

Max Mara Art Prize for Women

Laure Prouvost: Farfromwords

The biennial Max Mara Art Prize for Women enables one UK-based artist to produce a new work resulting from a six-month residency in Italy. **Laure Prouvost** was chosen as winner by a panel of four judges chaired by Whitechapel Gallery Director Iwona Blazwick, OBE; artist Lisa Milroy; gallerist Amanda Wilkinson; art collector Muriel Salem and critic Gilda Williams.

Laure Prouvost presents an installation inspired by the aesthetic and sensuous pleasures of Italy. Referencing the genre of panoramic painting, the artist has created a cylindrical structure interspersed with collages and monitors and film.

The outside of the panorama employs the architectural iconography of the traveling exhibition. In contrast to the harsh, industrially produced exterior, the inside of the artist's structure presents an expansive, circular array of drawings with applications, hand-collaged elements and film clips.

Prouvost has assembled a fragmented view of Italian memories, including rich vegetation, lush foliage, running water, fresh fruit and their joyful consumption. The 22-metre wide canvas constitutes a panorama of sensual pleasures, representing tastes, smells, textures and sounds by means of a 360° view.

This immersive environment leads to an idyllic inner space revealing *Swallow* (2013), a film showing fragments of footage, from birds to women bathing in waterfalls. Exploring language and translation, Prouvost plays on the historic idea of the Grand Tour, visiting the Mediterranean for inspiration, pleasure and enlightenment.

Born 1978 in Croix-Lille, France, Laure Prouvost lives and works in London. Since graduating from Central Saint Martins in 2002, her work has been exhibited extensively across the UK and internationally.

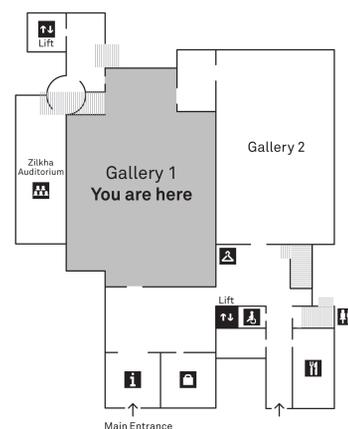
Following its presentation in London, Laure Prouvost: *Farfromwords* will be exhibited at the Collezione Maramotti in Reggio Emilia, Italy.

Find Out More:

See the illustrated book which contains an interview with the artist and guest curator, Bina von Stauffenberg, as well as essays by Melissa Gronlund, editor, Afterall, and Whitechapel Gallery Eisler Curator, Daniel F. Herrmann.

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Complimenting her structural installation and alluding to the tradition of the travel souvenir, Prouvost has assembled a series of conspicuous objects, seemingly related to her residency and travels in Italy. Paired with hand-painted signs proclaiming an often mystical origin, the sculptures reflect the artist's playful interest in exploring language and translation.

Prouvost's structural installation, *Farfromwords* (2013) is inspired by the aesthetic and sensuous pleasures of Italy. Referencing the genre of panoramic painting, the artist has created a cylindrical structure interspersed with collages and monitors as well as a film.

The outside of the panorama employs the architectural iconography of the traveling exhibition. In contrast to the austere, harsh and industrially produced exterior, the inside of the structure presents a lush, expansive, circular array of drawings with applications, hand-collaged elements and film clips.

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