchon, Marina Faust, Hedy Lamarr,

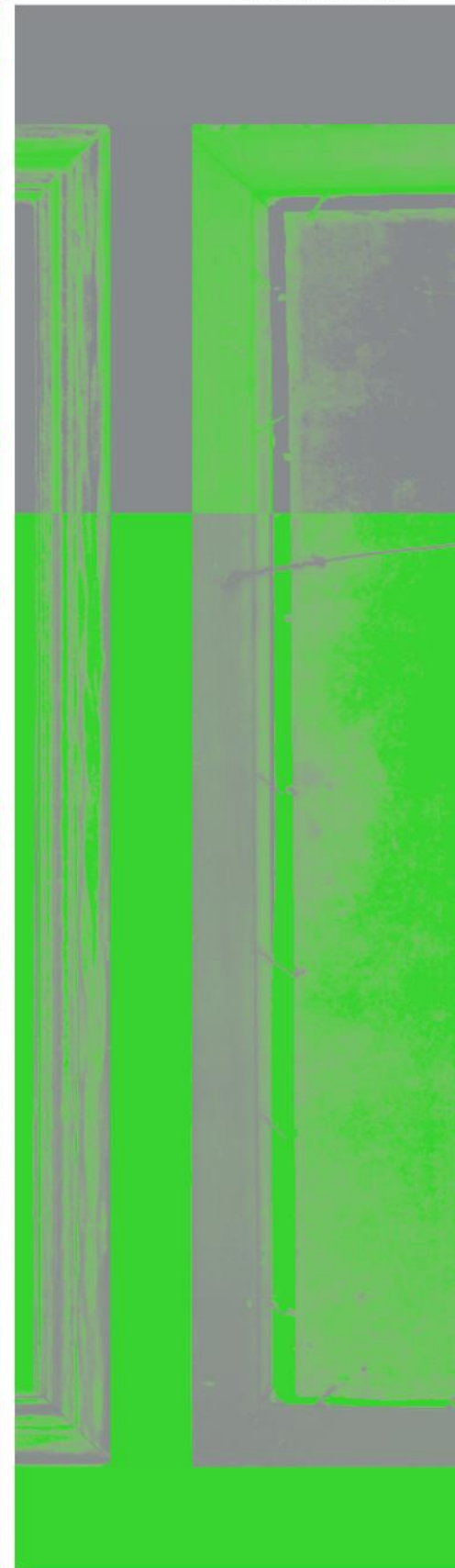
Natacha Lesueur, Katrin Plavčák, Camille Vivier

Curators: Marc Bembekoff and Nina Childress

Exhibition

17 Sept. 2022 – 21 Jan. 2023

Free admission



PRESS RELEASE

Hedy Lamarr was born Hedwig Kiesler in Austria.
Hedy Lamarr was the first woman to appear nude on screen.
Hedy Lamarr, a great romantic, married six times.
Hedy Lamarr was the most beautiful woman in the world, according to Max Reinhardt.
Hedy Lamarr was Delilah in Technicolor.
Hedy Lamarr stopped making films because of laziness.
Hedy Lamarr invented frequency system to guide torpedoes and make them undetectable by the Nazis.
Hedy Lamarr was friends with Lucille Ball and Judy Garland.
Hedy Lamarr inspired Warhol by stealing from a supermarket.
Hedy Lamarr was a victim of plastic surgeons.
Hedy Lamarr wanted to see the year 2000 and she did!
Hedy Lamarr loved to swim and talk on the telephone.
Hedy Lamarr sold her Modigliani and her entire painting collection.
Hedy Lamarr painted and drew on the floor.
Hedy Lamarr would have turned 100 on 9 November 2014.
Hedy Lamarr is buried in Wiener Zentralfriedhof in Vienna.

This exhibition honours Hedy Lamarr (1914–2000), a woman whose extraordinary career took her from Austria to the studios of Hollywood, made her the most beautiful woman in the world, a glamorous actress, a decadent star, and the inventor of Wi-Fi, but also an artist, whose painting and drawing practice is not very well known.

