

Mirka Lugosi



AIR DE PARIS

Mirka Lugosi

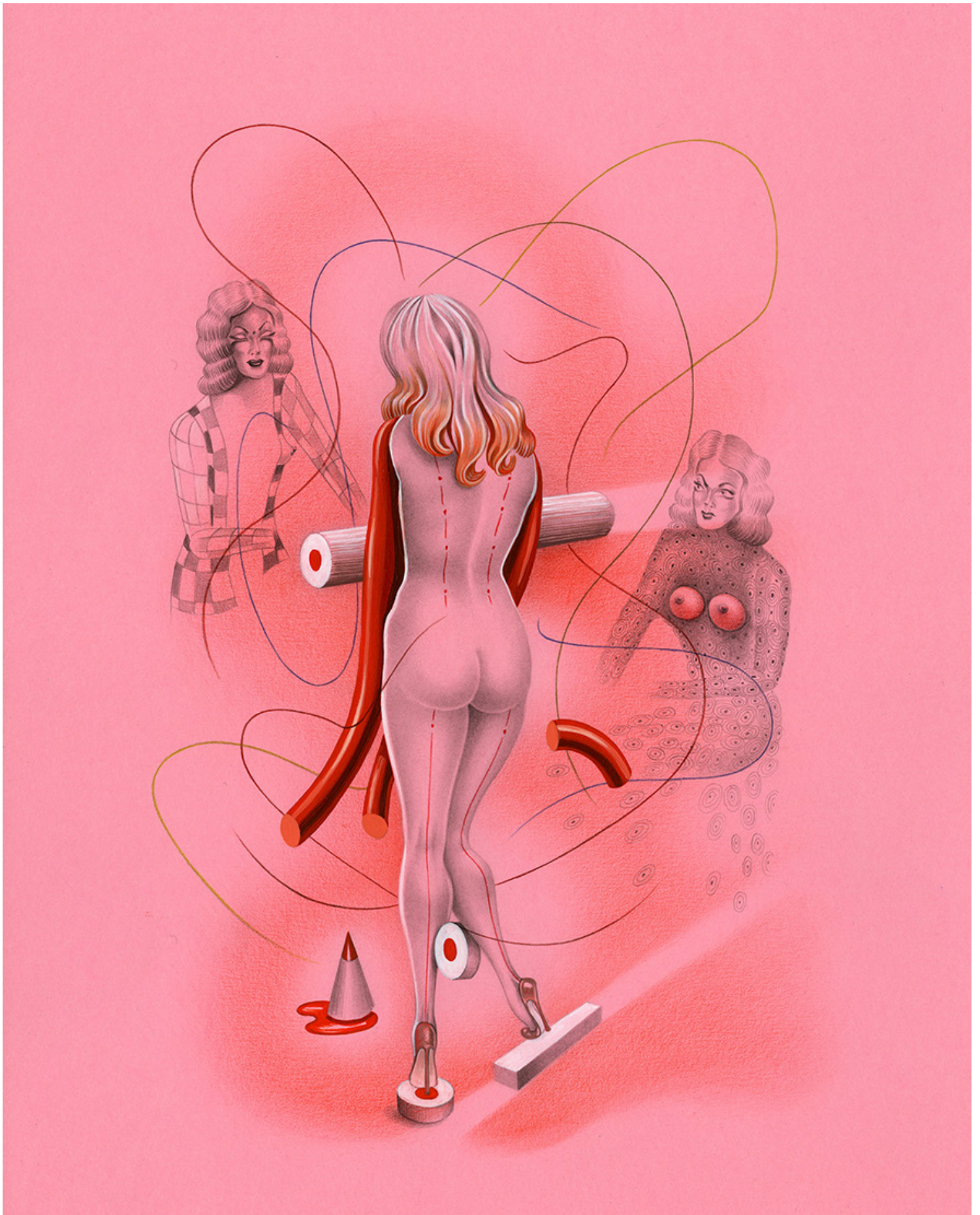
Born in 1958, Paris.

Lives and works in Clamart, France.

Mirka Lugosi is a self-taught artist. She was born in Romania in the northern Carpathians, a few miles from Dracula's castle. She became known as an underground activist in the 1980s, as she became a key figure in the fetishist scene and a member of the experimental noise group "Le Syndicat". She contributed to photographer Gilles Berquet's Maniac magazine, becoming his model, muse and companion.

Her artistic practice extends through photography, video and sound, but it is above all with drawing that Mirka Lugosi expresses her talent for telling stories. The extreme finesse of her line is at the service of a complex universe where seduction rubs shoulders with disquiet. Using a technique that is as laborious as it is precise, she reconstitutes nature and the beings that populate it with the same attention to detail, without actually copying it.





Errance garance, joué par Mary Schendi , 2024
Gouache, graphite and colour pencil on paper, framed
42 x 32 cm
without frame 40 x 30 cm
Unique
© Photo Gilles Berquet / ADAGP



Ondes burlesques, un dispositif de Ginett Miquowi, 2024

Gouache, graphite and colour pencil on paper, framed

42 x 32 cm

without frame 40 x 30 cm

Edition unique/-

Unique © Photo Gilles Berquet / ADAGP



Générateur d'aura, de Rita Branbee, 2024
Gouache and colour pencil on paper, framed
42 x 32 cm
without frame 40 x 30 cm
Unique © Photo Gilles Berquet / ADAGP

It's About You

«When flying in the air, I really feel free. On the other hand I'm bound with rope to the center of something»¹ - Asagi Ageha

Mirka Lugosi was born in 1983. At first, this fictitious identity was used to sign images produced for the media and rather conservative women's magazines, including *Cosmopolitan* or *Marie-Claire*. But soon, the artist went by this name, using it to sign her work. She illustrated the erotic texts by symbolist writer Pierre Louÿs and played an active role in the French electro-noise scene. She was a member of the group *Entre Vifs*, founded by artists Zorin and Ruelgo in the 1980s, in which she explored the stakes of sound sculpture and collective loop improvisation. On stage, she activated objects, playing on a fridge shelf with a wire brush, or handling spark gaps while yelling. This was the time of sharp edges and saturated colours. Nina Childress had co-founded the band *Lucrate Milk* and Cosey Fanni Tutti had left *Throbbing Gristle* to strike out on her own. Lydia Lunch was touring with *Teenage Jesus and the Jerks*, *Blondie's Atomic* was playing on French radio and Nagisa Ōshima's *In the Realm of the Senses* was being screened again in art-house cinemas. As for Mirka, she was performing as a cyborg-woman, inventing this name whose musicality she liked. It carried dark connotations imbued with sexual ambiguity: Mirka, in reference to Carmilla, the heroine of the eponymous short story published in 1872 by the Irish author Sheridan Le Fanu; Lugosi, in reference to the actor Béla Lugosi, known for his performance of *Count Dracula* immortalised by Tod Browning in 1931.

