

Mobile Composition is an installation and parallel publication by London based artist Caitlin Yardley (b.1984), focusing on the interior of Alvar Aalto's Maison Louis Carré and the art collection of Louis Carré, for whom the house was built. The project works with the posthumous dispersal of the collection and is an attempt to reconvene it through other means. Named for a small sculpture in the collection by Alexander Calder, the work considers how artefacts and architecture might collide in a way that moves beyond established ideas of the domestic, opening up access to peripheral histories and wider narratives.

Staged across the interior spaces of Maison Louis Carré, the work responds directly to the installation of the collection during the 1962 visit by Finnish President, Urho Kekkonen, accessed through photographic documentation of the occasion.

Yardley has (re)-produced key works from the collection, taking their titles and translating the dimensions of the original pieces in black aniline goatskin, a recurring material within her recent practice. Acting as placeholders, the works attempt to bring a new material presence to the space while simultaneously suggesting an absence or loss.

The works are installed to define the precise locations where paintings once hung, and will be documented to replicate the archival photographs through which the works were originally identified. Conceived as an interior in its own right, the resulting publication will assemble and arrange these new images alongside intersecting fragments of cultural and personal histories to form a non-linear, non-hierarchical body of evidence.

Following a research residency with the Alvar Aalto Foundation, Helsinki in 2013, Yardley's practice has been concerned with Aalto's legacy, manifesting through various media including video. *Deux Lumières* (2017) continues her use of video as an encounter with the surface of a site. Designed to act as a metronome within the installation, the work repeats an interaction with Aalto's lights; some of which are designed specifically for Maison Louis Carré and are two-directional – lighting both the interior and artwork simultaneously.

Maison Louis Carré is Finnish architect and designer Alvar Aalto's only building in France, located 40 kilometres south-west of Paris in the small village of Bazoches-sur-Guyonne. The house was commissioned following a meeting between Louis Carré, a Paris art dealer, and Aalto at the 1956 Venice Biennale for which Aalto designed the Finnish Pavilion. Together they created a significant design within modernist domestic architecture that holds a close relationship to theories of how an interior domestic space might be conceived and arranged with the intention of living with art. It was proposed that the house might appear small on the outside, but contain an interior of large volume.

Louis Carré used the house as a space to both live with his collection and to bring prospective buyers to view specific works, installed in situ. Today the house functions as a museum containing all original furnishings and fittings as designed by Aalto. However, the specifically designed walls and spaces for the artworks are empty. On the death of Carré's widow in 2002, the important collection, which included paintings and sculptures by Picasso, Calder, Léger, Bonnard, Le Corbusier, Klee, Degas and Villon – fell to distant family and was quickly dispersed at auction. While the art collection was dismantled, the house and its furnishings were recognised as holding international significance and were acquired for preservation through a joint effort by the Finnish Cultural Foundation and Association Alvar Aalto en France.

The publication *Mobile Composition* will be available before the close of the exhibition and includes a conversation between Caitlin Yardley and Katrina Schwarz, Curator, British Council and a text by Gemma Weston, Curator, Cruthers Collection of Women's Art, The University of Western Australia.

