

Maison en Bord de Mer

Lorna Bauer

Jun. 18 - Aug. 4, 2026

Opening Event Jun. 18, 5:00 - 8:00 pm

168 Suffolk St.

New York, NY 10002

www.trotterandsholer.com

Wednesday to Saturday: 12:00 - 6:00 pm

Monday and Tuesday: By Appointment



Le Cabanon, 2026, Silver gelatin photograph and hand-mirrored, kiln-formed glass, 10 x 7 x 1 in.

Trotter&Sholer is thrilled to collaborate with **Galerie Nicolas Robert** to present *Maison en Bord de Mer*, a solo exhibition by acclaimed Canadian artist, **Lorna Bauer**. This exhibition builds on Bauer's longstanding practices of photography and glass working. Conceptually, the show is inspired by E.1027, a modernist villa designed and built in the late 1920s by Eileen Gray and John Badovici, who ultimately retained sole ownership of the house. Bauer is deeply inspired by the site's architecture and complex history, and Gray's place in both.

In 2017, when Bauer visited the house, it was largely publicly associated with French artist and writer, Le Corbusier, a friend of Badovici, who painted large colorful murals on the home's white walls. This infuriated Gray, who considered it an act of vandalism. Bauer understands this narrative through the lens of a feminist critique, echoing the work of critic Rowan Moore, who suggested that Le Corbusier's intervention in the house reflected his need to assert dominance and his unwillingness to accept that such beauty could have been created by a woman.

The complexity of this deeply personal story created questions of authorship, memory, and mythology for Bauer. In this exhibition, Bauer's authorship is uncontested, and it pays homage to a woman who was so handily separated from her work, both physically and in terms of the home's identity.

The exhibition includes hand-blown borosilicate glass sculptures, hand-mirrored glass reliefs, analogue photographs, and sculptural references to Gray's furniture and lighting designs. Bauer's hand mirrored surfaces create both visual and conceptual instability and suggest fragmented memory, imperfect reflection and contested narratives. The silver nitrate used in the mirroring process connects to Bauer's photographic practice which relies on the same chemical compound. The blown glass Bauer has led through a vintage phonograph melds perfectly with the original object. Bauer is asserting that she can create delicate beauty connected with the physical landscape of our interior and exterior worlds.

Bauer approaches E.1027 as both a real place and a kind of psychological and symbolic space shaped by overlapping histories, projections, tensions, and fictions. Infusing this narrative into her work allows Bauer to firmly reject the idea of erasure, particularly the erasure of women in their own stories and work.

***Maison en Bord de Mer* will be on view at 168 Suffolk Street from Jun 18th through Aug. 1, 2026.**

Lorna Bauer (b. 1980, Toronto) utilizes photography and sculpture to examine humans' relationships with their surroundings. Her projects are site-related, resulting in works that respond to specific places and contexts, and engage in material and visual investigations of ideas and experiences generated by the ecologies of lived environments.

Bauer's work has been presented in numerous exhibitions, notably at the Montreal Museum of Fine Arts, the Musée d'art Contemporain de Montréal, the National Gallery of Canada (Ottawa), the Darling Foundry (Montreal, Eleftheria Tseliou Gallery (Athens), and Arsenal Contemporary (New York). Bauer's work is held in public and private collections, including the National Gallery of Canada, the Musée d'art contemporain de Montréal, and the Musée national des beaux-arts du Québec. She is the recipient of the Barbara Spohr Memorial Award (2019), was a finalist for the Sobey Art Award (2021), and received the Gattuso Prize (2024).

trotter&sholer

How do you bring a lemon tree from the south of France to Montréal? You either photograph it or build a greenhouse so the plant can survive the Québécois winter. This is not an idle question. It touches upon our fundamental human nature to covet things from elsewhere: the unfamiliar, the profitable, the romantic, or simply better weather. The impulse drove the construction of botanical gardens, the invention of photography, and the development of botany and zoology. Enabled by the industrial revolution, modern chemistry, transportation and construction techniques, it in turn spawned modern architecture, various imaging technologies and much of what we recognize as modernity. They enable Lorna Bauer to make her works.

Her pieces for *Maison en Bord de Mer* revolve around the house known as E-1027, the long-neglected modernist masterpiece in southeastern France designed by Eileen Gray in the late 1920s. The nucleus of the exhibition is the photography made by Bauer in 2017 during her visit to the house (then yet to be fully restored), presented here as darkroom-developed analogue prints. Rather than straight architectural photography, they are fragmented and personal, showcasing the ability of a camera, held by a photographer, to inhabit a space and capture its mood. They are shown along with more recent images—for instance, of a spider in its nest. Is the common thread the construction of a dwelling?

From these pictures, Bauer embarked on her exploration of the material condition photography and modernist architecture share: the industrial production of glass. From the dual development of mass fabrication glass and iron-frame construction emerged glasshouses in botanical gardens—the precursor to modern architecture's embrace of floor-to-ceiling windows. The same industrial process that manufactured consistently flat, smooth and clear glass also enabled the development of early photography, making possible the production of glass negatives. With these two strands of history in the background, Bauer's glass sculptures and reliefs exist in the space between photography and architecture. The relief works bridge these two poles.

Works like *A House is Not a Machine* are made reflective by application of silver nitrate, which is a light sensitive substance also used in black and white photography. The ensuing gleam is reminiscent of Eileen Gray's chrome furniture, especially the chromed-framed mirror featured in E-1027. The relief forms were generated by placing window glass on a plaster mold and firing it in a kiln, fixing the shapes of the mold onto the glass. This is essentially the principle of the photogram applied to glass. Some of the photographs are embedded in these mirrored reliefs, blurring the distinction between the pictures and the actual surrounding reflected.

The hues of the colored glass pieces were achieved using the process developed for medieval stained glass, which involves painting the glass with silver compounds and then firing them. Again, the silver nods to both photography and architecture at once.

And there is the lemon-shaped glass sculpture, its brilliant yellow reached through silver. The lemon motif comes from the lemon trees that surround E-1027. In this work, the building of a greenhouse to bring tropical plants such as the lemon tree to the north and the photographing of the fruits growing around Gray's house for memory's sake, are condensed into a single work of art. The fragility of this delicate glass object rhymes with the sensitive chemical processes involved in making photography, with the position of a female architect whose achievements were contested again and again, and with memory itself—whose fragility both photography and the writing of history aim to counter.

--Yuki Higashino