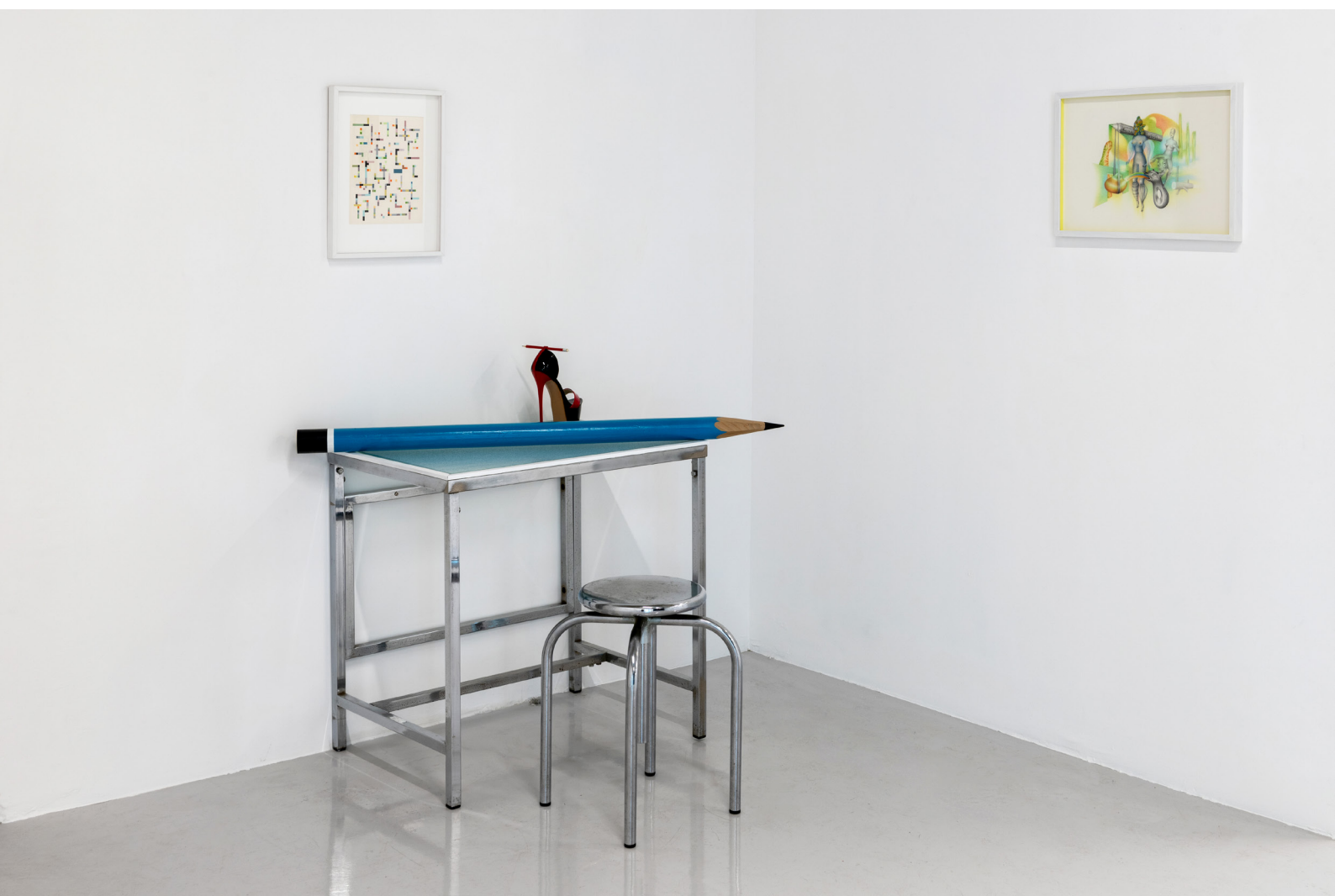
That's when she began her collaboration with photographer Gilles Berquet. She experienced the constraints of posing and thus became a sex worker without claiming a particular place on the fetishist scene². And yet, her experience of submission has remained a creative driving force that is claimed by the artist, as revealed by the series *Les expérimentales*. The latter develops a whole queer feminist vocabulary tied to the issue of activating pleasure, autonomy and playing with instruments. As always, she depicts, in manless worlds, women who are busy and stimulated by what they are doing³. Focused, these women are unproductive and have agency in the material world. They live unique ex-periences in the very private spaces of imagination and creativity – which is why these spaces are erotic. For Lugosi, these practicing women have control over what they are doing. She draws their enveloping spacetime, in which they seem to be metaphysically suspended. And here, there is no intrusion.

Utopia or mistress?

I would go for the second assumption, because the characters' attitude, their interwar Sci-Fi or North American comics looks, as well as the performative dimension of their actions, recall these spaces of self-determined emancipation, wherein the elastic limits of freedom are exercised.

Asagi Ageha describes it as an experience of reality, that is, being embedded in a network of material dependency with very real emancipatory effects on the body and the imagination. Like her, *Les expérimentales*, dissolve chains with the help of objects.

