

LAPS

Let's cut, sew, unstitch and stitch together beautiful pieces of paint in our dreams...



COUTURIERS D'ART

*Laps Laps is supported by Congregatio,
a discreet society of friends of intelligence,
culture and beauty...*

14.04.2024

LAPS

... for the pleasure of making the works of art dance before you, on the enchanting floors of our podiums.

DÉFILES DE HAUTE PEINTURE¹

Sublimate the works of established painters—undoubtedly not as well known as they deserve to be—, by parading them in front of enthusiasts, collectors or the simply curious and enlightened.

¹ High-painting catwalks

Couturiers d'art – Défilés de haute peinture

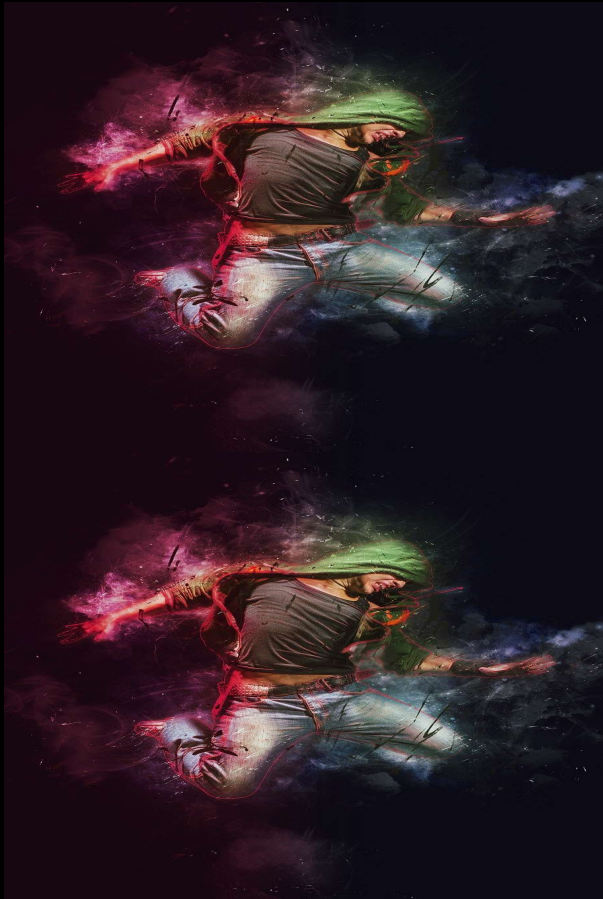


HOW ARE PAINTINGS SHOWN ?

For some time now, art exhibitions have been about more than just hanging paintings on walls.

Installations, performances, poetic readings and more - these are just some of the variations that liven up the never-ending vernissages.





PERFORMANCES

Are the painted works really highlighted?

IMMERSIVE EXHIBITIONS

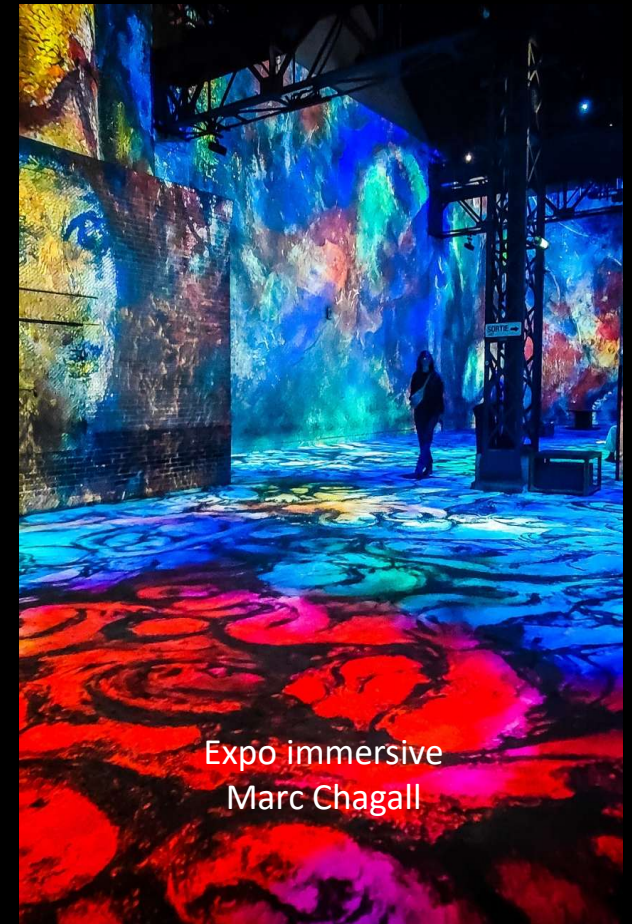
Magali Lesauvage asked the question in Le Quotidien de l'Art in 2019: 'Immersive exhibitions: in or out?'

