



MIRABAUD
1819

CONTEMPORARY ART COLLECTION

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MIRABAUD

THE MIRABAUD ART COLLECTION

Since it was founded in 1819, Mirabaud has conducted its wealth and asset management business inspired by values that are deeply rooted in the company: independence, conviction, responsibility and passion. It is in this same spirit of discovery and modernity that the Mirabaud Group is naturally committed to the artistic avant-garde. The Mirabaud Contemporary Art Collection, through its diversity and scope, reflects a multi-faceted view of our shared history and the world today. Whether through painting, photography or sculpture, the Mirabaud Collection bears the signature of a bold institution that transcends the centuries with an eye to the future. An art collection is only of true value if it can be shared. This is also one of Mirabaud's objective with the present publication.

Building an inspiring collection of contemporary art day after day involves a permanent dialogue with all those involved in the art scene: established or promising artists, institutions, gallery owners and the public. Mirabaud has forged close ties with various cultural institutions and major international art events, side by side in this ever-evolving ecosystem. As a founder and long-standing partner of the Museum of Modern and Contemporary Art (MAMCO) in Geneva, Mirabaud is also a partner of the Centre Pompidou in Paris, the largest European contemporary art museum. This policy of active support for the dissemination of contemporary art is essential for Mirabaud, which does not see contemporary art as the exclusive privilege of an elite. Quite the contrary.

By providing a showcase for established and emerging artists in its offices in Switzerland and abroad, Mirabaud offers its visitors and employees the opportunity to open up to new visual and material experiences. Contemporary art encourages us to take a different look at the world around us. It questions, challenges and surprises us. It sometimes also disturbs us and challenges our senses when creativity breaks free from normality. It invites us to dialogue.

With the humility of a collector, we are eager to share our discoveries with this book, in which we also present our latest acquisitions: works by Françoise Petrovich, Markus Raetz or Alfredo Jaar, to name but a few.

ARTISTS

Marina ABRAMOVIĆ	4	Kendell GEERS	112	Gabriel OROZCO	228
Carlos AMORALES	8	GENERAL IDEA	116	Cornelia PARKER	234
Ian ANÜLL	12	Franz GERTSCH	122	Javier PÉREZ	240
Cory ARCANGEL	16	Nan GOLDIN	124	Françoise PÉTROVITCH	244
John M ARMLEDER	18	Christian GONZENBACH	128	Carmen PERRIN	248
Omar BA	24	YANN GROSS	130	Markus RAETZ	252
Silvia BÄCHLI	28	José GUERRERO	132	Robin RHODE	256
Babi BADALOV	32	J. M. GUSMAO & P. PAIVA	136	Antoine ROEGIERS	260
Per BARCLAY	36	Fabrice GYGI	140	Ugo RONDINONE	266
Georg BASELITZ	40	Charlotte HERZIG	146	Georges ROUSSE	268
Bernd & Hilla BECHER	46	Alain HUCK	150	Thomas RUFF	272
Linus BILL + Adrien HORNI	50	Alfredo JAAR	152	Denis SAVARY	276
Matti BRAUN	54	Ann Veronica JANSSENS	154	Thomas SCHÜTTE	282
Balthasar BURKHARD	56	Alexandre JOLY	158	Richard SERRA	286
Carmen CALVO	60	TOBIAS KASPAR	162	Shirana SHAHBAZI	290
Daniel CANOGAR	62	Imi KNOEBEL	166	Jim SHAW	292
Valentin CARRON	64	Stéphane KROPF	170	José María SICILIA	296
Mathieu DAFFLON	68	Wolfgang LAIB	176	Roman SIGNER	300
Marlon DE AZAMBUJA	74	Leo GABIN	180	Jean-Vincent SIMONET	306
Emilie DING	76	Sol LEWITT	184	Richard STANKIEWICZ	310
Olafur ELIASSON	80	Los CARPINTEROS	188	Wolfgang TILLMANS	312
mounir fatmi	88	Rafael LOZANO-HEMMER	192	Oscar TUAZON	318
Peter FISCHLI & David WEISS	94	Robert MAPPLETHORPE	194	Not VITAL	322
Thomas FLECHTNER	98	Christian MARCLAY	198	Dahn VO	328
Sylvie FLEURY	102	Teresa MARGOLLES	206	Rebecca WARD	332
Michel FRANÇOIS	104	Fabian MARTI	208	Lawrence WEINER	334
Ryan GANDER	108	Allan MCCOLLUM	218		
Vidya GASTALDON	110	Jonathan MONK	224		

Marina ABRAMOVIĆ

SERBIA

BIOGRAPHY

Marina Abramović was born in Belgrade (then Yugoslavia) in 1946. She studied art in her home town and began exploring performance in 1973. A few years later, she began an artistic collaboration with her companion, Ulay, a phase that they brought to an end in 1988 with *The Great Wall Walk*, in which the separating partners walked towards each other from opposite ends of the Great Wall of China. Abramović now continues her exploration of bodily and mental limits on her own. In 1997, she won the Golden Lion at the Venice Biennale for *Balkan Baroque*. In 2010, she had a major retrospective at MoMA in New York where she put on a performance lasting a total of 736 hours and 30 minutes, which consisted of sitting silently across a table from visitors who took turns to participate. In 2012, Matthew Akers and Jeff Dupre produced a documentary on the artist (*Marina Abramović: The Artist Is Present*). Between 2011 and 2013, Abramović toured several cities in Europe and North America with Bob Wilson's *The Life and Death of Marina Abramović*, a "quasi-opera" at the intersection of theater, opera and visual art, where Abramović played herself in a reimagining of her extraordinary life and work. Inbetween, Abramović founded the Marina Abramović Institute (MAI) in New York, a centre dedicated to research into immaterial and live arts. She published her memoirs in 2016, entitled *Walk Through Walls*. In 2017-18 was held *The Cleaner*; the first major retrospective of her work to be shown in Europe in various institutions. The artist lives and works in New York.

THE ARTIST AND HER WORK

Marina Abramović is an icon of contemporary art. With a career spanning five decades, she is a pioneer of performance art and is recognised as one of the most important and influential artists of our time. Always personally exposed, subject to physical and psychic danger, her body is one of the main mediums of her art as she confronts extreme situations involving knives, fire, snakes and forms of violence. Often, too, the artist encourages viewer participation, using museum and gallery spaces as the theatre for actions in which she is constantly pushing back limits.

In addition to pain, time is central to her work. Abramović's performances can last hours or even days, demanding extreme concentration from the artist, who remains silent. Her work is paralleled by the constant effort to maximise and renew vital energy by means of meditation and reflection on the essential. Indeed, the artist has developed her own theory of natural strength, one manifestation of which is the use of crystal, a feature of many works, and an exploration of nature, of Mother Earth. At the same time, the wars that split the country of her birth, Baroque imagery and the tradition of the dance of death all inform a keen awareness of death that is another major strand in the work. Skulls and skeletons contrast with energy and life, linking with the femininity embodied by the artist herself.

By her presence, Abramović evokes legendary and tutelary presences, goddesses and protective mother figures. She is constantly renewing what is a very personal repertoire with new references, transcending visual formats, periods, cultural and visual influences to create art that is universal.

Abramović's work is recorded in a considerable corpus of films and photographs.



