

Junkspace

Valérien Goalec

Opening Wednesday 16th November 2022
6-11pm

17th Nov - 11th Dec 2022
Open by appointment

The product of an encounter between escalator and air-conditioning

Text by Céline Mathieu

Enter Piccalilli and find what feels like a moment of suspension. 'Junkspace' is a solo exhibition by French artist Valérien Goalec.

Borrowing its title from Rem Koolhaas' text *Junkspace*, this exhibition too, describes technical spaces like storages, that are hosts to chanced temporalities. Here, between the upstairs restaurant and the gallery, dust-covers shed a milky cover of time over temporary structures parked aside. A cleanliness ever so true to Valérien Goalec, translates in neat finishes of almost-real things. The superficialities deem deceptive to the inspecting eye; a bright red sale-sign is hand-painted. Repeated seasonally, these signs alarm a false singular opportunity of price reduction, since overproduction seemingly became a solution to everything.

Goalec reflects on the intermediate, the possibly left unseen. Not far, Koolhaas writes "If space-junk is the human debris that litters the universe, junk-space is the residue mankind leaves on the planet. The built product of modernization is not modern architecture but Junkspace. Junkspace is what remains after modernization has run its course or, more precisely, what coagulates while modernization is in progress, its fallout. (...) the product of an encounter between escalator and air-conditioning."

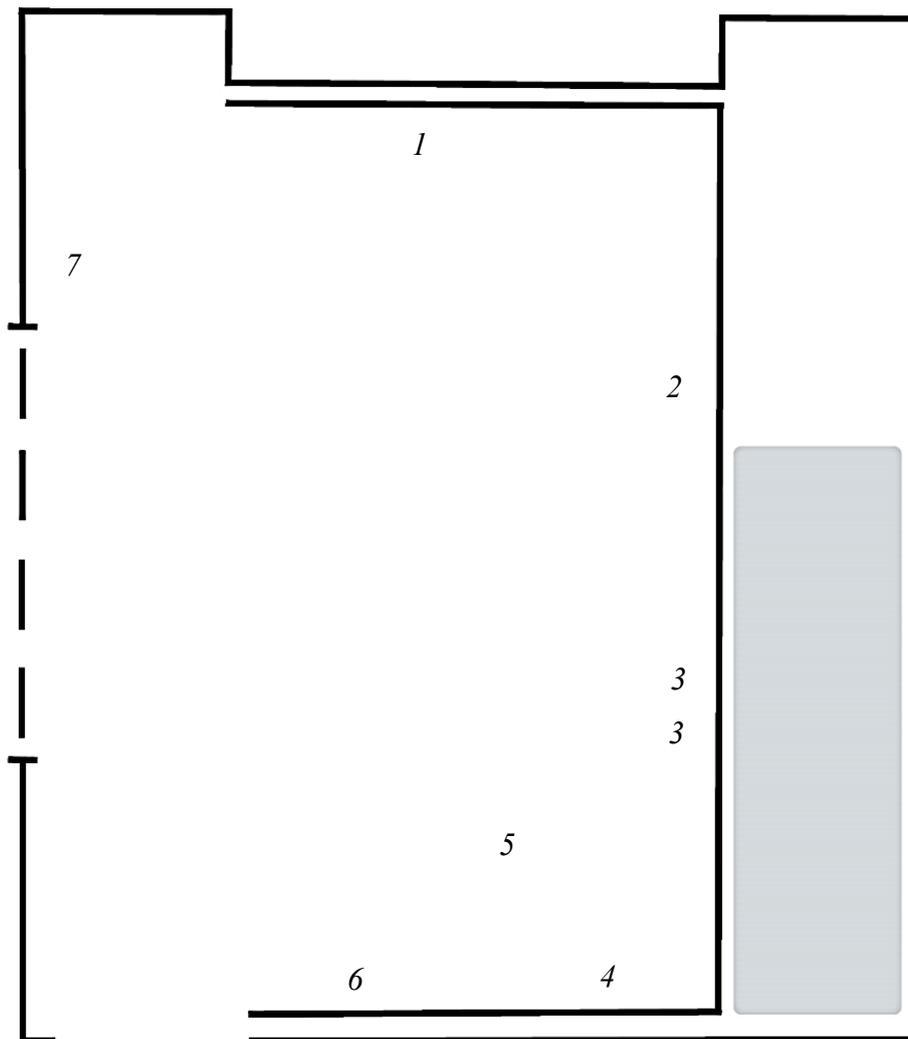
Thinking of surface and backdrop, the exhibition also considers cavities in time as in consumption. 'Junkspace' hovers between storage and exhibition, and bleeds into the restaurant located above the exhibition space, blurring time and space as in the looping video which plays from a phone under a dust cover, from two parks that house sculptures of a dinosaur; one some ten minutes way from the artist's studio, the other nearby the exhibition space. These dinosaur sculptures are points of light-hearted attraction, as well as they are representations of a past in which monstrous characters populated the face of the earth. Overlaying the space is the sound of a 30-minute drive without a single stoplight. 'Retour' is the second act of 'Aller', simultaneously showing at a group exhibition at Poush in Paris. They are recordings (respectively shown in sound and video) of the to and fro between the artist's studio and his home. During the single take that is recorded from the car, day slips into night.

Resting on some found cardboard from the wine bar, resin-cast Pringles crisps loop a full circle, inspired by the brand's 2016 challenge. This piece, titled 'Trophy of An Absence', and the installation/painting series 'Untitled Archives', let themselves be subtitled well by Koolhaas again; "Superstrings of graphics, transplanted emblems of franchise and sparkling infrastructures of light, LEDs describe an authorless world beyond anyone's claim, always unique, utterly unpredictable, yet intensely familiar."

Coming out Piccalilli, squinting against the glaring sun, see two women walking home, carrying plastic bags of fruit.

¹ Rem Koolhaas, *Junkspace*, 2001

² Franco 'Bifo' Berardi, *The Uprising, On Poetry and Finance*



1. *Untitled Archive, SALE, 2022*
Acrylic on canvas, 100 x 125 cm
Edition of 2
2. *Untitled dialogue, 2022*
Video on smartphone
3. *Untitled Archive, A Closing Down, 2022*
Acrylic on canvas, 42 x 125 cm
Edition of 5 + 2 AP
4. *Untitled Archive, three time SALE, 2022*
Acrylic on canvas, 100 x 100 cm
Edition of 2
5. *Everyone is comfortable, but free., 2022*
magnetic mixer, coffee, cup, thermos
6. *Aller (audio), 2022*
Audio file, speaker, 29'28 min
7. *Trophy of An Absence, 2020*
Variable dimensions, Resin
Edition of 3ex. + 1AP