The answer may well lie in the question itself.

'In the jungle of ever more immersive exhibitions [...] Ultra-technological, playful or interactive [...] somewhere between art and entertainment ...' wrote Malika Bauwens in Beaux-Arts in February 2024.

Is immersion an interesting way of attracting a new audience to painting, or is it more a form of sensationalism, far removed from Art with a capital A?

Our answer is in the question.



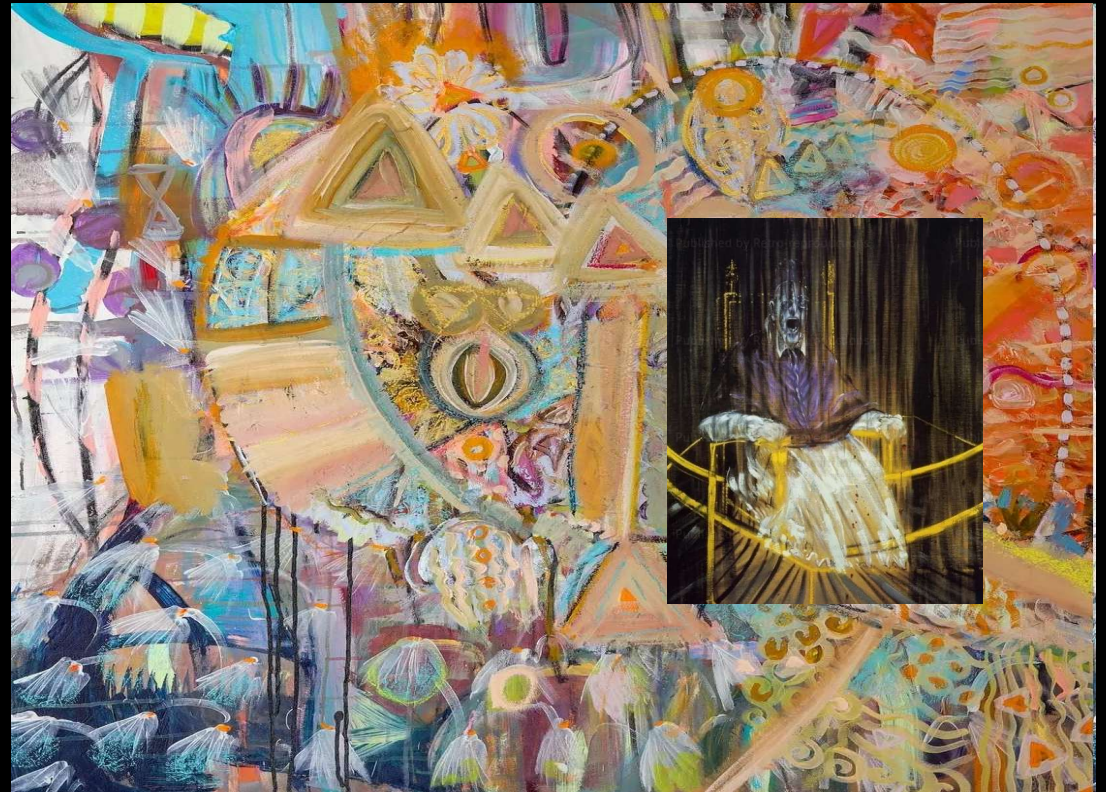
Expo immersive
Marc Chagall

LAPS

SUBLIMATING THE PAINTED
WORKS OF ESTABLISHED
ARTISTS, WITH OR
WITHOUT A REPUTATION
AS YET...

*For us, an established artist does not
mean a well-known or recognised
artist, let alone a famous one.*

*To showcase our collections, we need
an abundance of works. So their
works can parade in cohorts on the
catwalks of our imaginations.*



Couturiers d'art — DÉFILÉS DE HAUTE PEINTURE



GIVING TO SEE IS NOT SHOWING

The founders of Laps, who are all crazy about art in general, and painting in particular, don't want to show paintings, as if to exhibit them, but to MAKE THEM VISIBLE.