MARINA ABRAMOVIĆ

***Ecstasy I (Diptych)*, 2012**

From the series *With Eyes Closed I See Happiness*

Fine art pigment print

Ed. 3/3 + 2AP

180 x 160 cm



Artist Portrait with a Rose, 2013

Fine art pigment print

Ed. 1/5 + 2AP

70 x 70 cm



The Current, 2013
Digital print on cotton paper
Ed. 41/300
43 x 43 cm

Carlos AMORALES

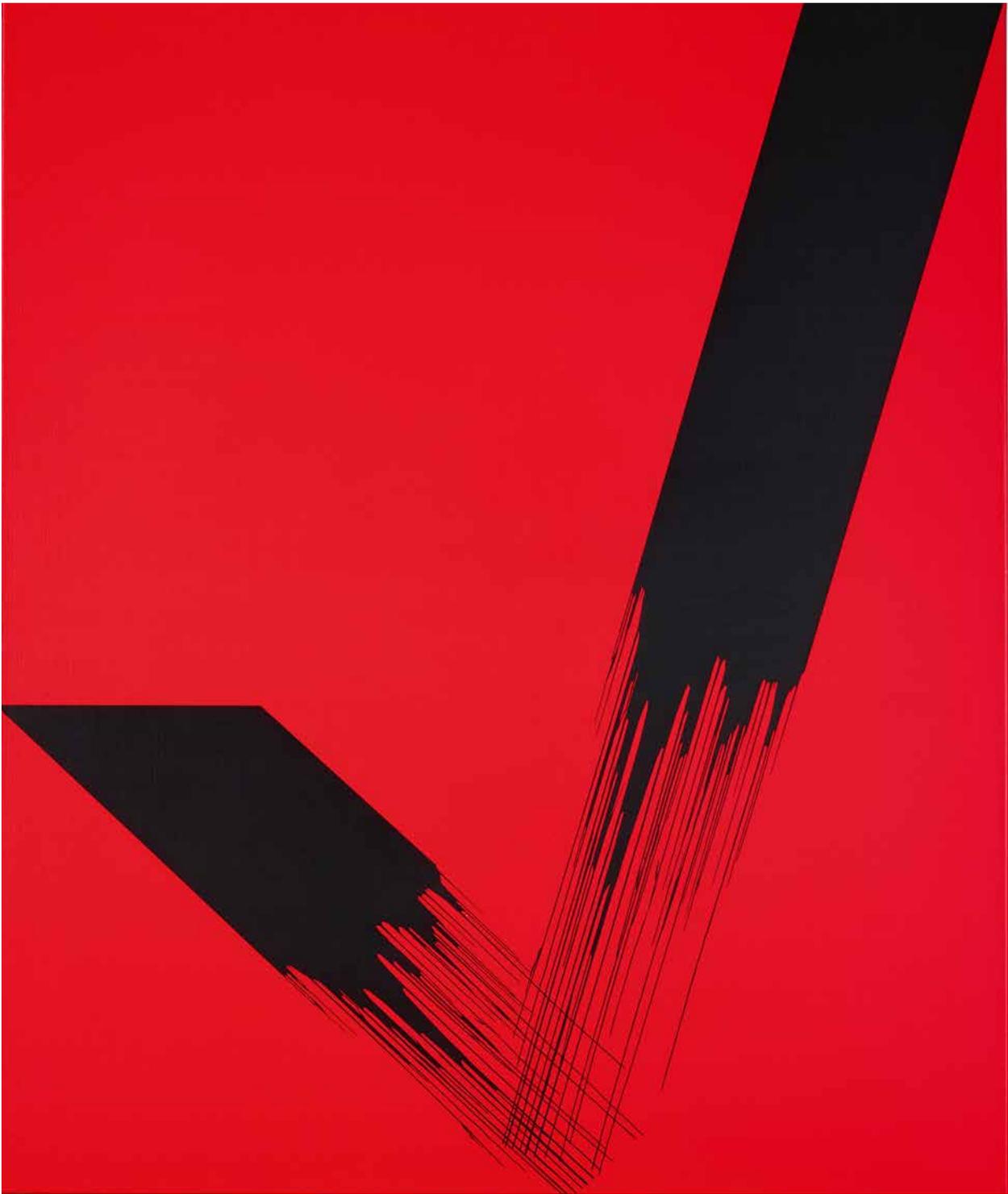
MEXICO

BIOGRAPHY

Born in 1970 in Mexico City, Carlos Amoraless works across a range of mediums (video, installation, photography, performance) and has gradually built up an international reputation. He has had a number of important solo exhibitions around the world, notably in Mexico City, Manchester, Kassel, Murcia, Philadelphia, New York and, most recently, Amsterdam (Stedelijk Museum, 2020). After training at the Gerrit Rietveld Academie and Rijksakademie in Amsterdam during the 1990s, he returned to his hometown in 2004 and set up a studio with young designers there. Since 1998, he has been developing a visual vocabulary, a database that he calls his "Liquid Archives", made up mainly of images taken from the press and the Internet, ranging from nature to people, including accidents, urban violence, terrorist acts and ecological disasters. Listed and stored in the form of vector drawings, they are used to make two-or three-dimensional works and offer infinite resources for generating compositions, which are always possible to reorganize in any way he sees fit.

THE ARTIST AND HIS WORK

Amorales' "Liquid Archives" can be divided up into different categories. One covers drawing and the meaning of letters. The artist is developing an alphabet of new signs, although it is impossible to say which documents in his archives these may derive from. This typographic creation is thus much closer to a code than an alphabet because its meaning does not result from its forms. This work reflects the artist's interest in questioning the meaning of words, in creating an encounter between *high* and *low* culture, and sometimes in using codes as a tool for making political or social points. For example, he says that these signs could constitute the language of the people in his country who have been killed. To take the experiment further in this direction, he has even carried out transpositions: "I created a book in which an existing text by Roberto Bolaño is printed in this incomprehensible script; it's not a translation but a cryptic codification." *ABECEDARIO VERSIÓN 2* is an alphabet resulting from the artist's typographic researches. Each letter has its own canvas, on which it is broadly brushed in black, with lines tapering into increasingly fine ends. In this way, Amoraless pushes back the limits of language and takes it to the shores of visual experiment, as if to remind us that all writing involves imagistic phrases that are sometimes constituted by symbols, before it can be distilled into abstract signs.

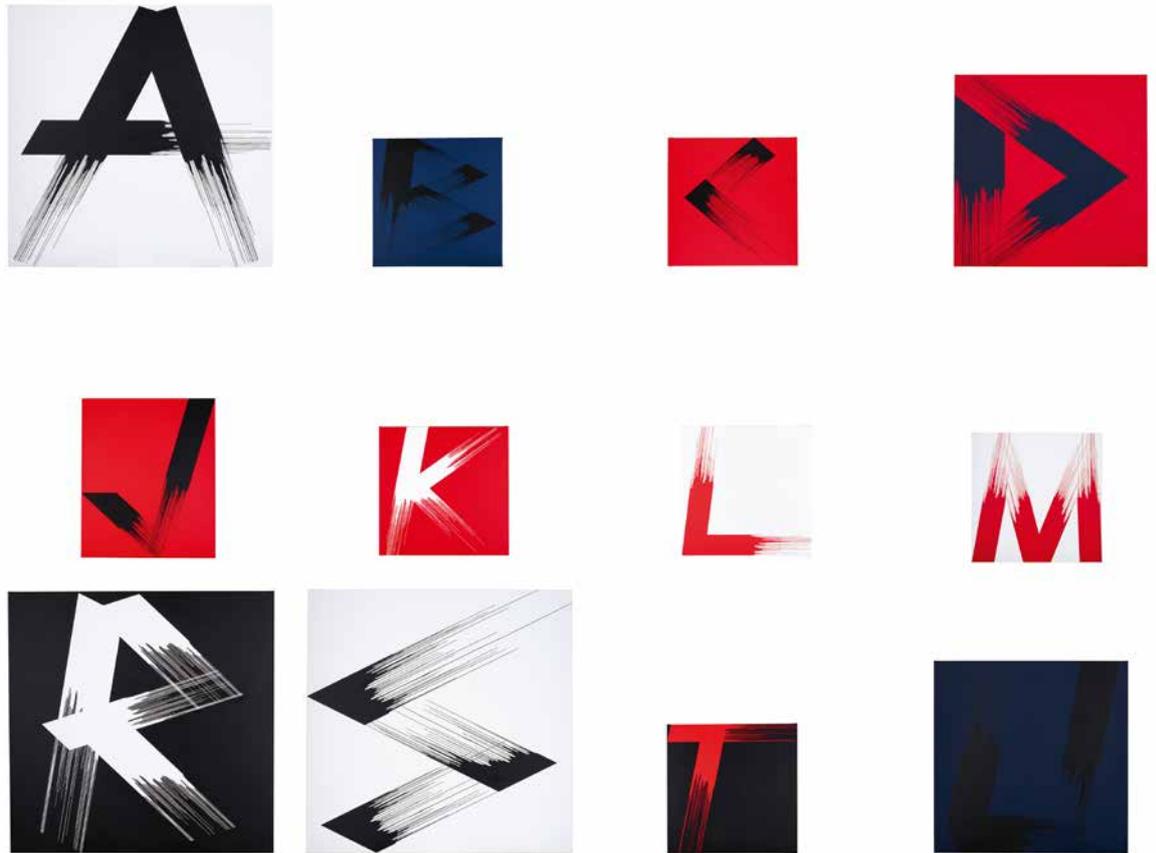


CARLOS AMORALES

ABECEDARIO (Alphabet) Versión 2, 2005

Oil on canvas

Detail



ABECEDARIO (Alphabet) Versión 2, 2005

Oil on canvas

27 parts:

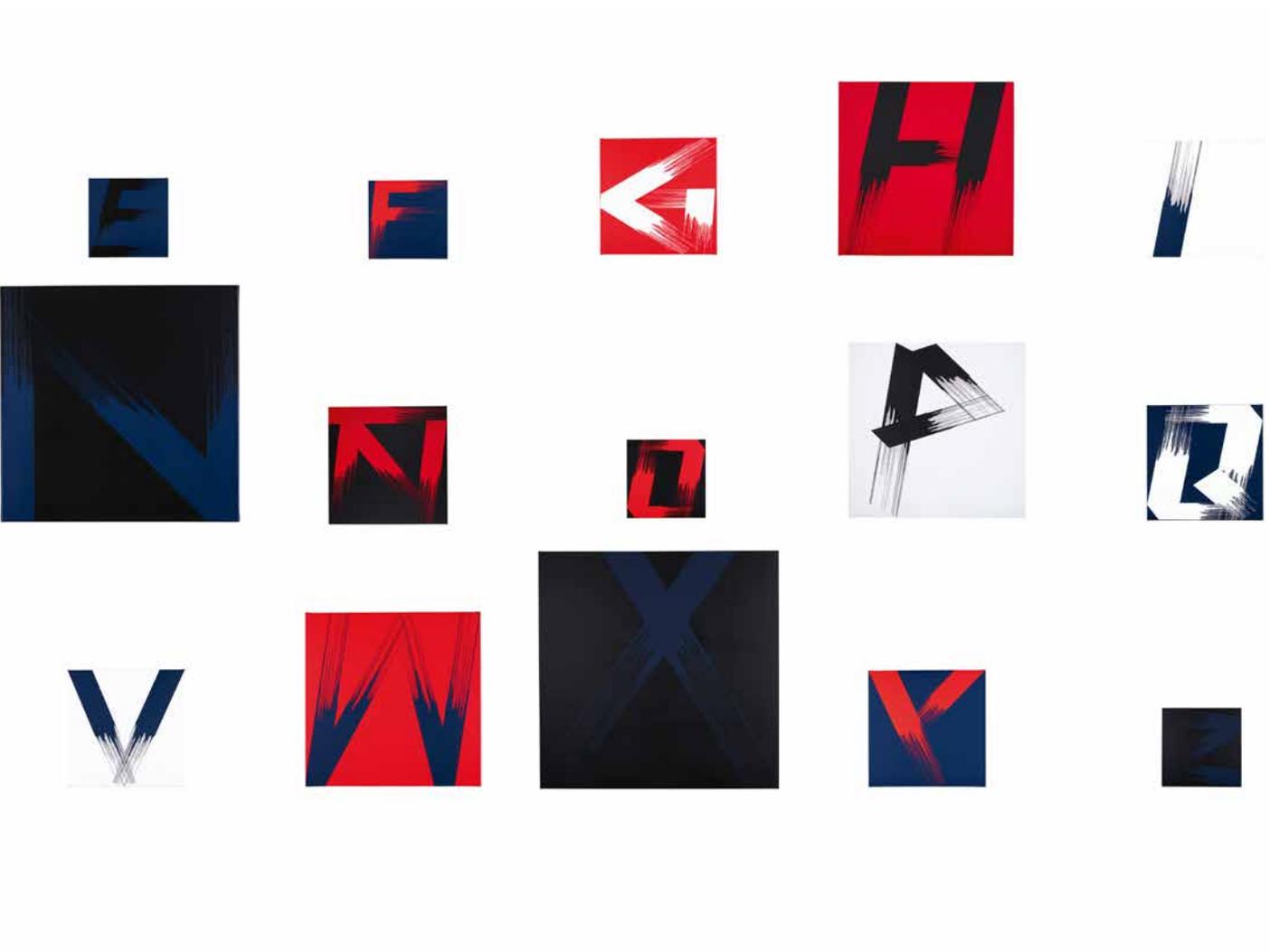
5 paintings, each 160 x 160 cm

6 paintings, each 120 x 120 cm

1 painting, 100 x 120 cm

11 paintings, each 80 x 80 cm

4 paintings, each 60 x 60 cm



CARLOS AMORALES

Ian ANÜLL

SWITZERLAND

BIOGRAPHY

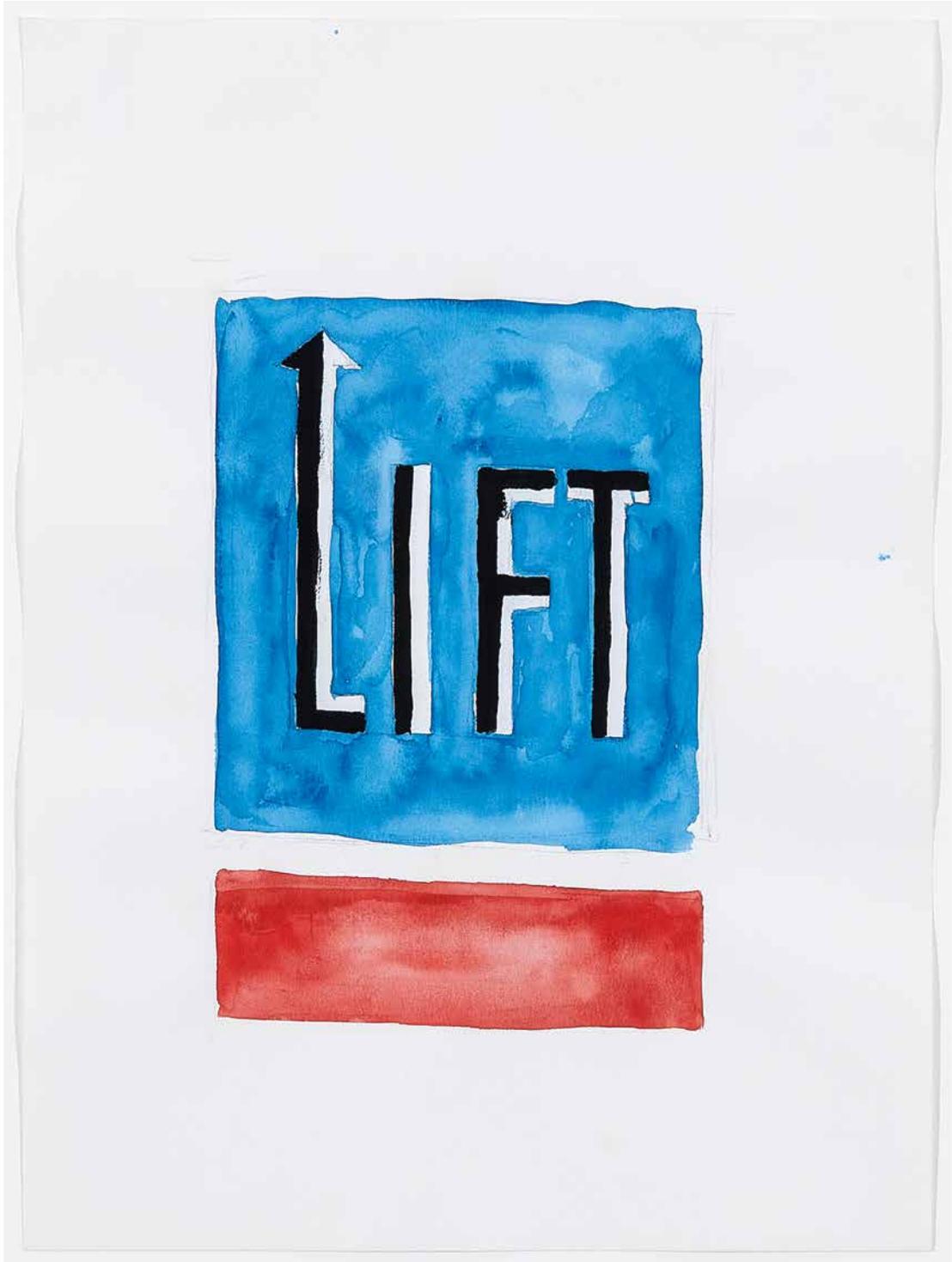
Born in 1948 in Sempach, Lucerne, the artist has used the pseudonym Ian Anüll since 1969. He has provided very little information about his artistic education and given few biographical details, an artistic strategy to avoid conventional assessment and classification criteria. In the 1970s, Anüll began to publish art books. He first became known with solo and group exhibitions in Switzerland and it was not until the late 1980s that he came to public and critical attention in Europe, Canada and the USA. After a solo exhibition at the Kunsthalle Zurich in 1990, he was selected to represent Switzerland at the 1991 Biennial of São Paulo. His most important solo exhibitions were at the Kunstmuseum Solothurn in 2003, the Kunsthalle Giessen in 2005, the Centre Culturel Suisse in Paris in 2006, the Helmhaus Zurich in 2010 and the Kunstmuseum Solothurn in 2018. Ian Anüll lives and works in Zurich.