Marie Canet





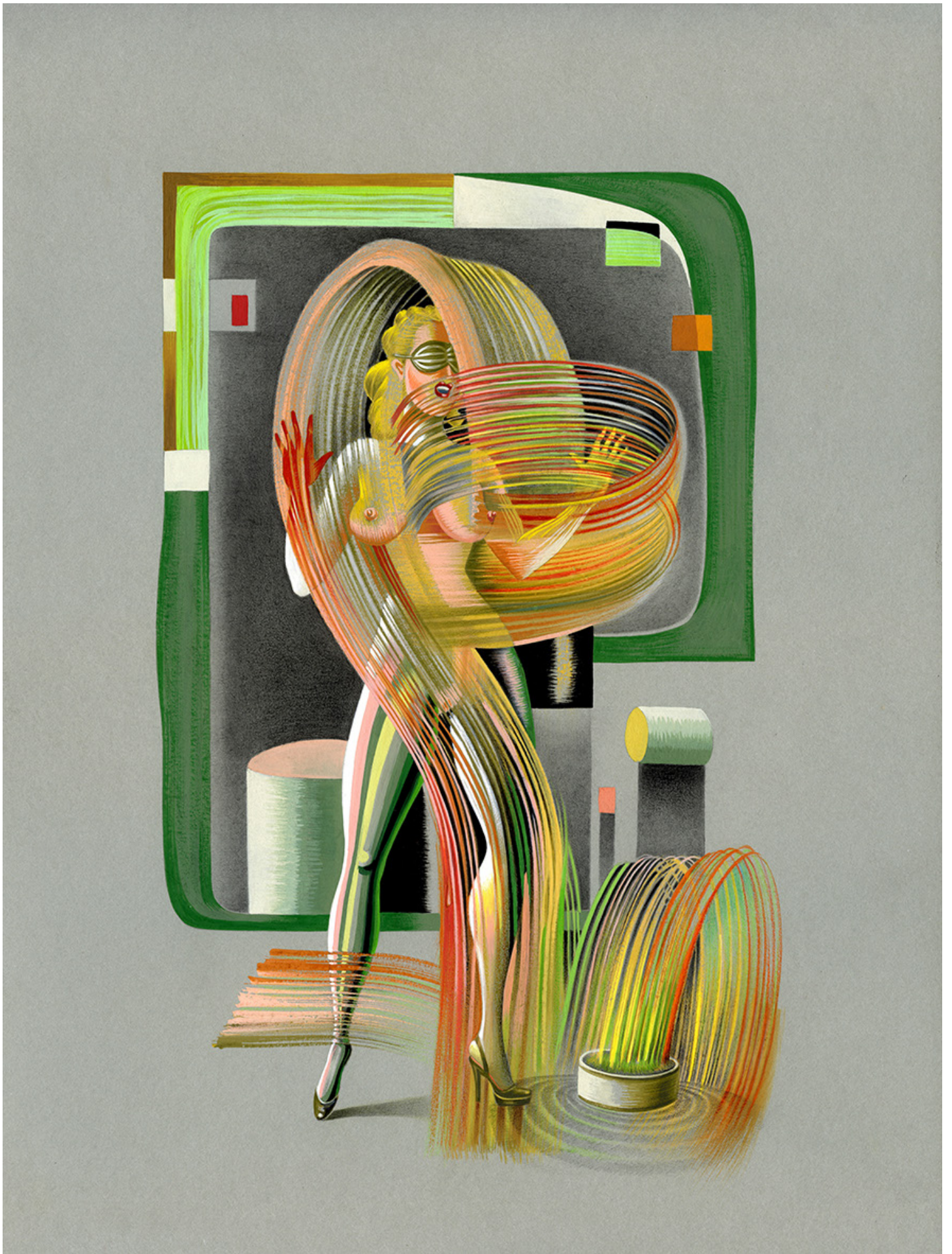




Attitude
2024
Photography, print on paper, frame
22,2 x 31,4 cm
without frame 21 x 29,7 cm
Edition 1/3 © photo DR



Pinknoise machine, de Renée Kitzlick, 2023
Gouache and colour pencil on paper, framed
42 x 32 cm
without frame 40 x 30 cm
Unique
© photo Photo Gilles Berquet / ADAGP



Dream Machine Hertzienne, d'Hologa Raymann, 2023

Gouache and graphite on paper, framed

42 x 32 cm without frame 40 x 30 cm

Unique © photo Photo Gilles Berquet / ADAGP



Chelsy Tyndall au travail, 2022

colored pencil and gouache on paper, under glass frame

frame 42 x 32 cm

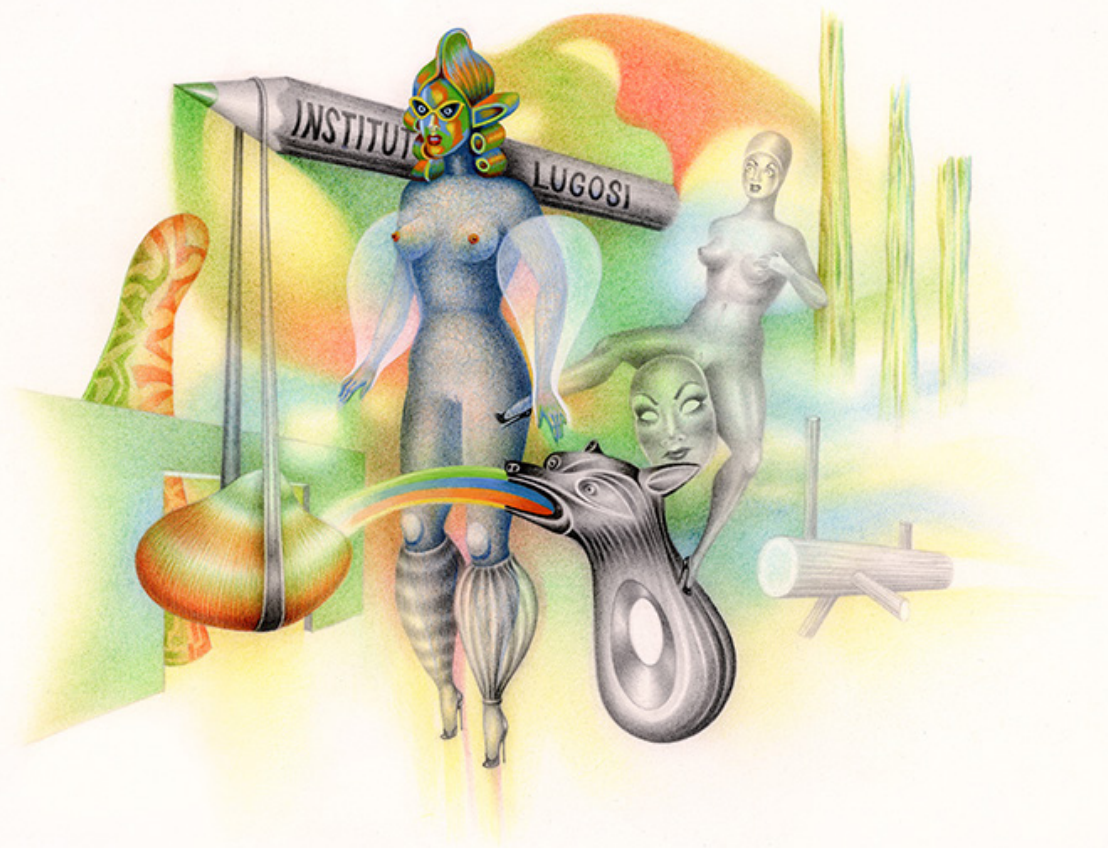
without frame 40 x 30 cm

Unique

© Marc Damage



Amarante, 2022
colored pencil on stone paper
40 x 30 cm
without frame 50 x 40 cm
Unique
© Photo Gilles Berquet / ADAGP