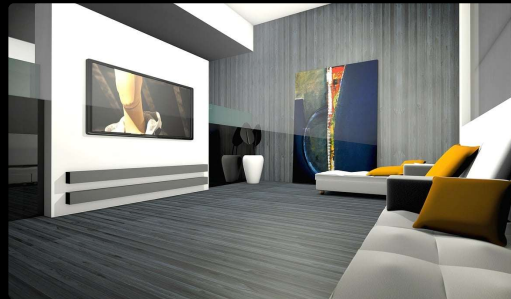
It's not the same thing at all !

AUDIENCES



Painting lovers

They like painting, go to museums and exhibitions, leaf through books and maybe even buy some. Strictly speaking, they are not collectors, but they may, on occasion, be buyers.



Collectors

The purpose of our fashion shows is threefold: to showcase the works, raise their profile and promote their distribution.

Collectors are primarily interested, and if they so wish, stakeholders in our actions.



Curious and enlightened

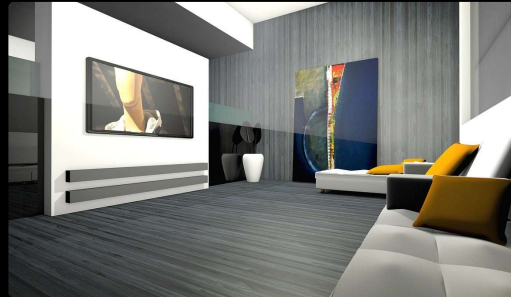
We hope to convert them for good, and why not? give them the chance to buy a piece from the collection at a *Défilé de haute peinture*.

STAKEHOLDERS



Gallerists

They want to enlighten the work of their artists and attract the right clientele to their galleries.



Collectors

They want the market value of their acquisitions to rise in line with the number of painters they fall in love with.



Museums, non-merchant exhibition spaces

Whether they are public or private museums, or possible exhibition venues such as hotels, restaurants...

AND WHAT ABOUT THE ARTIST?

In our commitment to highlighting the painted work, the artist is not necessarily the focus of our Défilés de haute peinture.

We put the work first.

Of course, the painter is involved.

Depending on the case, and the angles of our collections, the artist herself/himself is more or less present (or even absent altogether, or very much in the background).



Christian Gorget
Artiste-peintre

Work with a capital W

The whole of an artist's painted work.

Work with a lowercase w

One particular painting by this artist.

Podium

Lieu physique ou mental de mise en valeur des œuvres.

Couture d'art (Art sewing)

An operation consisting of assembling bits and pieces of the Work, thanks to the thread of a narrative. This narrative corresponds to a view, necessarily partial and biased, of the art writer as couturier.

Couturier

Designer, narrator, organiser of collections and fashion shows, the art writer becomes a great couturier at the service of the painted work.

Défilé de haute peinture (High painting showcase)

The models created are presented to the public as part of permanent or seasonal collections.

Each presentation is dynamic.

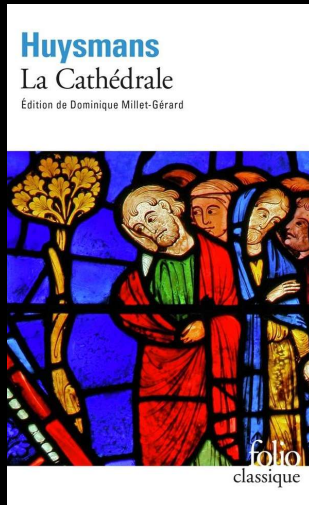
It can combine the virtual (multimedia presentation of the collection) and the real (physical locations such as galleries, museums, castles, alternative spaces, theatre stages, etc.).

Some fashion shows, in an adapted form, can take place in private homes, for example, in audio-visual form, with the presentation of just one or two works, to liven up a private event.