THE ARTIST AND HIS WORK

The formal heterogeneity of Anüll's work makes any stylistic assigning of it impossible. Like other artists of his generation, he distrusts existing standards for assessing artworks as well as social, political or economic indicators. The content of his work is an analysis and critique of these issues. He borrows visual elements from a variety of contexts such as the world of consumer goods, art and the mass media. Titles such as *Marketing Esthetics* from 1988 to 1990, *Product and Trademark* from 1984 and *Copy* from 1991, examine society's linking of monetary and artistic values. He also uses stylistic devices and materials reminiscent of other artists – his work with felt, for example, championed by Joseph Beuys, highlights the brand-like nature of contemporary art.

In his series *Dormeurs* in the 1990s, Anüll photographed homeless people sleeping in the streets of various cities, and discussed poverty, exclusion and the downside of the market economy with them. Since 2006, he has returned to the issue of homelessness, as in the video projection *Gran Via* where he shows a man who disassembled and arranged old cardboard boxes in the streets of Madrid, without appreciating the sense of his actions. In *Grande Rue I-III* from 2008, we see the artist kneeling before a bank in Geneva, with a sign in front of him reading "PLEASE NO MONEY". In the retrospective held at the Helmhaus Zurich (2010), these videos were projected on a white down comforter, lending extra poignancy to the topic.

Conceptual elements remain the exception in Anüll's work, as his approach is more intuitive than planned. This is evident in his watercolour collages in which he has found everyday symbols and banal objects are playfully and pictorially interconnected. At once sensual and analytical, his work constantly questions socially-established values and the ambivalence of the role of art.



Untitled, 1989
Watercolour on paper
31.5 x 23 cm



Untitled, 1988
Watercolour on paper
31.5 x 23 cm



Untitled, 1988
Watercolour on paper
31.5 x 23 cm



Untitled, 1988
Watercolour on paper
31.5 x 23 cm



Untitled, 1996
Watercolour on paper
31.5 x 23 cm

Cory ARCANGEL

UNITED STATES

BIOGRAPHY

Cory Arcangel was born in Buffalo, New York in 1978. He lives and works in Brooklyn, New York. He studied classical guitar and received his bachelor from the Oberlin Conservatory of Music in 2000. Cory Arcangel is the youngest artist since Bruce Nauman to have been given a full floor solo show at the Whitney Museum of American Art. His work can be found in many public collections including the Hammer Museum in Los Angeles, the MoMa in New York, the Tate Modern in London, Berlin's Neue Nationalgalerie, the Smithsonian Museum of American Art in Washington, D.C. and the Migros Museum für Gegenwartskunst in Zurich.

THE ARTIST AND HIS WORK

Cory Arcangel's work covers a wide range of media including drawing, music composition, video, modified video games, performance and the Internet. He is best known for his software-based artwork, notably hacking and redesigning famous video games such as *Super Mario Clouds*, *I Shot Andy Warhol* and *Tetris Screwed*, to name but a few. His artistic strategy relies on appropriation, using Photoshop's standard gradient tool and amateur videos posted on YouTube. Coding is his medium, a key tool for questioning pop culture, mass media and the ability of software to create new communities and reacting to the speed of their obsolescence. He explores the relationship between digital technology advances and its effect on pop culture, thus creating works which are funny but that also raise very serious questions. All of his code is available online in full faithfulness to the open source culture he defends.

When he hacks a video game, Cory Arcangel tweaks the original code to modify the outcome. In the example of *Super Mario*, he removed all the sound and visual elements of the game except for the rolling clouds. Formally, this intervention verges on abstraction and conceptually it raises the question of how much can be removed before the original can no longer be identified. The artist, a classical musician, treats consoles like instruments that he must master before he can be creative with them. Hence, he is constantly learning new programming languages and has a rigorous approach in his handling of hardware and software. His endeavours are not about nostalgia for obsolete entertainment but a strong critique of technology and a serious exploration of cultural production and consumption.

In 2014, Cory Arcangel designed and launched Arcangel Surfware, a merchandise and publishing imprint in collaboration with the Bravado Group, a division of Universal Music. In 2015, he launched a new clothing line, Fuck Negativity, a leap forward for his brand that champions positive attitude and wants to be inspirational as "life is nothing but a never ending uphill battle".



Photoshop gradient and Smudge Tool Demonstration (4), 2007

Inkjet on laminate

Ed. 1/6

90 x 90 x 4 cm

John M Armleder

SWITZERLAND

BIOGRAPHY

John M Armleder is an internationally renowned figure and one of the most influential artists on the Swiss scene. Born in Geneva in 1948, he enrolled at the city's École des Beaux-Arts and went on to found the Écart group with Patrick Lucchini and Claude Rychner in 1969. Close to the concerns of the Fluxus movement, Écart refused to acknowledge any barrier between art and life and was at the center of one of the most important alternative spaces in Europe in the 1970s, creating a gallery, a bookshop and a publishing house for artist's books, all under the same name, in 1972–73. These activities continued for seven consecutive years. In 1986 Armleder's standing was consolidated when he was given the Swiss Pavilion at the Venice Biennale. Over the last forty years his works have featured in numerous international exhibitions and biennales (Paris, Venice, Sydney, Lyon, Ljubljana, Busan, Valencia, Shanghai), as well as in PROSPECT in Frankfurt, Documenta IX in Kassel, Toyama Now in Japan and the 1992 world's fair in Seville. In 2006 Mamco put on a big retrospective of his work titled "Amor Vacui, Horror Vacui" and he has received commissions for several pieces of public art from the State of Geneva (Collège de Drize, 2010, Cornavin railway station, 2018).

THE ARTIST AND HIS WORK

Growing out of his collective, multidirectional experiences with Écart, Armleder follows the idea that there is no hierarchy of genres, insisting on the equivalence of materials and adopting chance as a cardinal principle. His works frequently refer to the history of modern art and, since 1980, have interrogated abstraction and the idea of modernity by means of appropriation and quotation. In his approach, everyday objects take on an affective, absurd or decorative character, helping to narrow the supposed gap between art and life. Armleder's keen interest in music is expressed in installations involving instruments, which appeal to him "for their relation between acoustic and mechanical necessity and their aesthetic culture". Batterie is a complete drum kit, "just as it was displayed in a shop". "I have therefore displaced a decorative object into an exhibition," he explains. This mute presence also references John Cage, the creator of the silent 4'33", and his influence on Armleder's practice of performance. It can indeed be seen to contain the potential for infinite "scores" of silence. In formal terms finally, this instrument is made up of spheres, that is to say, of circles, a recurring motif in this artist's practice, as evidenced by the drawing from 1982.