Through this exhibition project, conceived with the artist Nina Childress, “Hedy Lamarr – The Strange Woman” invites twelve artists to share their visions of this exceptional woman. In keeping with the domestic architecture of La Galerie, the exhibition’s design paints a portrait of this “strange woman”, intertwining existing objects (photographs, paperbooks, souvenirs, and more) with works borrowed or produced for the occasion.

Hedy Lamarr’s impact on our collective imagination is put into context, with ideas opening up a wide panorama, from Vienna to Hollywood, even Noisy-le-Sec: decorative arts, iconography, a form of queer aesthetics, technology, fetishism, etc. From painting to video, and including photography and sculpture, each artist focuses on one aspect of the life of Hedy Lamarr, keeping alive the flame of this atypical icon, cultivating the memory of her unknown destiny.

Curators: Marc Bembekoff and Nina Childress

PRESS VISIT
FRIDAY 16 SEPTEMBER, 4PM

Press relations: Marie Dernoncourt
marie.dernoncourt@noisylesec.fr

Wednesday – Friday 2pm – 6pm
Saturday 2pm – 7pm
Free admission Closed on public holidays

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#hedylamarrthestrangewoman

NINA CHILDRESS



Portrait © Philippe Chancel

Nina Childress (born in 1961 in Pasadena, California) lives and works in Paris. She studied at École Nationale Supérieure des Arts Décoratifs de Paris (ENSAD), and at École Nationale Supérieure des Beaux-arts de Paris where she currently teaches. In 2021, Nina Childress was nominated for the Chevalier of the Legion of Honor for her career in the arts.

In the early 1980s, Childress was an active member of the French post-punk movement with her group *Lucrate Milk*; she began painting then. From 1985 to 1989, she joined the collective *Les Frères Ripoulin*, to which Pierre Huyghe and Claude Closky also belonged.

In speaking about her practice, Childress describes her paintings as “conceptual and dumb”, never keeping herself in a box and constantly changing her subjects. Today, her focus is chiefly on portraits of glamorous female idols of the stage and screen such as Sylvie Vartan, Kate Bush and Hedy Lamarr. In 2015-2016, she was granted a year of study and research leave to study in the United States about the amateur painting of this Hollywood actress.

Nina Childress is represented by the Nathalie Karg Gallery in New York and by the gallery *Art : Concept* in Paris.

SOLO SHOWS (since 2010)

- 2022 “Who’s that Girl”, Nathalie Karg Gallery, New York/US
- 2021 “Body Body”, FRAC Nouvelle-Aquitaine, Bordeaux/FR
“Genoux serrés”, Artothèque de Caen, Caen/FR
- 2020 “Lobody noves me”, curator Eric Troncy, Fondation Ricard, Paris/FR
“Phosphorescence 1 et 2”, Galerie Bernard Jordan, Paris/FR
“4X3”, Lendroit editions, Rennes/FR
- 2019 “Dilindam”, Iconoscope, Montpellier/FR
- 2018 “Chéryl Carpenter”, Galerie Bernard Jordan, Paris/FR
“Le hibou aussi trouve ses petits jolis”, Le Printemps de Septembre, Musée Paul-Dupuy, Toulouse/FR
- 2017 “Sylvissima”, Association Palette terre, Paris/FR
- 2016 “Elle aurait dû rester au lit”, Galerie Bernard Jordan, Paris/FR
“Le requiem du string”, Le Carré, Château Gontier/FR
“Peindre et acheter”, Le Parvis, Tarbes/FR
- 2015 “Good Wife”, American Gallery, Marseille/FR
“Magenta”, CRAC Occitanie, Sète/FR
- 2014 “Jazy, Hedy and Sissi”, La Halle aux Bouchers, Vienne/FR
“Les nudistes”, Galerie Bernard Jordan, Paris/FR
- 2013 “Der grüne Vorhang”, galerie Heinz Martin Weigand, Berlin/DE
“Le triangle des Carpathes”, Iconoscope, Montpellier/FR
“Le rideau vert”, Nouvelles vagues, Palais de Tokyo, Paris/FR
- 2012 “Umris”, Galerie Bernard Jordan, Zürich/CH
- 2011 “L’effet Sissi”, MAMCO, Geneva/CH
“L’enterrement”, Galerie Bernard Jordan, Paris/FR
- 2010 “Die grüne Kammer”, Galerie Heinz-Martin Weigand, Karlsruhe/DE
“La fille verte”, Galerie de l’ESAD, Valence/FR

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marie.demoncourt@noisy-le-sec.fr

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INTERVIEW BETWEEN MARC BEMBEKOFF AND NINA CHILDRESS (extract)

Marc Bembekoff: If there is a specific starting point for this project, it is your love for the cinema.