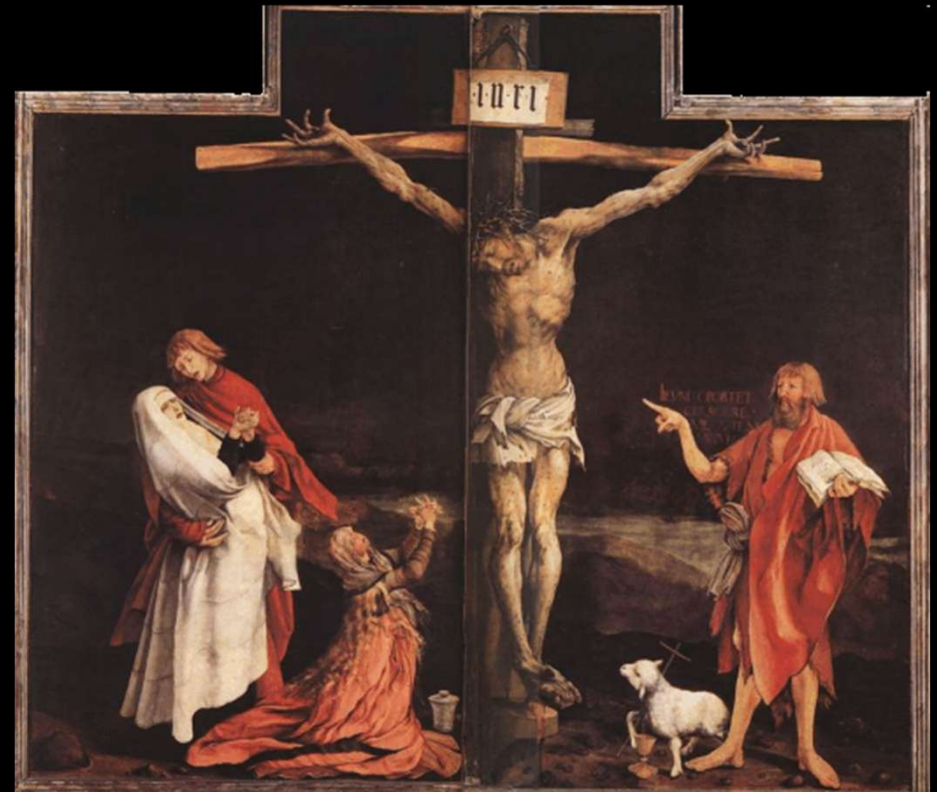
WHAT DO WE MEAN BY “MAKING A PAINTED WORK VISIBLE”?

Like André Malraux evoking all the painted works in his Musée Imaginaire (Imaginary museum)?





In the manner of Huysmans, who, in chapter XII of *La Cathédrale*, his 1898 novel, refers to Grünewald's Crucifixion?



OR IS IT ?

OR ELSE ?

In the manner of the Philosophe Sans Grade (Philosopher With No Grade), art writer at Laps, saying how the painter Lawand paints the things of chaosmos?



Lawand's painting is a painting of chaos. It could be said that all painting is the painting of chaos. Let's call it chaos painting when, despite the forms and worlds it presents, it neither denies nor erases the chaos it traverses and whose small remnants it still pours onto the canvas. Yet it does not derive from a primitive, founding chaos. It stands between worlds,



LAWAND ATTAR

like an airlock compressing matter ready to explode, or like a space of intercession between heterogeneous atomic forces. It is through this intermediary device that Lawand introduces a little 'free and windy chaos': Effervescence.

*Le Philosophe Sans Grade
(The Philosopher with no grade)
October 2023*

LAPS

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...



LAWAND ATTAR
Effervescence

LAPS

HOW WE DO IT

Rigour at the service of sewing
creativity



Couturiers d'art — DÉFILÉS DE HAUTE PEINTURE



WHAT DO WE MEAN BY “DÉFILÉ”?