Institut Lugosi, 2022

Graphite pencil, coloured pencil and gouache on paper, framed

35 x 50 cm

without frame 33 x 48 cm

Unique

© photo Photo Gilles Berquet / ADAGP



Sans titre, 2020

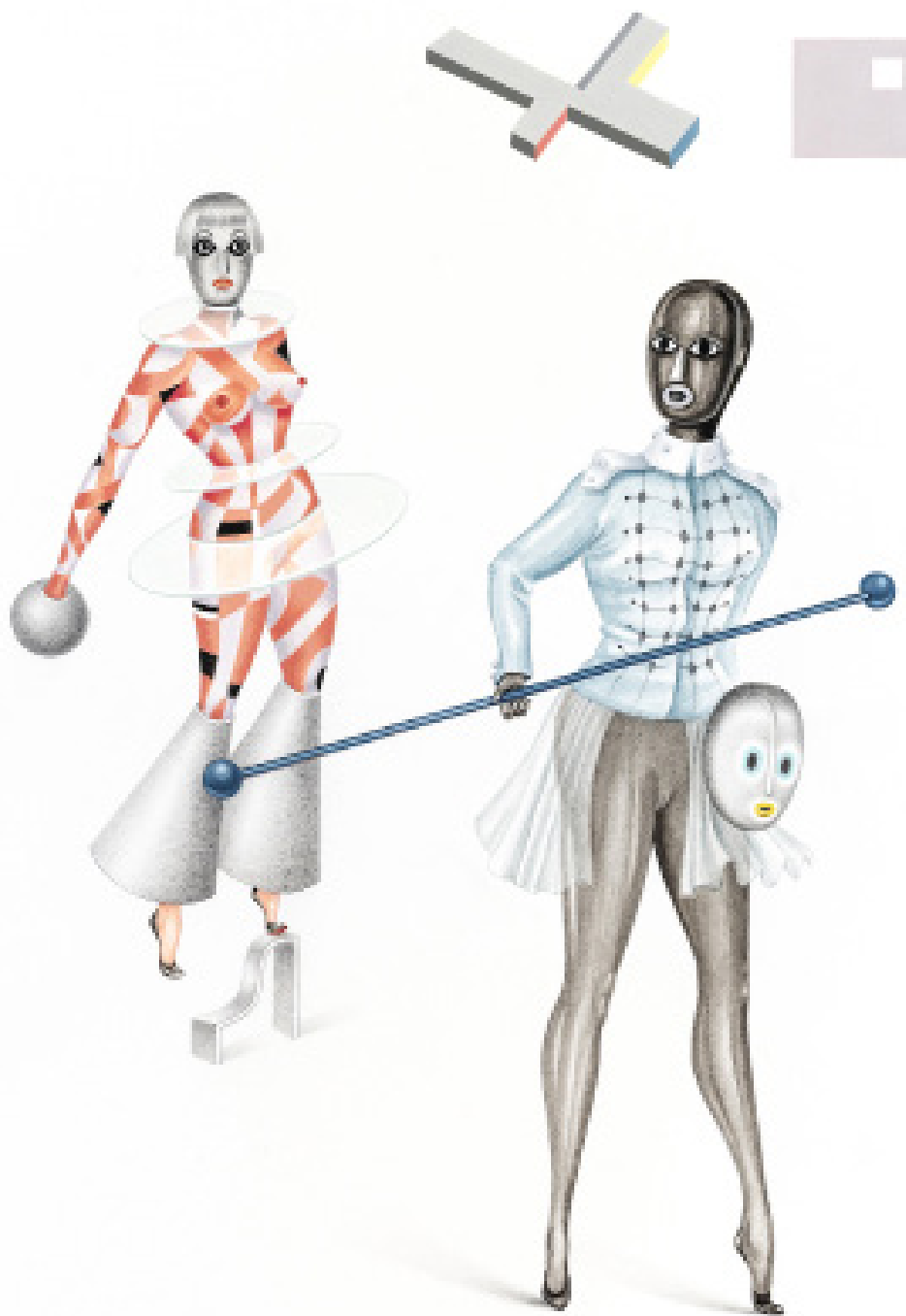
lithograph

signed, dated numbered on the front

50,5 x 66,5 cm

without frame 50,2 x 66 cm

© photo Marc Damage



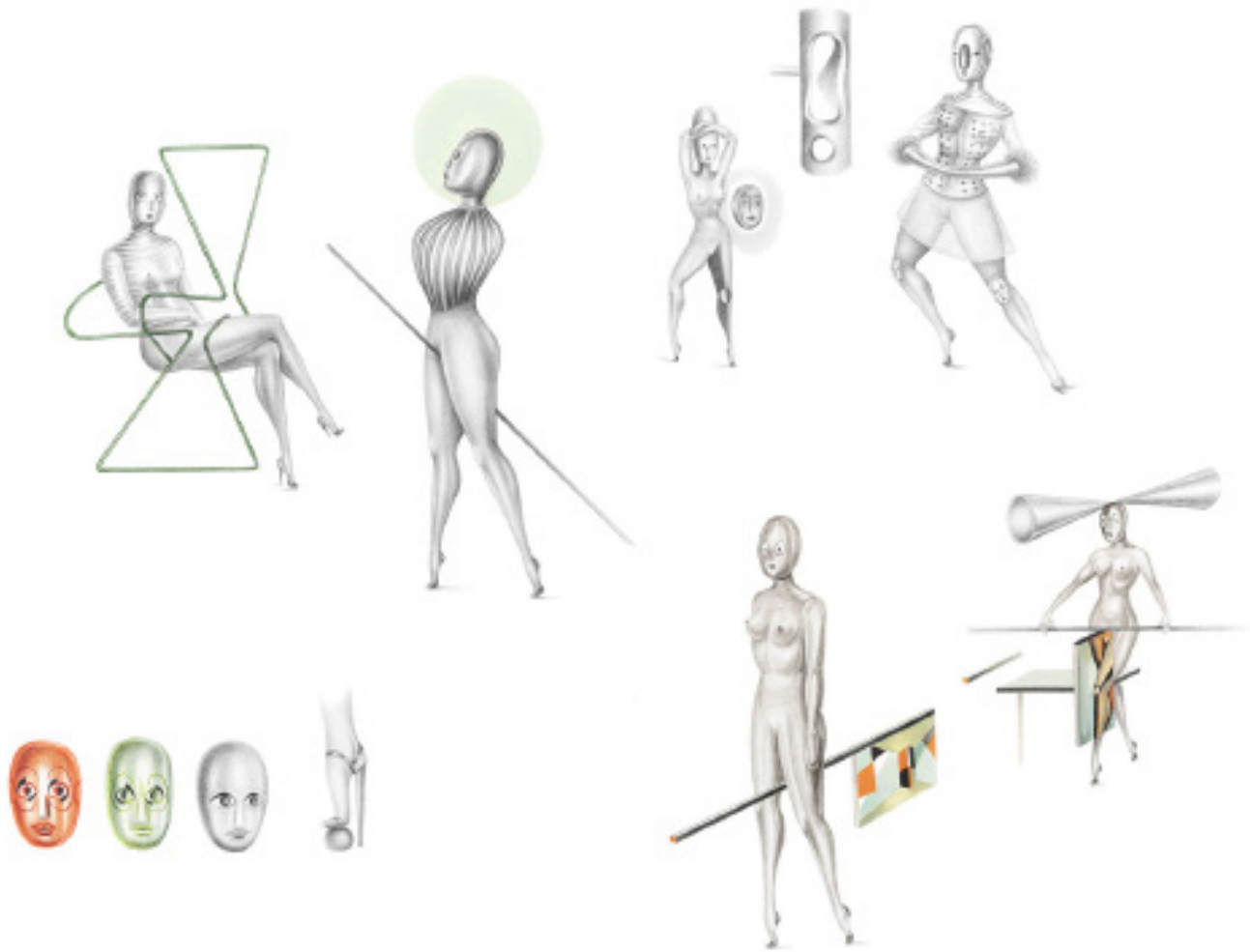
Variations Schlemmer n°4, 2019
graphite, color pencil and gouache on paper
50 x 40 cm
framed 52 x 42 cm
Unique © photo DR