Nina Childress: It's true! It all started at the Cinémathèque française when I saw two of Hedy Lamarr's films (which for me are her two best films): *Experiment Perilous* (1944) and *The Strange Woman* (1946). I was fascinated by this actress about whom I knew nothing and whom I found incredibly beautiful. I then learnt about her career, first online, and then by reading her autobiography¹ and her biographies.

Usually at times like that I want to make a painting. So I collected documents and happened upon a portrait of her in colour that I really liked. I painted it, but I didn't feel like I'd found what I wanted to convey about my connection to this figure. So the idea came to me to design an exhibition with other artists to talk about her, not just to represent her.

MB You began your research, which led to the discovery that Hedy Lamarr was herself an artist.

NC Yes! When I read one of her biographies I discovered that she had painted. Of course, I really wanted to see her work. But apart from some mentions in texts and photographs of her painting, I couldn't find any reproductions of her work. So I decided to take a year's sabbatical to undertake a real research project. This enabled me to go to California and meet her son Anthony Loder who let me photograph her drawings and paintings.

[...]

MB In addition to your realisation of the difficulty of representing Hedy Lamarr, you also started thinking about an exhibition project to put her into perspective with contemporary artists.

NC Yes, I imagined that this would fascinate all my artist friends! I have to say that I'm quite obsessive and at that time I was really obsessed with her. I lent out DVDs, I took people to the movies, and more!

MB The idea behind the exhibition is to invite different artists around the figure of Hedy Lamarr, in either a direct or indirect way, by creating, for example, a universe to which she could respond.

NC Yes, I wanted to avoid being too literal. I preferred playing with allusions that amplify the feelings. I thought of artists who, through their work, could be interested in her. And I didn't want to limit myself to painting.

¹ Hedy Lamarr, *Ecstasy and Me: My Life as a Woman*, New York, Bartholomew House, 1966.

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AROUND THE EXHIBITION

Saturday 17 September 2022:

4:30pm: guided tour with the curators Marc Bembekoff and Nina Childress

6:30pm: screening of Alexandra Dean's documentary *Bombshell: The Hedy Lamarr Story* (2017), followed by a discussion

Le Trianon

Place Carnot

F-93230 Romainville

+33 (0)1 83 74 56 00

Part of the Journées du Patrimoine/Matrimoine

Saturday 1st October 2022, 7pm:

As a tribute to Hedy Lamarr, La Galerie is inviting Félicie Prine and Janine Tendo for an evening of drag queens based on Hollywood and all its decadent stars, with bingo and lipsynch

Part of Nuit Blanche

In partnership with Métropole du Grand Paris and TRAM, réseau art contemporain Paris / Île-de-France

+33 (0)1 53 34 64 43 / taxitram@tram-idf.fr

Sunday 9 October 2022, 2pm – 6pm:

Special opening of the exhibition

2pm: guided tour with the curators Marc Bembekoff and Nina Childress

Part of the Rencontres artistiques de Noisy-le-Sec

Thursday 12 January 2023, 6:30pm:

“Une histoire de... l'art contemporain au pays d'Hollywood”

Talk by Marc Bembekoff

Médiathèque Roger-Gouhier

3 rue Jean Jaurès

F-93130 Noisy-le-Sec

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Saturday 21 January 2023, 4:30pm – 7pm:

4:30pm: screening of Andy Warhol's film *Hedy* (1966)

6pm: concert by Kinky Muppet

OTHER VENUES: CINÉMATHÈQUE FRANCAISE

Exhibition “Top secret : cinéma et espionnage” from 21 October 2022 to 21 May 2023

A season of Hedy Lamarr films from 2 to 19 November 2022

Cinémathèque française

51 rue de Bercy

F-75012 Paris

+33 (0)1 71 19 33 33

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marie.demoncourt@noisysesec.fr