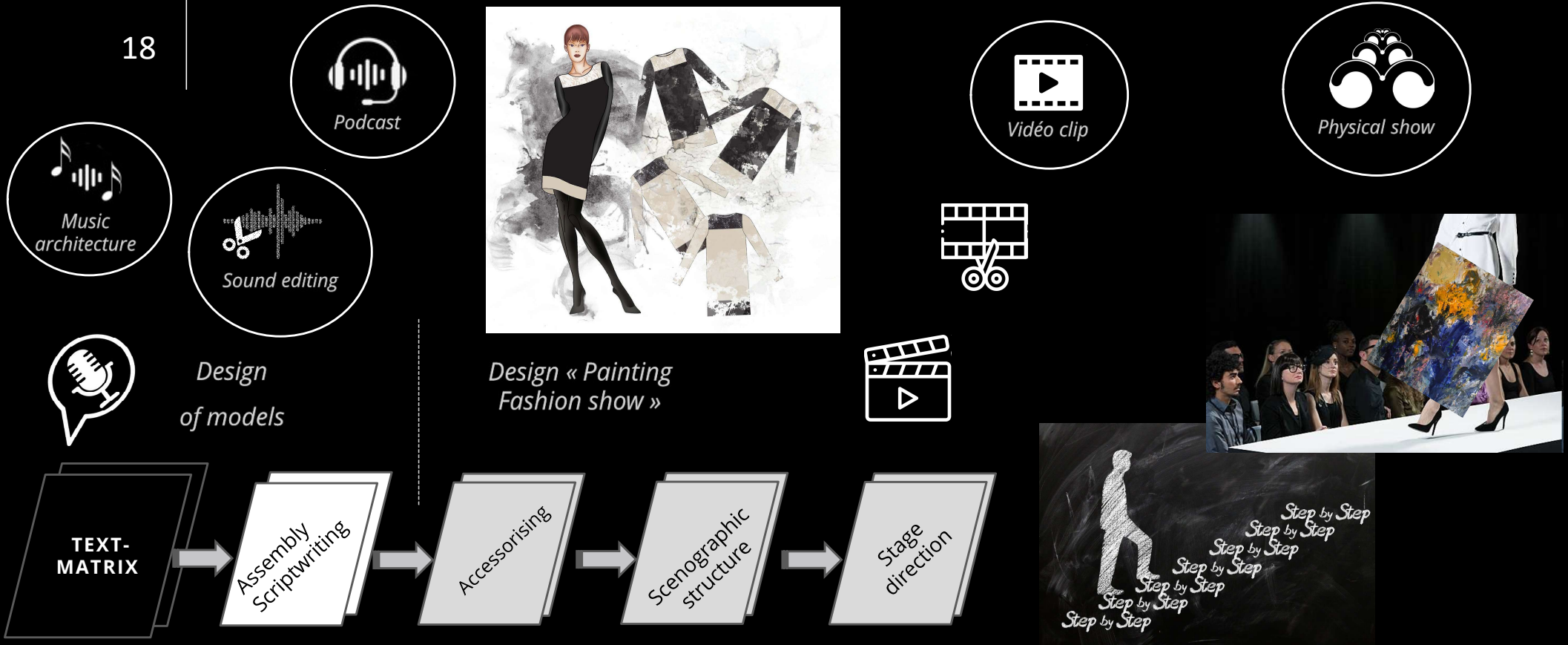
The metaphor of the showcase, enlightening as it is, conceals all the forms that a Laps fashion show can take: setting the works, or parts of them, in motion in a virtual, physical or mental space.

The presence of models is neither compulsory nor forbidden. The "stage" can be animated by dancers, actors,

Couturiers d'art — acrobats, fire-eaters, etc. DÉFILÉS DE HAUTE PEINTURE

STEPS IN DESIGNING A COLLECTION

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Couturiers d'art — DÉFILÉS DE HAUTE PEINTURE

1. The *couturier*

He is the artistic boss of sewing patterns.

Anonymised or revealed as oneself.

Inspired as much by the painted work of the chosen painter as by the zeitgeist, fashion, the ideas fermenting in society, his philosophical, literary or poetic references, his travels, his dreams...

In each of his collections, she/he presents his personal vision of the work.

The story begins with the point of view of one artist on the work of another. There can be no question of fidelity or betrayal. Who would think of that, considering Yves Saint-Laurent's famous Mondrian collection, for example?

He is the architect-designer of the entire Collection.

He directs, supervises and coordinates the work of the other designers and technicians involved in the gestation and birthing process of the painting fashion show.



M. ou Mme Couture
*Maître d'Œuvre de la
Collection et de ses défilés*

3. The other creative people

a. The scriptwriter

In consultation and agreement with the designer, and using the outline provided by the text as a starting point, she/he cuts out and sews back together pieces, yokes and offcuts to create a scenic structure for the story.