26 X BAUHAUS, Institut Français Deutschland , Berlin, cur. Thibaut de Ruyter et Marjolaine Lévy, 2019



Pointes de rupture, 2019
gouache and coloured pencil on paper
40 x 29,7 cm
without frame 40 x 29,7 cm
Unique © Photo Gilles Berquet / ADAGP



Variations Schlemmer n°2, 2019
graphite, color pencil and gouache on paper
40 x 50 cm
framed 42 x 52 cm
Unique © photo DR



Irma Vep, 2018
graphite and gouache on paper
40 x 30 cm ; framed 52 x 40 cm
Unique © photo DR



Paysage excentrique # 28, 2018
graphite, color pencil and gouache on film
20 x 17 cm
framed 42 x 32 cm
Unique © photo DR



Spongia porifera, 2017

print on fabric, dress form, metal, framed graphite on paper, wood, glass, shoe

Cape ca.155 x 70 x 40 cm ; shoe 16 x 20 x 8 cm ; drawing 52 x 42 cm

Unique © photo DR

Le Monde est empli de résonances, Palais de Tokyo à l'invitation du Centre des Monuments Nationaux, July 11 - October 11, 2017

© Photo Justine Emard

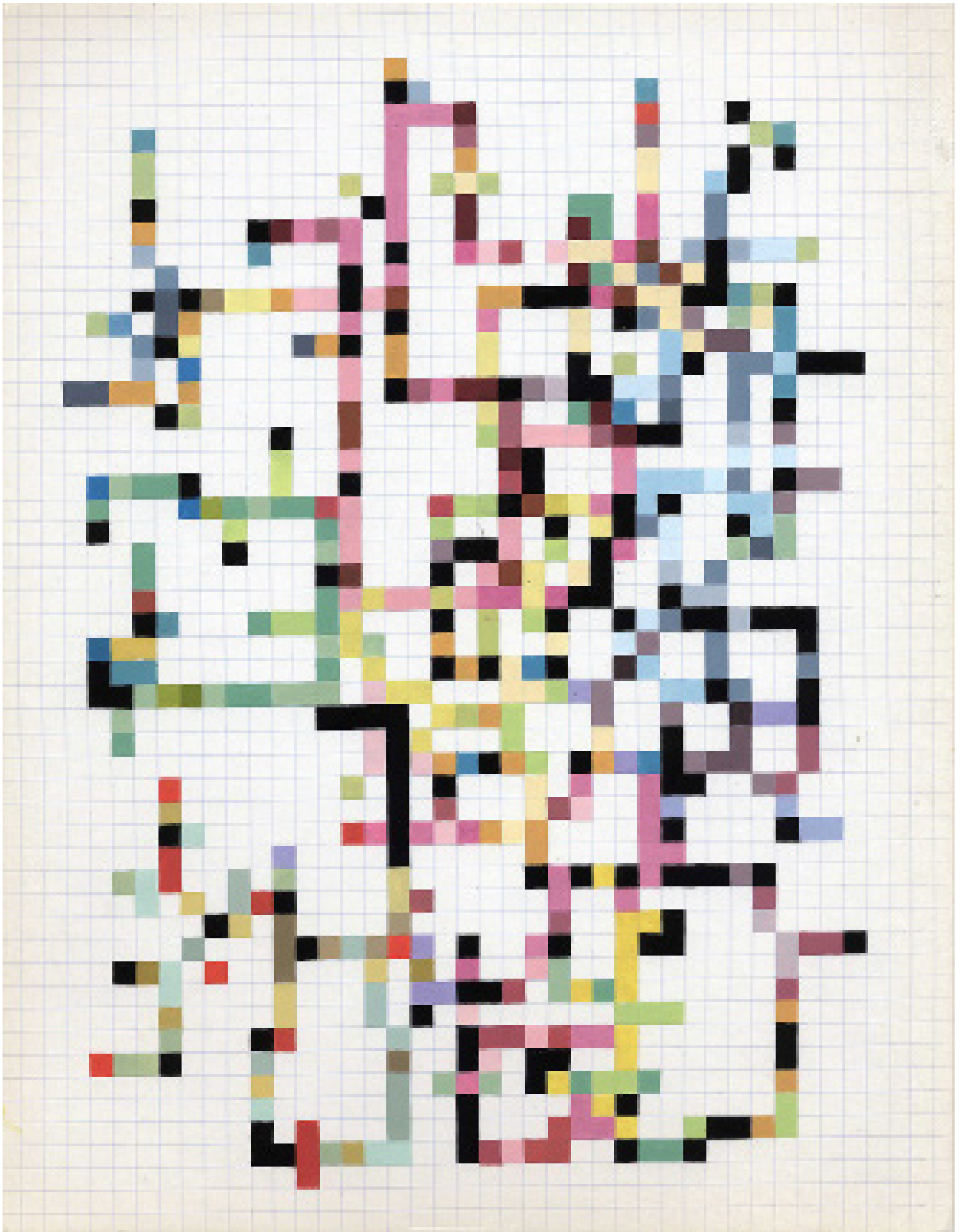


Le Monde est empli de résonances, Palais de Tokyo à l'invitation du Centre des Monuments Nationaux, July 11 - October 11, 2017

© Photo Justine Emard



Sans titre, 2016
gouache on graphic paper
32 x 42 cm
without frame 27 x 21 cm
Unique
© photo Gilles Berquet / ADAGP



Sans titre, 2016
gouache on graphic paper
27 x 21 cm
framed 32 x 42 cm
Unique © photo DR