Untitled, 1982
Collage and dispersion on paper
46 x 39 cm



Batterie, 1987
Drum kit on painted base
160 x 200 x 200 cm



JOHN M. ARMIEDER





Omar BA

SENEGAL

BIOGRAPHY

Omar Ba was born in Senegal in 1977. After an initial artistic training in his home country, he completed a postgraduate degree at the Ecole Supérieure des Beaux-Arts (currently Haute Ecole d'Art et de Design) in Geneva in 2005, continuing a few years later with a diploma at the École Cantonale d'Art Visuel du Valais (currently Ecole de Design et Haute Ecole d'Art du Valais), in Sierre, Switzerland. In 2010, his work was exhibited by Galerie Guy Bärtschi and a year later he won the Swiss Art Award. The year 2013 was a particularly eventful one for Omar Ba, with a major exhibition in Biel/Bienne, Switzerland, at the CentrePasquArt, which also showed his work in Liste 18, Art Basel, while he featured at the FIAC in Paris and was a guest of the Institut Français in Dakar, Senegal, for a residency and an exhibition. A catalogue of his work came out in 2014. More recently, his works have been exhibited internationally in renowned institutions, such as at BOZAR in Brussels (2017) and at the Louis Vuitton Foundation in Paris (2017). Omar Ba lives and works between Dakar and Geneva

THE ARTIST AND HIS WORK

Omar Ba's world is peopled with hybrid creatures that come before us hieratically in front of grounds that are usually black. Emerging from this darkness, coloured touches explode on the surface, revealing figures with hidden, mysterious faces, often those of a cow, hedgehog, fish, tiger, monkey, or other animal. These are the messengers invoked by the artist. They appear majestically on the dark surface, the black-painted base onto which he applies his colours. These works tell a story that seeks to erase the frontiers between Africa and Europe, past and present, good and bad. Usually painted on corrugated cardboard, a rough material that this artist favours, the compositions are full of precisely painted details, with medals, landscapes, leaves and other plants constituting a teeming repertoire amenable to different levels of interpretation.

The artist's palette runs through a series of dazzling touches which, like embers, further heighten the dynamic of forms and compositions. In his art, African memories mingle with images of western experiences.

Modernity, in the form of pylons, trains and oil derricks sometimes take over these compositions in which nature seems weakened and fragile. The titles chosen by the artist also add an important layer of meaning, inscribing the works within a universal history of the world. Setting up connections, offering diverse readings, Ba's paintings transcend ancient cultural oppositions, allowing for multiple inputs of meaning. They deal with situations where it is impossible to tell apart killers, tyrants and victims.

Duality also informs the analysis and artistic idea, while the richness of the artist's vocabulary creates visual surprises that people a unique artistic world. Based in Switzerland, Ba finds its neutral environment and splendid landscapes conducive to his powerful painting, as the vehicle of a universal message.



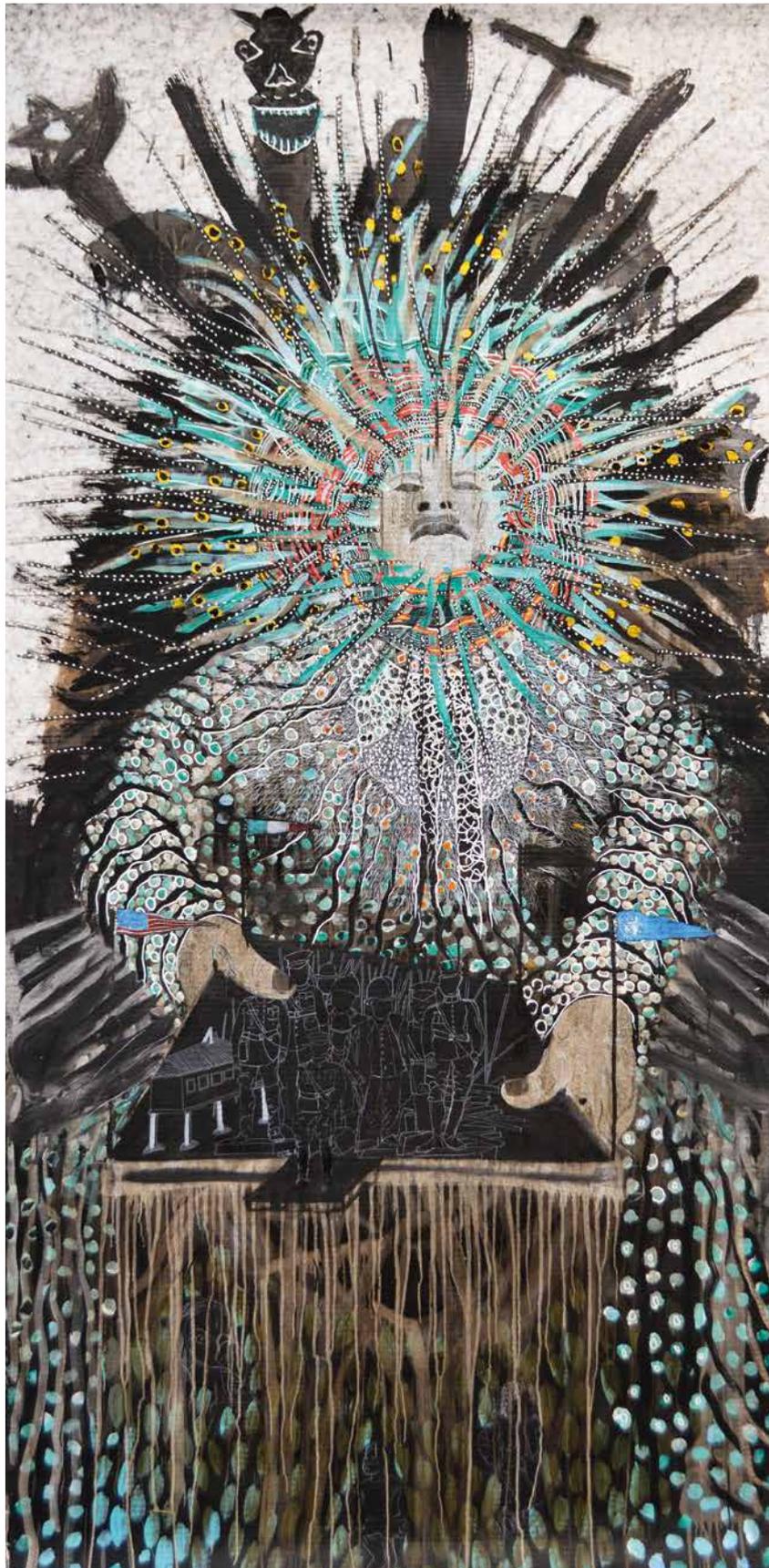
After a Long Wait 2, 2011

Oil, gouache and pencil on corrugated cardboard
49 x 39 cm



After a Long Wait 3, 2011

Oil, gouache and pencil on corrugated cardboard
49 x 39 cm



Conquistadors, 2013

Oil, acrylic, ink and pencil on corrugated cardboard
237 x 116 cm



Opération Servale 1 – se servir, 2013

Oil, acrylic, ink and pencil on corrugated cardboard
199 x 151 cm

Silvia BÄCHLI

SWITZERLAND

BIOGRAPHY

Born in Wettingen in 1956, Silvia Bächli grew up in the border town of Baden. At the age of twenty, she settled in Basel, where she enrolled at the Schule für Gestaltung. She later continued her studies at Geneva's École supérieure d'arts visuels. In 1996, she put together a solo show at Bern's Kunsthalle, her first "international" recognition and an event that raised the visibility of her work. For over twenty years, until 2016, she taught at the Staatliche Akademie der Bildenden Künste in Karlsruhe. Today she divides her time between Basel and Paris. The recipient of many prizes, including the Meret Oppenheim Prize (2003), the Contemporary Drawing Prize awarded by the Fondation Daniel et Florence Guerlain, the Visual Arts Prize of Baden-Württemberg, and the Hans-Thoma-Preis (2007), she was the winner of the 2014 Kulturpreis of the City of Basel.

THE ARTIST AND HER WORK

For forty years now Silvia Bächli has been developing a sensitive body of work on white paper in a range of different formats, qualities, and tonalities, and done in Indian ink, charcoal, gouache, or oil pastel. Her work is mainly made up of drawings that are purely abstract or show figurative touches, and involve a palette that runs from pale gray to deep black. In her practice, the slightest detail counts, from gaps to fragmentation, highlights to the shadows of things, the intensity of the color or the thickness of the line to the way that that line is drawn. As an expression of movement, her line, be it floating, figurative, or repetitive, rhymes with spontaneity and immediacy. A quiet, intimate art, her work boasts both isolated pieces and wall installations that comprise several drawings, creating image-rich dialogues combined in displays that are as sensitively thought out as their lines are freely set down on the paper.

