

PRESS RELEASE***Blue Fear*****Marie Jacotey****3 July - 5 September 2020**

Go out in the woods, go out. If you don't... your life will never begin.

— Clarissa Pinkola Estés, *Women Who Run with the Wolves*, 1992

We are excited to present *Blue Fear*, an exhibition of 53 new drawings by Marie Jacotey. Drawn in colour pencil on tracing and cartridge paper they capture a soft, velvet and vibrant texture—a world of baited and untold pleasures, of salutary vice. A translation of the popular French expression, 'peur bleue' - colloquially, 'violent fear' - the exhibition displays Marie Jacotey's emblematic storytelling of love, anxiety and passion here set in the eidetic Provencal landscape. Selected from some 325 drawings made by Jacotey for her animated short-film, *Filles Bleues, Peur Blanche* - based on an original script by codirector Lola Halifa-Legrand - these new works contain a humble ferocity inspired by the vicissitudes of falling in love—desires and fears, exultant and unforgiving romance.

The story of *Filles Bleues, Peur Blanche* follows as a young couple travel the hillside roads of the south of France. Flora, our heroine, is accompanied by her partner Nils on the way to meet her parents for the first time. They drive through lysergic landscapes illuminated by sun, billboards advertise 'À la mort amour' — until death my love. Solemn echoes of Vallotton; of the fairytale aperture of *Clouds of Sils Maria* instantiated by Jacotey's personal memories of traveling through the countryside of Marseille. The frequent cries of her work of the past few years to 'be wild' or let 'wild love me' are saturated in the landscape's flaxen, cubist complexion; demanding of the earth as naturalist Henry Thoreau did: "Give me a wildness whose glance no civilisation can endure."

They are ambushed. Flora is held captive and in the abyss of night must face newfound doubts. A choral of enamoured women abduct Flora to their mystical woodland camp—a polyvocal and shifting femininity of modern witches, Valkyries, free-spirited Amazons and idealised stereotypes; operating in solidarity but also in envy of one another. Jacotey's delicacy in form and tone is elaborated in fabric patterns, on vases, across textiles and jewellery; in the wafer-thin skeleton of a devoured fish and the amourments of horses. Her women are dressed in many-part collages of reference: from Sonia Rykiel's pleated chiffons to Molly Goddard's ethereal ruffles to the chic coolness of JW Anderson, and further bejewelled in amulets and veils of gold of Greek and Egyptian character; a confluence of modern with antiquity that stems from Jacotey's fascination with souls of objects—their enduring human imprint, rituals and theological niceties.

Suggestions of a violence or violent incidents to come - splatters of scarlet blood, sheathed ivory daggers - are a reminder of Jacotey's preoccupation with the harsher side of relationships, those romantic and familial; she has a way of capturing, in the words of Antonin Artaud, "a living whirlwind that devours the darkness, in the sense of pain apart from whose ineluctable necessity life could not continue." Expressed with mute photographic rawness, these expressions of violence is not pure horror, rather an answer to the assertion made by Maggie Nelson in *The Art*

of *Cruelty* that “there is nothing else imaginable under the sun—not even a form of female aggression or rage or darkness—not shaped by or tethered to the male.” Flora, defiant and unwavering, challenges this.

Blue Fear is a riotous virtue. It is at once part of a larger narrative - vignettes of a coveted love vexed by memories of the past - and a sequence of singular stories; intricate portrayals of self-reflection and intimacy. Brought to life with subtlety and passion, the work convulses and cries: “Go out in the woods, go out. If you don’t... your life will never begin.” The compulsive words of Clarissa Pinkola Estés’ *Women Who Run with the Wolves* - a source of inspiration for the film - runs free and wild through its drawings, across the mosaic landscape and deep inside the cavernous forest: through Flora’s empowerment, which is in turn our empowerment, here too is the violent fear we must all overcome in the pursuit of love, happiness and romance.

Filles Bleues, Peur Blanche has been nominated for the 2020 Festival de Cannes Short Film Official Selection. A total of 3,810 films from 137 different countries were reviewed by the Selection Committee, of which 11 short films were nominated. The Short Film competition will culminate in the jury awarding the Short Film Palme d’Or next autumn at the Palais des festival in Cannes. *Filles Bleues, Peur Blanche* is codirected by Marie Jacotey and Lola Halifa-Legrand. It was written by Lola Halifa-Legrand and illustrated by Marie Jacotey. Produced by Miyu Productions.

Marie Jacotey (b. 1988, Paris) lives and works in Athens. Jacotey studied at the Royal College of Art, London and École Nationale Supérieure des Arts Décoratifs, Paris. Recent solo exhibitions include: *You pinned me down like a butterfly on the wall*, Ballon Rouge Collective, New York US (2020); *It Was a Night*, The Naughton Gallery, Belfast UK (2018); *Wild love me*, NADA 2018 with Ballon Rouge Collective and Hannah Barry Gallery, Miami US (2018); *Goodbye Darkness*, Ballon Rouge Collective, Paris FR (2018); *Sometimes it happens*, Humberto Poblete-Bustamante studio, London UK (2017); *Morning Defeats*, Hannah Barry Gallery, London UK (2017); *Everything I used to love about us is dead*, Hannah Barry Gallery, London UK (2015); and *Dolly*, Hannah Barry Gallery, London UK (2014).

Recent selected group exhibitions include: *Home Stories*, Vitra Design Museum, Germany DE (2020); *Super Zoom*, Paris FR (2019); *ABSINTHE §3*, Spit & Sawdust, London UK (2019); *Generation Y*, Platform Foundation, London UK (2019); *Speak Love*, fAN, Vienna AU (2019); *Déjà Vu*, *Chez Kit*, Double Séjour, Paris FR (2019); *The Inside Out*, Drawing Room, London UK (2018); *Architectural Ethnography*, Japan Pavilion at the Venice Architecture Biennale, Venice IT (2018); *XOXO*, Soy Capitán, Berlin DE (2017); *Assemble: How We Build*, Architekturzentrum Wien, Austria AU (2017); *Loveless*, McQueen project space, London UK (2016); *What’s the meaning of a goldfish*, Tatjana Pieters Gallery, Belgium BE (2016); 60eme Salon de Montrouge, Montrouge, France FR (2016); and Bloomberg New Contemporaries, Newlyn Art Gallery, Cornwall, Institute of Contemporary Arts, London and Liverpool Biennial (2015-2016).

Alongside her own practice Marie has always sought out alliances in the worlds of architecture, fashion, poetry and other disciplines and these have come to form an additional strand of her practice - she has made drawings for Assemble for their Turner Prize-winning Granby Workshop project, she was commissioned by McQueen to make new works to complement their accessories, by The Guardian Newspaper for the front cover of their Saturday Review Supplement and by London Underground to design a new cover for their Night Tube map. Her work is in the permanent collection of the V&A Museum, London.