



↓ Where There is Nothing

by Joan Blanche on 11/01/2013 • [Leave a comment](#)

It is in the aftermath of a house party, through watching his girlfriend check Facebook, or following a tourist group that **Thomas Lévy-Lasne** is most inspired. He explains that his work celebrates "le fait qu'il y ait quelque chose plutôt que rien" (*the fact that there is something rather than nothing*) and that he deliberately chooses banal subjects to bring out their essence.



Thomas Lévy-Lasne – Laetitia au Lit – 2012 (image via Galerie Gounod)

The scene, or observation, is important in this collection, as is a conscious inversion of classical art constructs. The still-life is a table covered in cigarette butts, empty bottles and half-eaten food. The nude woman draped across the bed is armed with a Macbook and likes Diet Coke.

Lévy-Lasne does not appear to be attempting a social critique with his watercolour parties and oil-based domestic scenes. While each tableau is nearly perfectly captured, there is always something slightly off: the confusing torso of a body (the head outside the frame) or disjointed angles which make our eyebrows furrow for a second... There is a subtle hyperbolicism in each piece that removes the collection from being classed as simply *portraying contemporary society* (yawn).

The gallery is hidden in a beautiful little courtyard behind a door in the Marais, like so many of Paris' secrets. It's a great size for a personal collection, and the L-shaped layout allows for an element of surprise, which was certainly what I received on my visit. On turning from my favourite piece *Devant Kiefer*, 2012, I can say with certainty that I was not expecting eighteen pencil sketches of fellatio. Not *all*, ok, but around 70%. Lévy-Lasne appears to have sketched what he saw from the lens of his webcam after several late-nights browsing the dark side of the internet. I'm guessing he had to turn off Google SafeSearch...



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Thomas Lévy-Lasne — Fete 49 — 2012 (image via Galerie Gounod)

Despite this sexual voyeuristic surprise, I didn't feel that the artist was looking for sensationalism. It's about the *other* in the scene. A Harry Potter poster on the wall behind a torrid sex session, a moment of unexpected tenderness during bondage... Like with his watercolours, we don't see what we expect to see. A sunset is just as potentially rich for him as an orgy.

This is why, *l'imreprésenter, de reconstruire une certaine logique du visible. (It's about representing, reconstructing a certain logic of the visible, Lévy-Lasne)*»gine, Lévy-Lasne has entitled this collection *Visiblement*. It's about taking the banal, the carnal, the untraditional inspiration, and gently exposing the essence behind the individual picture. There is never nothing, if you'll excuse the double negative.



Thomas Lévy-Lasne — Devant Kiefer — 2012 (image via Galerie Gounod)

« Il s'agit de représenter, de reconstruire une certaine logique du visible. *(It's about representing, reconstructing a certain logic of the visible, Lévy-Lasne)*»

Visiblement is on @ Galerie Gounod is until February 23rd