The artist uses her body, life, story, and surroundings as her starting point. Her almost ritual method has hardly changed since the 1980s and plays out in several phases. An initial spontaneous almost automatic creation of images boasting simple forms is then followed by a rigorous selection of drawings, the most essential ones according to her eye. And when it finally comes time to hang the drawings, the last stage in her creative process, Bächli chooses either to present her drawings as isolated pieces, or to integrate them in mural compositions. The link between the works and the surrounding space is decisive; the white of the walls should indeed be understood as a binding agent that unites them in an open organic atmosphere, just as the silences matter in music.



SILVA BÄCHLI

Untitled, 2005
Gouache on paper
199 x 140 cm



Untitled, 2005
Gouache on paper
Detail



SILVA BÄCHLI

Linien 31, 2006
Gouache on paper
200 x 150 cm

Babi BADALOV

AZERBAIJAN

BIOGRAPHY

Born in 1959 in Lerik, the Republic of Azerbaijan, Babi Badalov first studied art in his native country and then in St. Petersburg starting in 1980. There he soon became an influential underground artist, a role he was to play for ten years, and a member of the Association of Experimental Visual Art (TEII). After Russia, he spent a number of years as a migrant between the United States, Europe, and Asia, before obtaining political asylum in 2011 in France. He has lived and worked in Paris ever since. His works can be seen in numerous collections around the world, including the Russian Museum in St. Petersburg; MuHKA in Antwerp, Belgium; the Azerbaijan State Museum of Art in Baku, Azerbaijan; the Emden Kunstmuseum and the Ceterker Collection in Bielefeld, both in Germany; the Arina Kowner Collection in Zurich, Switzerland; and the Zimmerli Art Museum, New Jersey, in the United States. He took part in the Gwangju Biennial in South Korea in 2016 and the Moscow Biennial in 2015. In 2018, the New Museum of Modern Art in St. Petersburg devoted a solo show to him.

THE ARTIST AND HIS WORK

Since the avant-garde movements in the early years of the last century – think of dada, but also cubism and later surrealism – it is not unusual for text to figure in works of art, questioning the relationship between the visual and the textual, the image and the word, the fragmentation of images and the disintegration of language. Badalov places the word at the center of his practice. Between improvisation and the mixing of languages or images from different cultures – for example, playing with the pairing of Latin and Cyrillic alphabets – he explores the limits of spoken and written language. Fascinated by communication, which in theory ought to unite rather than divide us, he observes how language can be a source of isolation between different individuals who do not share the same culture. Readily describing his work as “visual poetry,” Badalov often makes his own writings part of his artworks, combining them with reworked images to create installations, objects, paintings, and performances. His works rarely fail to stake out a position and suggest, between the lines as it were, a form of utopia for a better future. Through this concern for communication, he raises broader geopolitical questions – which in turn touch on issues of nomadism and globalization – echoing his own experiences as a traveler, migrant, refugee, and poet.



I Wish I Fish, 2015

Paint on fabric
74 x 97 cm



Visual Art, 2014

Ink on paper
29.7 x 21 cm



BABI BADALOV

In Tradaction, 2014

Ink on paper
29.7 x 21 cm

Per BARCLAY

NORWAY

BIOGRAPHY

Born in Oslo in 1955, Per Barclay trained as an art historian, notably in Italy, where he studied in Florence, Bologna and Rome. A protean artist, who also works with installation and sculpture, over the years photography has come to the fore in his work. This featured at the Venice Biennale in 1990. In 1991, he had an important solo show at the Le Creux de l'Enfer in Thiers (France). In 2001 and 2009, he exhibited at the Centre de Création Contemporaine in Tours. In 2003, his works were shown in Madrid at the Palacio de Cristal, Parque del Retiro, Museo Nacional Centro de Arte Reina Sofía. Over the years, he has had many other solo and group shows and lived in a number of different countries. He currently divides his time between Turin and Oslo. In the last few years, visitors could admire Per Barclay's *Chambres d'huile* at Padiglione d'Arte Contemporaneo in Milan (2016), CCCOD Tours (France), KODE in Norway and at Cavallerizza Palazzo Mazzarino in Palermo (2018). He currently lives and works in Turin.

THE ARTIST AND HIS WORK

Space is one of Norwegian artist Per Barclay's great fascinations. The perception of space, the loss of logical bearings and the beauty of even the strangest sites are notions that he explores in his work, particularly by means of photography. In his photographs, and particularly in the *Chambres d'huile* series, where he uses motor oil, the artist likes to cover the site with such richly symbolic liquids as oil, wine, blood, water or milk. He has done this, for example, in a Sicilian palazzo, an industrial building outside Paris and a medieval chapel. His sites are characterised by the temporary or permanent absence of human beings, and many are abandoned. With his images, the artist saves these spaces, whose glory days seem far in the past, from being forgotten. Their beauty, even when in ruins, is fully affirmed by photography.

Meanwhile, we are disoriented: now reflective, the floor becomes a mirror, repeating the interior, turning the ceiling into the floor. Light is multiplied, and the outside appears on the inside. Elements come together in a play of symmetry, modulation and chromatic effects, and are raised to a higher level by the photographer's large-format prints. These reveal details, characteristics and particularities that might usually escape our attention. The works exude a sense of grandeur and silence, inducing a state of meditative contemplation in the viewer. This idea also informs other works by the artist, particularly his sculptures, which seek to connect here and elsewhere, the visible and the invisible, by the intermediary of ladders and windows.

The idea of fluidity, materialised in the oil spread over the floor in the photographs, evokes passing time, but also the connections between things, helping the viewer to more effectively enter into these subtle yet powerful works.



