

EXPOSITION *Point lacé*

Lower end of the thigh bone.

This bone is called the femur.

The replacement part is usually made of metal.

Upper end of the shin bone, which is the large bone in your lower leg.

This bone is called the tibia.

The replacement part is usually made from metal and a strong plastic.

Back side of your kneecap.

Your kneecap is called the patella.

The replacement part is usually made from a strong plastic.

Then your surgeon will:

Move your kneecap (patella) out of the way,

*then cut the ends of your thigh bone and
shin (lower leg) bone to fit the replacement part.*

*Cut the underside of your kneecap to prepare it
for the new pieces that will be attached there.*

Fasten the 2 parts of the prosthesis to your bones.

*One part will be attached to the end of your thigh bone
and the other part will be attached to your shin bone.*

The pieces can be attached using bone cement or screws.

Attach the underside of your kneecap.

A special bone cement is used to attach this part.

*Repair your muscles and tendons around the new joint
and close the surgical cut.*

*Some surgeons now use different materials, including metal on metal,
ceramic on ceramic, or ceramic on plastic.*

Lisa Duroux's "Point lacé" is an investigation into joints, ligaments, mechanics, and artificiality. Using recovered materials in combination with specific forms crafted in ceramics, Duroux constructs an articulation of a dislocated body; androgynous, disjointed, hard and soft at the same time. Working first from the found materials in her studio, Duroux's process is like that of creating a Frankenstein figure, where a tension and sensuality is felt from the meeting of materials like cords, leather, cables and ceramics and then the subsequent conception of a new anatomy. Parts of the body extend from the ceiling and finish into the floor: a hand over here, a sturdy, weight-bearing chest, a knee in the middle, a ligament over there. An equilibrium is reached through the anthropomorphism of electrical cords, straps, leather, copper pipe, and kneepads. The ropes and industrial straps evoke a laced-up and equipped Alpinist, moving fluidly up and down a mountain while the ceramics and kneepads reminds us that the body is fragile; care and caution are required to continue the physical exertion.

Additionally in this presentation, constructions extend in Duroux's textile-based works, where the artist has taken her background in fashion design and garment fabrication and abstracted this system of materials. Based on a simple collar-bone portion pattern of a shirt, these works transform the literal paper instructions of "how to correctly make" this form into another: a 3-dimensional object recalling the dynamism in constructivism and Dada movements using draped and layered fabrics, hooks and strings.

Another piece recalls an archeological survey and excavation, where Duroux has unearthed an industrial, found form and recreated it in different scales and materials. Borrowing codes from an historical museum exhibit of fossils and masks, this piece allows us to consider the confrontation of materials and the fetishization of display. With a subtle color palate that also allows light to pass through the forms, Duroux's installation subverts the hardness of the industrial materials and asks us to question the articulation and mechanics of a present and (dis) connected body in space.