b. The director

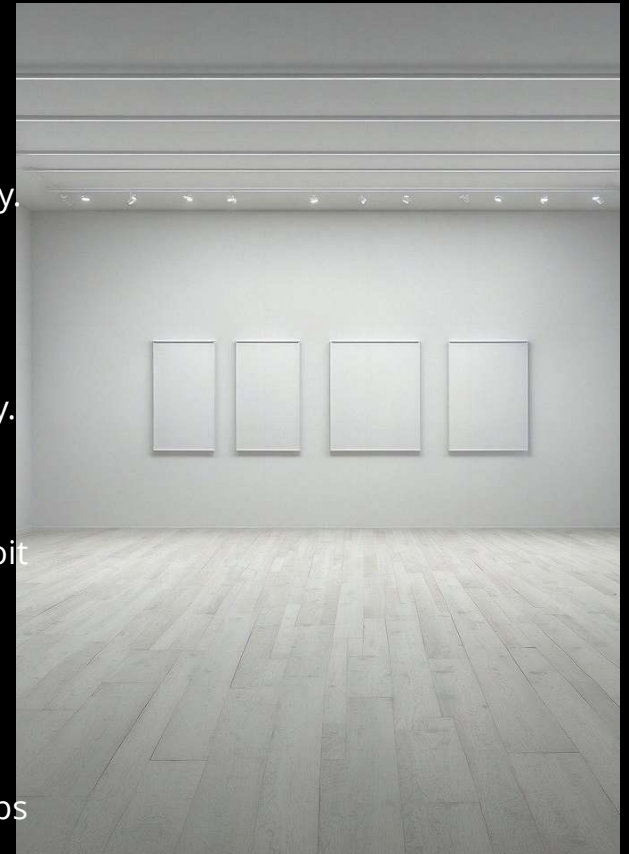
In consultation and agreement with the designer, and using the outline provided by the text as a starting point, she/he cuts out and sews back together pieces, yokes and offcuts to create a scenic structure for the story.

c. Le scénographe-chorégraphe

En liaison et accord avec le couturier, à partir du schéma directeur, il conçoit et règle les mouvements des personnages et des corps *sur le podium*.

d. The designer-decorator

Always in liaison and agreement with the designer, and based on the master plan provided by the text, it is the designer who arranges the groups formed by the works (or their virtual representations), the characters and the elements of the set.



TEAM AND DISTRIBUTION OF ROLES (CONTINUED)

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4. The technicians

a. The sound engineer

He ensures the quality of the sound, not only during the recording sessions, but also on the way out, during the fashion shows and performances.

b. The video-maker

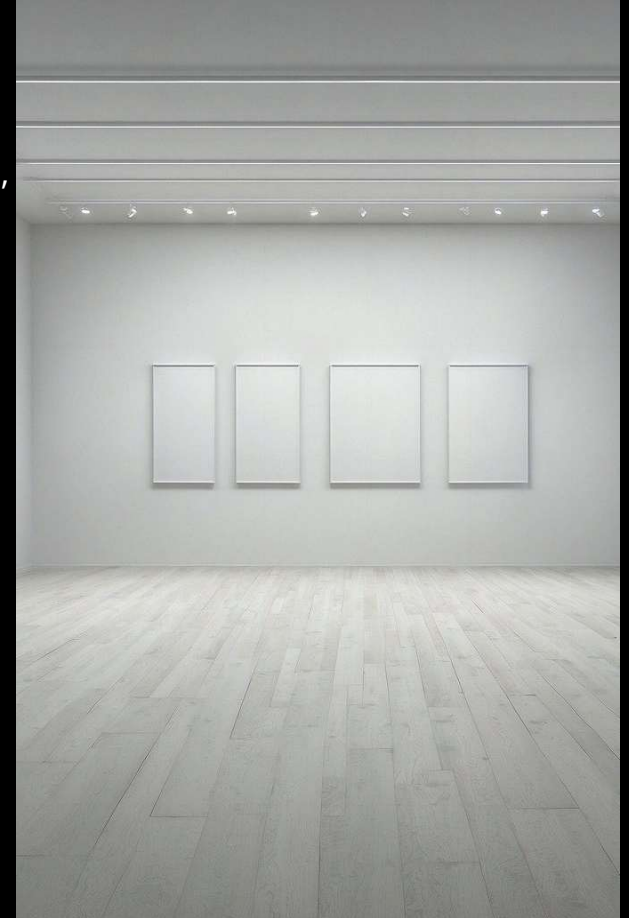
He is in charge of image quality and editing.

c. The assembler

Reporting directly to the video-maker, she/he cuts and sews, cuts and sews, cuts and sews...

d. The lighting designer

Reporting directly to the set designer, she/he creates our catwalks in light and shadow.



LAPS

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