PER BARCLAY

Palazzo Costantino, 2010

Lambda print mounted on aluminium

Ed. of 5

160 x 200 cm

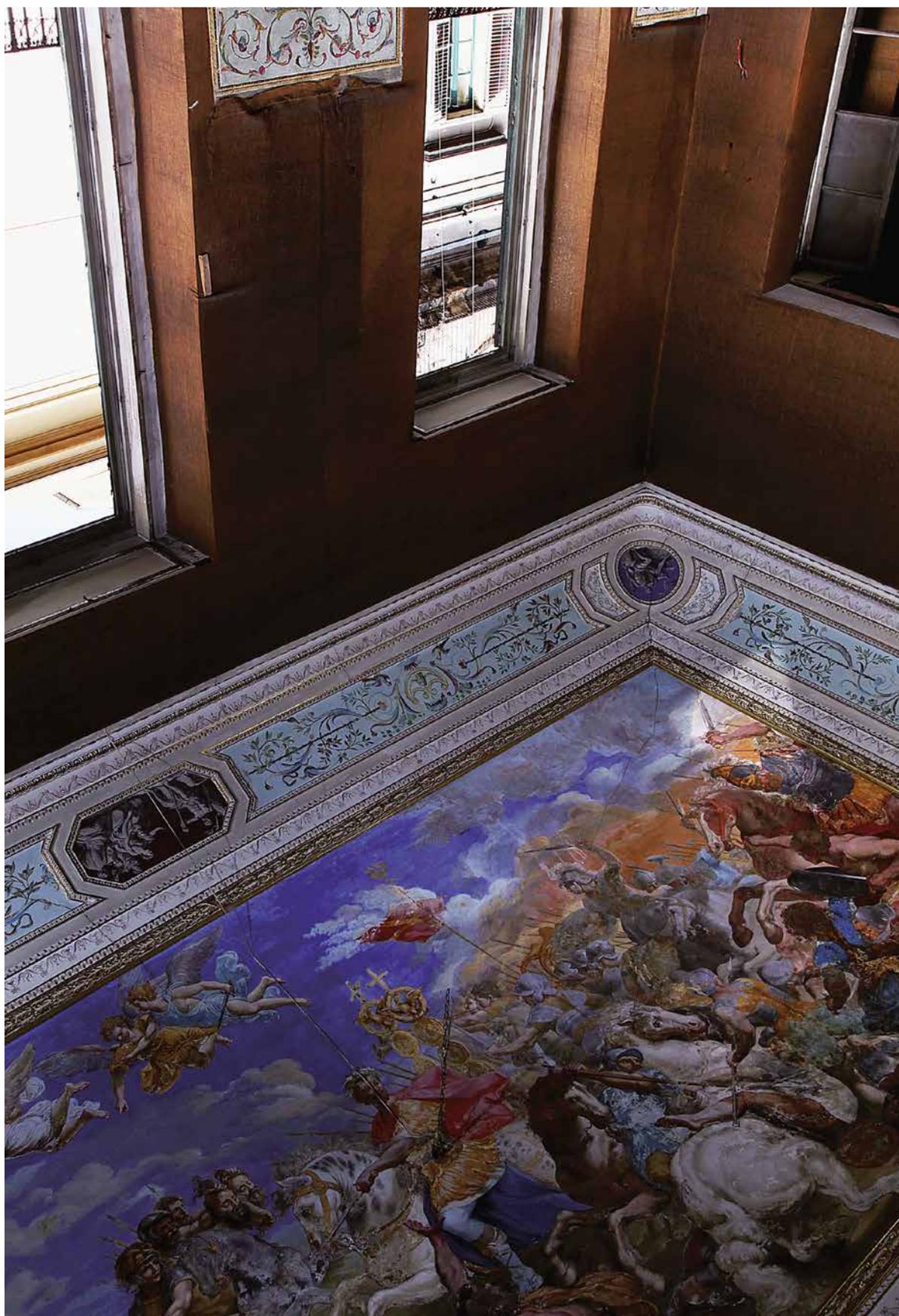


Palazzo Costantino, 2010

Lambda print mounted on aluminium

Ed. of 5

120 x 80.5 cm



PER BARCLAY

Palazzo Costantino, 2010

Lambda print mounted on aluminium

Ed. of 5

200 x 160 cm

Georg BASELITZ

GERMANY

BIOGRAPHY

Born in 1938 in Deutschbaselitz, Germany, Hans-Georg Kern renamed himself Georg Baselitz in homage to his native town. This German artist, who practices painting, sculpture, and engraving, is also a professor emeritus at the University of Arts in Berlin. He lives and works in Munich. Recognized today as one of the major postwar artists, Baselitz nevertheless managed to get himself dismissed from the Fine Arts of East Berlin for “lack of sociopolitical maturity,” before going on to obtain a degree on the other side of the Wall in 1963. In 1980, he represented his country at the Venice Biennale and took part in Documenta 5, 6 and 7 in Kassel. The Guggenheim Museum in New York mounted his first large-scale retrospective in 1995, and in 2018, the Beyeler Foundation in Riehen (Switzerland) featured sixty years of his output to mark the artist’s 80th birthday. He has been awarded a host of prizes, including the Art Prize of the Norddeutsche Landesbank in Hanover (1986), and the prize for the best work of art at the first International Biennial of Art in Beijing (2003).

THE ARTIST AND HIS WORK

Like Anselm Kiefer, Jörg Immendorf, Sigmar Polke, and Markus Lupertz, Georg Baselitz was part of the new generation of German painters in the 1960s whom the critics called neo-expressionist in opposition to the dominant abstract schools in the 1950s. With the idea of blazing a new trail in painting that was neither abstraction nor figuration, in 1969 he decided to practice an exclusively “topsy-turvy” figurative painting. That is, done directly in the studio “upside-down,” still life, portrait, and landscape are simply so many genres in the history of art treated in an immense range of styles. “I haven’t tipped the world over. I’ve only just placed paintings upside down. My problem is that the pictorial world is too narrow. I’ve always given voice to my doubts by going against what was being done.” By working in this way, in other words, Baselitz reveals his interest in painting less as a subject than as a material. He attempts to avoid all pathos in his art by expressing it through a radicalness and a form of aggression that at first were sustained by themes like sexuality and death, surely connected with his traumatic experience of the war — he remains haunted to this day by the firebombing of Dresden. Strongly influenced by art brut, the writing and drawings of Antonin Artaud, and African sculpture, which he collects, Georg Baselitz expresses with brush and chainsaw or axe (in his wood sculptures) his personal trauma in the face of the tragedies bound up with German history.