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AVAILABLE VISUALS



Nina Childress, *Hedy*, 2012
 Oil on canvas, 250 x 200 cm
 FNAC 2021-0019
 Centre national des arts plastiques
 Courtesy de l'artiste, galerie Art : Concept, Paris et Nathalie Karg
 Gallery, New York
 © Adagp, Paris, 2022



Camille Vivier, *Serpent, miroir*, 2015
 Inkjet print on baryta paper
 46,5 x 33,5 cm
 Courtesy of the artist

Christophe Berhaut, *Experiment Perilous*, 2022
 Film, 14'15''
 Production La Galerie, centre d'art contemporain de
 Noisy-le-Sec
 Courtesy of the artist

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LA GALERIE, CENTRE D'ART CONTEMPORAIN DE NOISY-LE-SEC

La Galerie, centre d'art contemporain de Noisy-le-Sec has been granted of national interest. Launched in 1999 by the City of Noisy-le-Sec, the structure is backed by the Île-de-France Region Cultural Affairs Office (DRAC) – Ministry of Culture, the Seine-Saint-Denis Department and the Île-de-France Region.

It is also part of d.c.a – association de développement des centres d'art contemporain, tram – réseau art contemporain Paris/Île-de-France, Arts en résidence – réseau national et BLA ! Association des professionnels de la médiation en art contemporain.

The La Galerie programme reflects the diversity of today's art in terms of a range of aesthetic and social issues, via the work of emergent or established artists with local, national or international reputations. The programme revolves around two main themes: first of all *genius loci*, the spirit of place defined by the centre's distinctive architectural, social and historical associations; and secondly, the word galerie ("gallery"), with its different meanings and implications.

The exhibitions

Gallery: A room or building for the display of works of art

For its four annual exhibitions, the programme systematically starts out from specific ideas or pretexts, either literary, architectural or musical. The avenues explored by these solo and collective exhibitions complement each other, while opening up fresh perspectives and lines of enquiry.

Receptivity and commitment to the local

Gallery: A long room or passage, partly open at the side; a balcony providing space for an audience

Ongoing work on the Grand Paris project is bringing radical change to Noisy-le-Sec and the intermunicipal Est Ensemble locality. La Galerie is participating by going out to make contact with potential visitors and engage in collaborative ventures with publics otherwise lacking the chance to develop a taste for today's visual arts. The art centre functions as an incubator for ideas, an agora where knowledge can be shared in close connection with the region's new visual arts organisations, notably Micro-Folie Noisy-le-Sec and Komunuma in nearby Romainville.

The cultural programme

Gallery: A group of spectators

The fundamental principles of an art centre: to guide and assist the emergence of challenging projects and their production and dissemination, while constantly mindful of the need for accessibility for the public at large. In line with these requirements, La Galerie's cultural programme is aimed at establishing a dynamic of "social involvement", of interplay with Noisy-le-Sec residents that will let them "blow the spectators away". This project stresses a day-to-day forging of links between the aesthetic and the social spheres, between an exacting creativity receptive to the world and its challenges, and a cultural transmission adapted to each individual. With respect to contemporary art – and especially its artists – modes of seeing, encountering and living together are imaginable, which it seems important to make the most of. The urban and social context offered by La Galerie is an ideal tool for contributing to dialogue between artists, local stakeholders and the various publics.

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ACCESS

Getting here
By tube

From Paris:

- RER E, stop "Noisy-le-Sec"
(10' à 15', from Gare du Nord or from Haussmann Saint-Lazare)
- Line 5, stop "Bobigny-Pantin-Raymond Queneau" + Bus 145, direction "Cimetière de Villemonble", stop "Jeanne d'Arc"
- Line 11, stop "Porte des Lilas" + Bus 105, direction "Pavillon-sous-Bois", stop "Jeanne d'Arc"

From Asnières, Bobigny, Drancy, Gennevilliers, La Courneuve:
Tram T1, stop "Noisy-le-Sec RER"

By car

From Porte des Lilas, direction Romainville
From Porte de Bagnolet, motorway A3 exit Villemonble, direction Rosny centre commercial

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