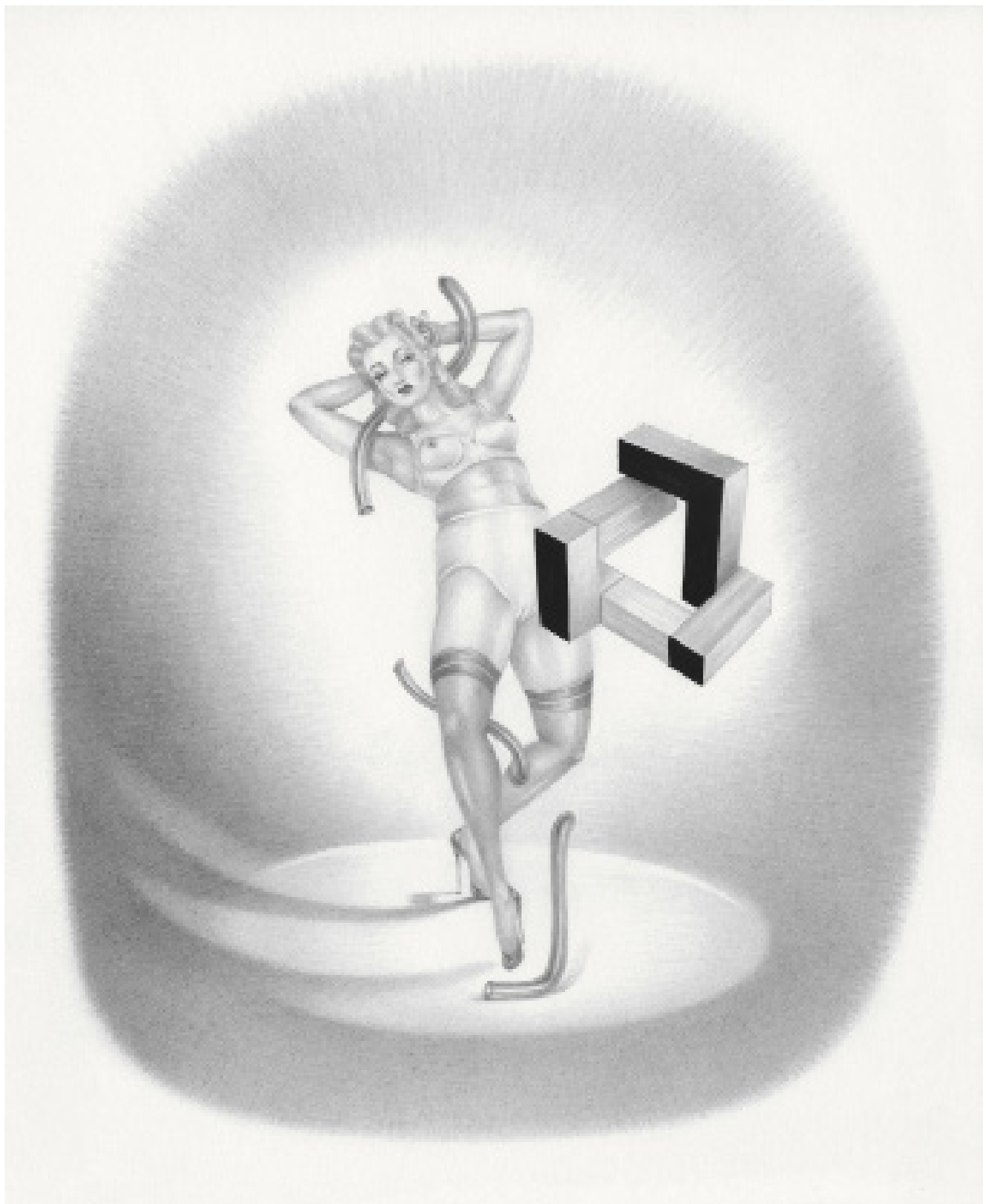


Figure imposée #2, 2015
graphite and gouache on paper
36 x 29,7 cm
framed 52 x 42 cm
Unique
© photo DR



Lutz, Air de Paris, Paris.
April 18 - May 16, 2015
© Air de Paris, Paris. Photo Marc Domage



Figures, CRAC Languedoc-Roussillon, Sète.
February 6 - May 3, 2015
© Photo Marc Domage - CRAC LR, Sète.



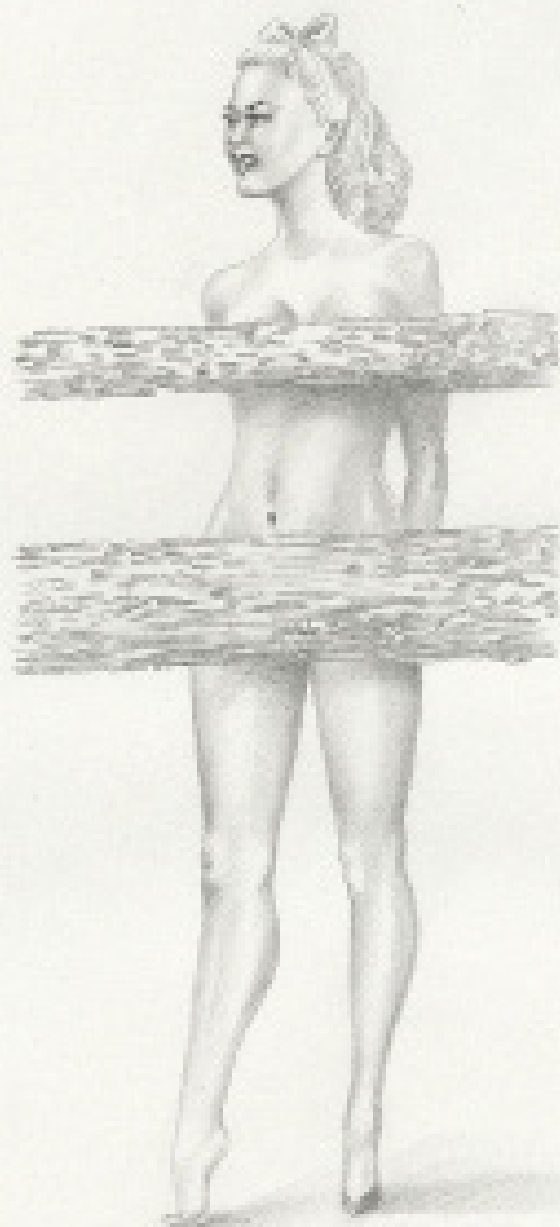
Figures, CRAC Languedoc-Roussillon, Sète.
February 6 - May 3, 2015
© Photo Marc Damage - CRAC LR, Sète.