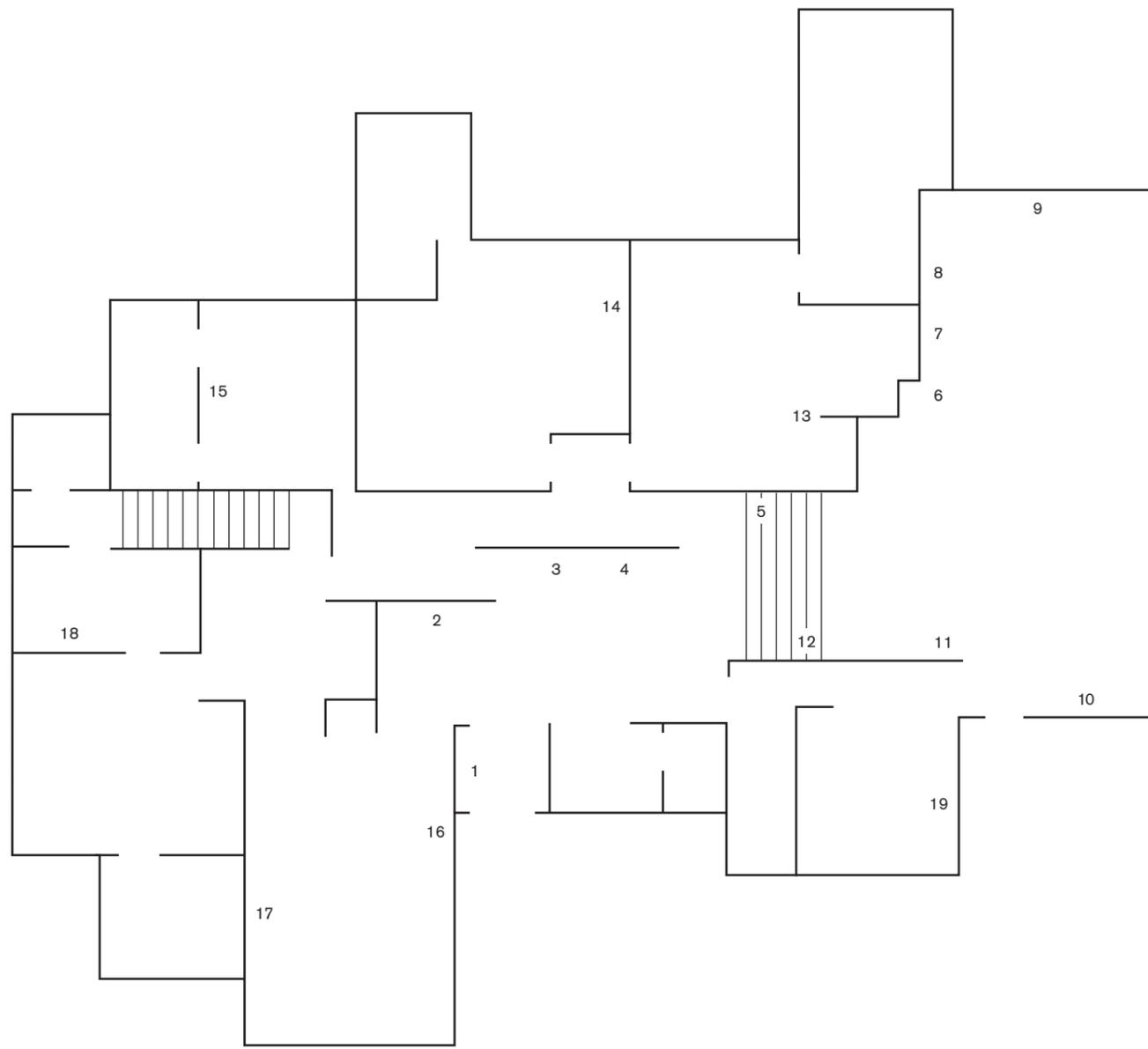
Caitlin Yardley was born in Ballarat, Australia in 1984 and currently lives and works in London. She completed an MFA at Goldsmiths, University of London (2012). Recent exhibitions and screenings include; *The Surface as Site: Exterior A*, The Oxford Artistic and Practice Based Research Platform (2017); *The Legacy Complex*, Nordic Art Association, Stockholm (2016); *Epic Narratives*, Perth Institute of Contemporary Arts, Australia (2015); *Medium*, Moana Project Space, Perth (2015); *One Way Return*, Peter Von Kant, London (2014); *Tavern with Pendant A110*, Sunday Reed, London (2014); *Open Cube*, White Cube, London (2013); *Peripheral Orbit*, Acme International Studio, London (2012).



Caitlin Yardley Mobile Composition

10 September – 22 October 2017

This project was made possible with the support of:



1 *Figure*, 2017, quilted aniline goatskin, 55 × 46 cm

2 *Exhausted Life*, 2017, quilted aniline goatskin, 142 × 161 cm

3 *La Baigneuse*, 2017, quilted aniline goatskin, 97 × 130 cm

4 *Les trois femmes aux fleurs*, 2017, quilted aniline goatskin, 97 × 130 cm

5 *Papillon et Fleur*, 2017, quilted aniline goatskin, 89 × 130 cm

6 *Portrait de Colette Carré*, 2017, quilted aniline goatskin, 65 × 51 cm

7 *La baie du petit salon*, 2017, quilted aniline goatskin, 100 × 81.2 cm

8 *L'Oiseau empaillé*, 2017, quilted aniline goatskin, 73 × 92 cm

9 *Le Terrasse de Vernon*, 2017, quilted aniline goatskin, 242.5 × 309 cm

10 *Les cylindres colores*, 2016, quilted aniline goatskin, 54 × 50 cm

11 *Le beau dimanche*, 2017, quilted aniline goatskin, 130 × 162 cm

12 *La Toilette du soir*, 2017, quilted aniline goatskin, 116 × 73 cm

13 *Paysage Animé*, 2017, quilted aniline goatskin, 65 × 54 cm

14 *Les Moissons à Langres*, 2016, quilted aniline goatskin, 50.8 × 73.5 cm

15 *Béguinage à l'automne*, 2017, quilted aniline goatskin, 81 × 100 cm

16 *Untitled*, 2017, quilted aniline goatskin, 140 × 260 cm

17 *Untitled, Black Background*, 2017, quilted aniline goatskin, 130 × 400 cm

18 *Relational Painting No. 62*, 2017, quilted aniline goatskin, 109.5 × 82 cm

19 *Deux Lumières*, 2017, HD video, 7'19"



Photographs:
Christian Leclerc 1963, Alvar Aalto Museum
Heikki Havas c.1960, Alvar Aalto Museum
Heikki Havas c.1960, Alvar Aalto Museum

Overleaf:
Heikki Havas c. 1960, Alvar Aalto Museum