

SIMON MORLEY
ALBERT CAMUS : OEUVRES

Solo exhibition
4 - 27 septembre 2014

galerie scrawitch
6bis cité de l'ameublement
Paris 11^e
www.scrawitch.com
Julien Bézille
33 (0)6 83 56 38 14
julien@scrawitch.com

*Je m'ouvrais pour la première fois
à la tendre indifférence du monde. (L'Étranger)*

Most of Morley's work takes the form of paintings, however, he also uses other media, such as objects, video and installation. For this exhibition Morley pays homage not only to Albert Camus but also to his publisher, Gallimard, for whom Camus also worked as an editor. The beautiful typography of the NRF series inspires his Book-Paintings. Morley has also made a series of rubbings of places where Camus lived and worked in Paris, including the door-plaque chez Gallimard in the Quartier Latin. Between these two series are other attempts to catch something of what Camus means to the artist.

Morley writes: "I am interested in the relationship between word and image - the verbal and the visual - and the past and the present, the Then and the Now. I often explore cultural difference and various kinds of media migration - what happens when one medium (for example, the book) is moved into another (for example, painting). I want to connect my studio practice to broader cultural contexts, and I'm not especially interested in self-expression, more in the expressive potential of a medium.

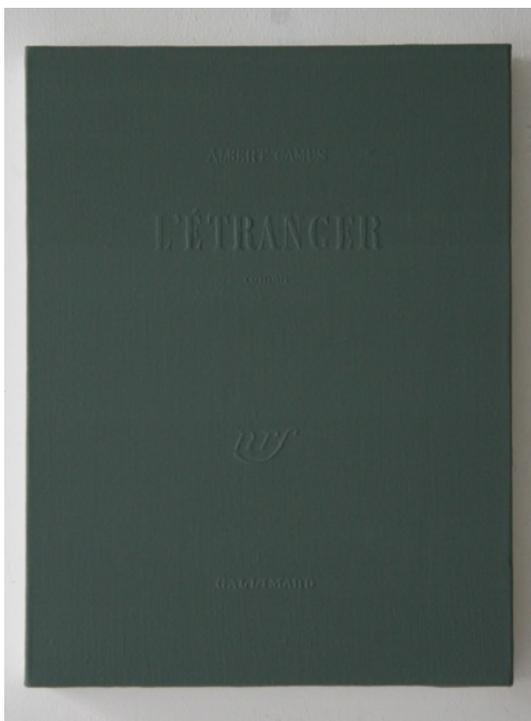
The visual effect of many of my works is monochrome. From a distance, the viewer sees only a rectangle of colour. When they move closer they begin to see text and image. Colours can be chosen intuitively, or in relation to the subject of the books themselves and their original covers, or in relation to the place in which the works are to be exhibited. Text and image are always painted only a tone darker than the ground, and the image is reduced to a simple dark-light contrast. Text and image are usually built up into relief by applying several layers of paint. The result is that the 'reading' or processing of the information on the work's surface is more tactile - it depends on the sense of touch, rather than that of sight. I want to slow down and complicate visual response, and blur the difference between seeing and reading. I confuse the figure-ground relationship - the difference between what is focused on and 'read' and what is not. I am interested in the cognitive activity involved in making the transition from the perception of a colour field to that of a linguistic field, and vice versa. The affect I produce can also be interpreted more symbolically: the 'Book-Paintings' are 'ghost books' or spectres. They are

uncanny presences in an in-between. Maybe they are my elegy to analogue book-based culture now overwhelmed by digital technology.”

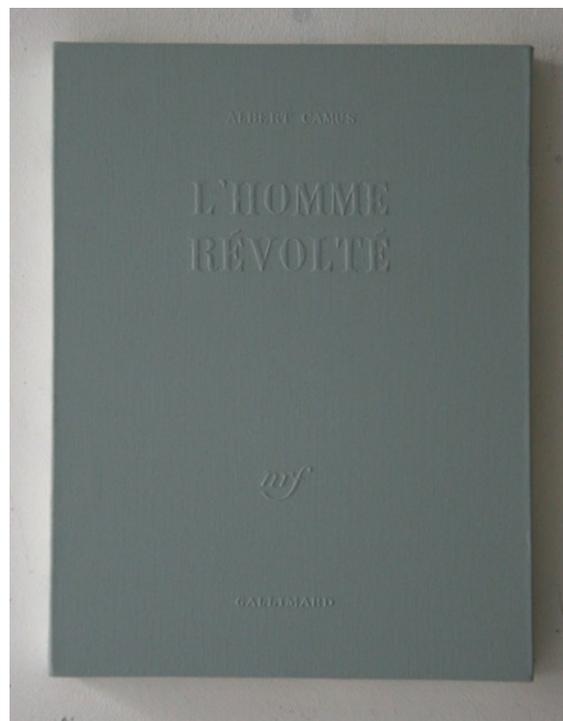
Simon Morley is a British artist who lives between South Korea, England and France. He studied Modern History at Oxford University before studying Fine Art at Goldsmiths, University of London. He recently completed a PhD at the University of Southampton in which he related his studio practice to East Asian philosophical and aesthetic ideas. He has had numerous solo exhibitions, most recently at Artsonje center, Seoul, Art First, London, Taguchi Fine Art, Tokyo, and the Musée des Beaux Art, Dijon, France. In 2014 he participated in "Universal Studios, Seoul" at the Seoul Museum of Art'. Most of his works take the form of paintings, however, he also uses other media, such as the book, sculpture, video and installation. Morley is also a writer, and is the author of 'Writing on the Wall: Word and Image in Modern Art' (2003), and editor of 'The Sublime: Documents in Contemporary Art' (2010). He teaches at Dankook University, South Korea.

His website can be found here: www.simonmorley.com

All information about the exhibition can be found here: www.scrawitch.com/en/simon-morley-albert-camus



L'Étranger (1944), 2014, acrylic on canvas, 30x40cm



L'Homme révolté (1951), 2014, acrylic on canvas, 30x40cm