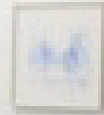
Sans titre, 2012
graphite and color pencil on paper
31,8 x 41,8 cm
Unique © photo DR



L'Homme Invisible, Confort Moderne, Poitiers, November 19, 2011 - January 13, 2012
© Photo Gilles Berquet



Excentrique #5, 2012
graphite on paper
31 x 21 cm ; framed 41,7 x 37,7 cm
Unique © photo DR





Sans titre, 2011
color pencil on paper
59 x 41 cm ; framed 62 x 44 cm
Unique © photo DR



Le Buisson Fantôme, 2011
framed graphite and gouache on tracing paper
55 x 37 cm without frame 29,7 x 21 cm
Unique © photo Photo Gilles Berquet / ADAGP



Sans titre, 2011
print on fabric
Unique © photo DR



Sans titre, 2011
framed graphite and gouache on tracing paper
25 x 18 cm ; 44 x 32,5 cm without frame
Unique © photo Photo Gilles Berquet / ADAGP



Les météores, 2011

Pulps series

framed graphite and gouache on tracing paper

42 x 29,7 cm ; framed 52 x 37 cm

Unique © photo DR

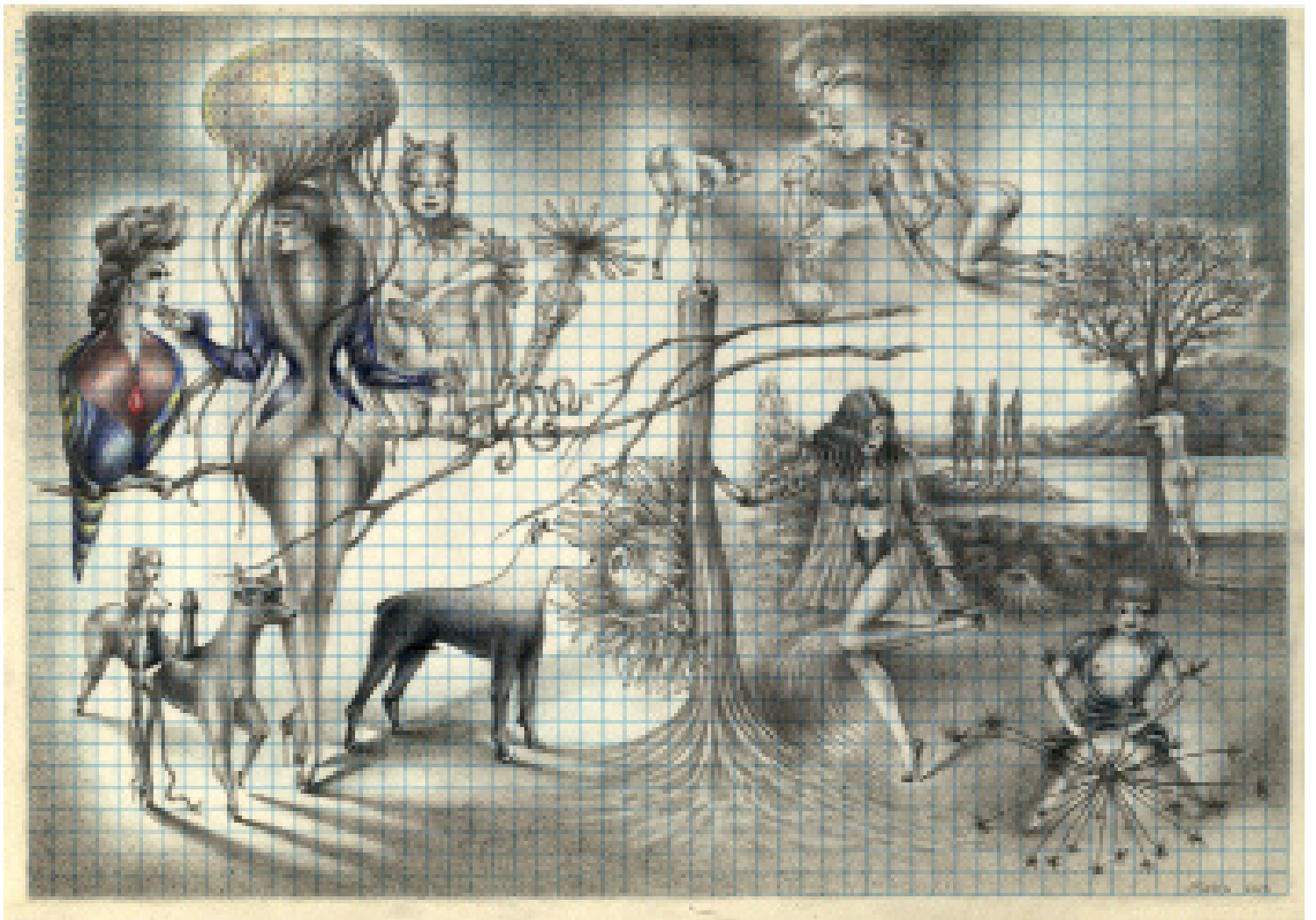


Datura Park, galerie chantiers Boîte Noire, Montpellier, 2011





Sans titre, 2009
graphite and gouache on paper
35,5 x 28 cm
Unique
© photo DR



Sans titre, 2008
graphite and color pencil on graphic tracing paper
21x 29,5 cm
framed 36 x 45 cm
Unique © photo DR



Sans titre, 2007

graphite and gouache on paper, matting and grey wooden frame

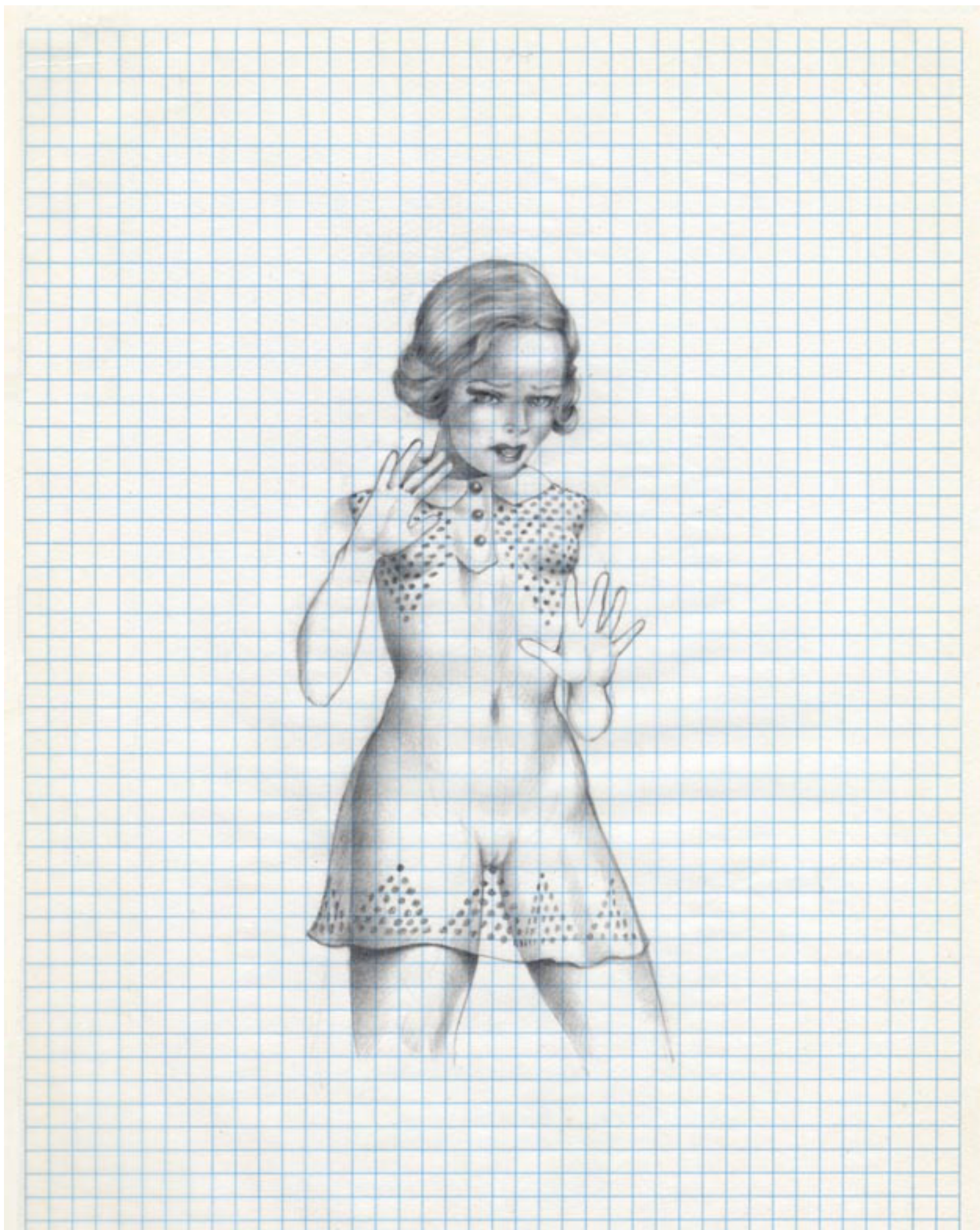
53 x 38 cm

67 x 52 cm

Unique © photo Photo Gilles Berquet / ADAGP



Sans titre, 2007
graphite on paper
40 x 30 cm ; framed 42 x 32 cm
Unique © photo DR



Sans titre, 2006

graphite on blue gridded tracing paper, frame

20 x 28 cm

42 x 32 cm without frame

Unique

© photo Gilles Berquet / ADAG



Sans titre, 2006

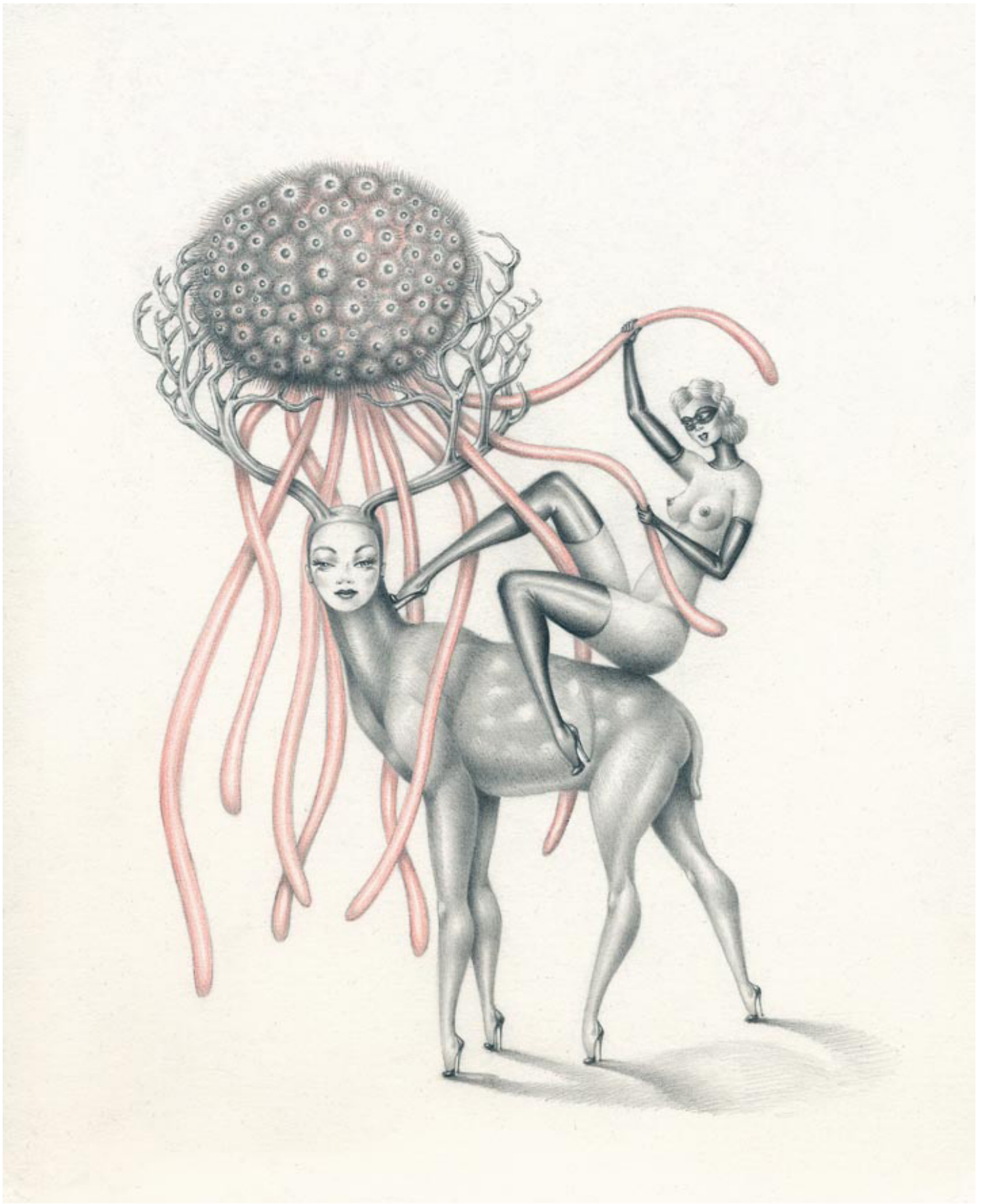
graphite on paper, mat, frame and glass

33 x 26 cm

framed 52 x 42 cm

Unique

© Photo Gilles Berquet / ADAGP



Sans titre, 2005

graphite and colored pencil on paper, wood frame and matting

21 x 24 cm

42 x 32 cm without frame

Unique

©Photo Gilles Berquet / ADAGP



waters

obstruct

deep

giant

limbs

Sans titre, 1997
gouache on postcard, mat, frame
14 x 9 cm ; framed 42 x 32 cm
Unique © Gilles Berquet / ADAGP