Untitled, 1993
Colored chalk on paper
57.8 x 60.8 cm

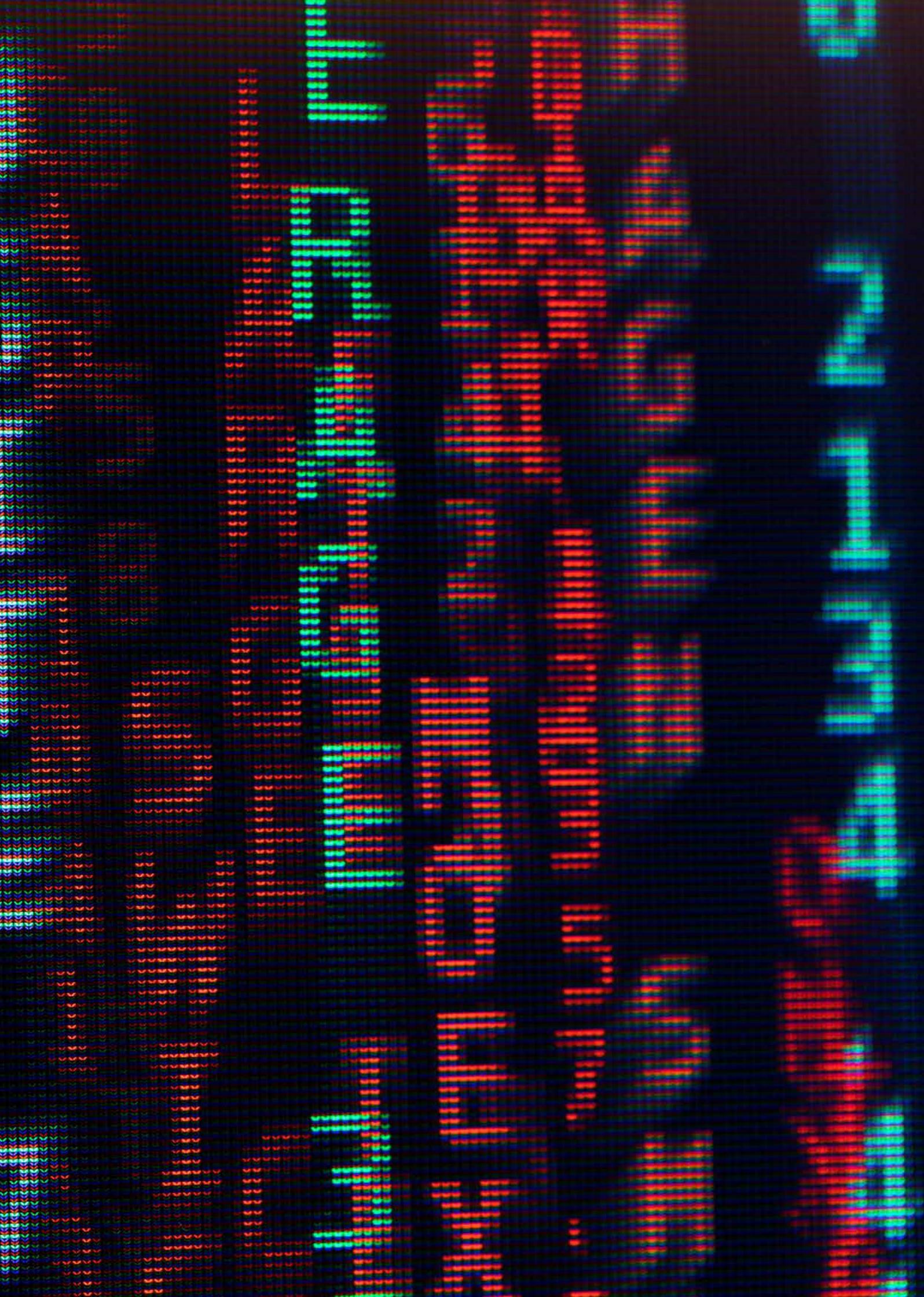


Untitled, 1993
Colored chalk on paper
57.8 x 60.8 cm



Untitled, 1993
Colored chalk on paper
57.8 x 60.8 cm





Bernd & Hilla BECHER

GERMANY

BIOGRAPHY

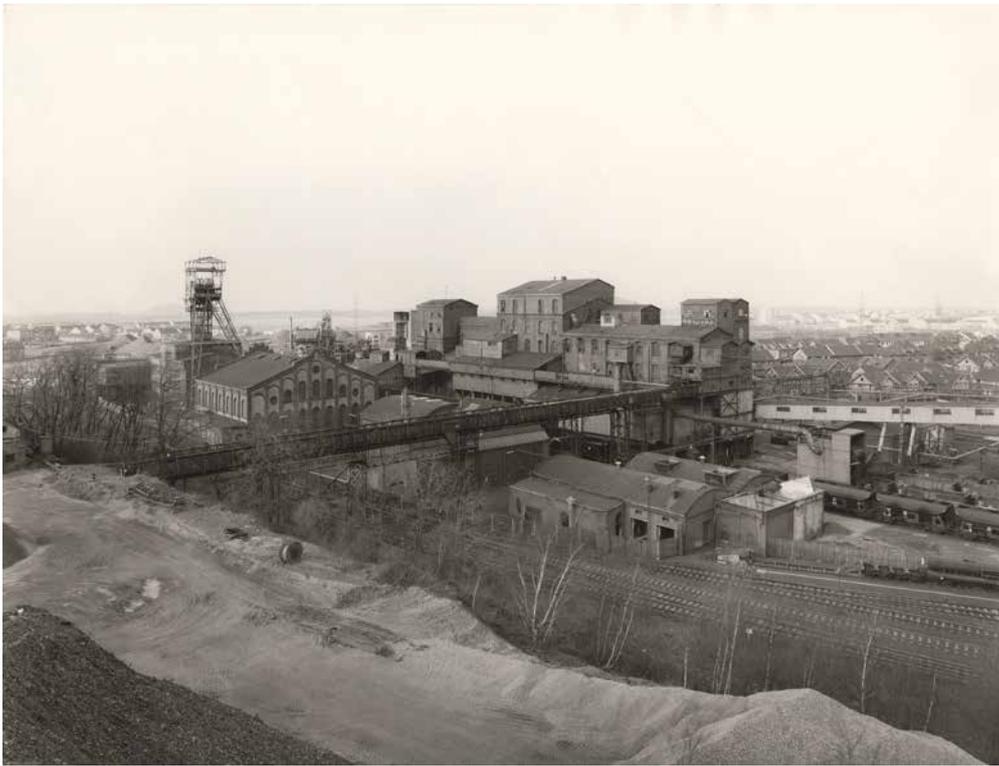
Bernd and Hilla Becher were internationally renowned photographers working as a duo. Bernhard Becher was born in Siegen near Cologne in 1931. He first studied painting at the Staatliche Kunstakademie in Stuttgart and later typography at the Düsseldorf Kunstakademie from 1959 to 1961. Hilla Wobeser was born in 1934 in Potsdam, near Berlin. As her mother and uncle were both photographers, she trained early in photography with the plate-camera she had received. She had already completed an apprenticeship when she too joined the Düsseldorf Kunstakademie. Both Bernd and Hilla were working as freelance photographers for an advertising agency when they met in 1957. They began photographing together in 1959. Their first exhibition in Düsseldorf in 1969 was entitled *Anonymous Sculptures*, and the subsequent eponymous book brought them fame in the United States where they exhibited at the George Eastman House and the Sonnabend Gallery as early as 1972. The Bechers participated in several Kassel's Documenta exhibitions and their photographs are included in the most prestigious institutional collections around the world. They won the Golden Lion of the Venice Biennale in 1990 for sculpture, the Erasmus Prize in 2002 and the Hasselblad Photography Award in 2004. They lived in Düsseldorf. Bernd Becher died in 2007 and Hilla Becher in 2015. Their work is regularly exhibited in world-renowned institutions.

THE ARTISTS AND THEIR WORK

The couple became famous for their rigorous and methodical body of work documenting typologies of industrial structures, gas tanks, grain silos, water towers, blast furnaces, storage barns, mines and other vernacular industrial architecture across Germany, Europe and North America, providing an in-depth study of the complex relationship between form and function. Through their objective approach, always photographing in black and white with a large 8x10 inch view camera under overcast, neutral skies and from the same frontal and elevated perspective, the isolated structures became sculptures. To heighten the effect, the photographs were presented in grids of 3 by 3, 4 or 5, creating large-scale installations highlighting the structures' formal similarities.

"By placing several cooling towers side by side, something happened, something like tonal music; you don't see what makes the objects different until you bring them together, so subtle are their differences." This conceptual practice received an immediate echo in the contemporary art world and has influenced many artists. The phenomenal body of work they created over careers spanning 50 years is not only the most scrupulous documentation of a rapidly disappearing industrial architecture, as these structures became emblems of an epoch, but also makes up an astonishing catalogue of strikingly beautiful photographs. Their stylistic lineage can be traced to the German movement, the Neue Sachlichkeit (New Objectivity), and the work of Karl Blossfeld and August Sander. In turn, after two decades teaching at the Düsseldorf Kunstakademie, they influenced an entire new generation of now-famous photographers including Andreas Gursky, Thomas Ruff, Thomas Struth and Candida Höfer.

What sets the Bechers's images apart from others is that they are specifically photographic, and as such, heirs to a great tradition while reaching far beyond the medium to sculpture and music, thus appealing to a wide audience in spite of their stern and narrow focus. Their powerful and stark elegance combined with the fascinating effect of repetition and variation demonstrate the limitless possibilities of what photography can do.



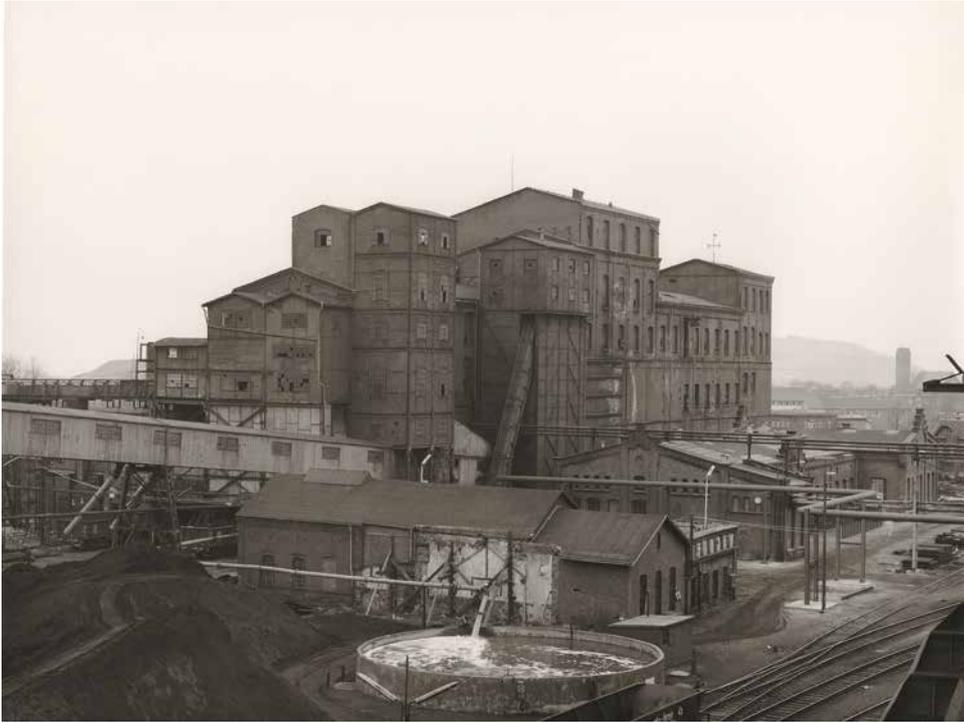
Grube Anna, Alsdorf/Aachen, 1965

Gelatin silver print (printed ca. 1965)
30.5 x 40.3 cm



Grube Anna, Alsdorf/Aachen, 1965

Gelatin silver print (printed ca. 1965)
30.2 x 40.3 cm



Grube Anna, Alsdorf/Aachen, 1965

Gelatin silver print (printed ca. 1965)
30 x 40.5 cm



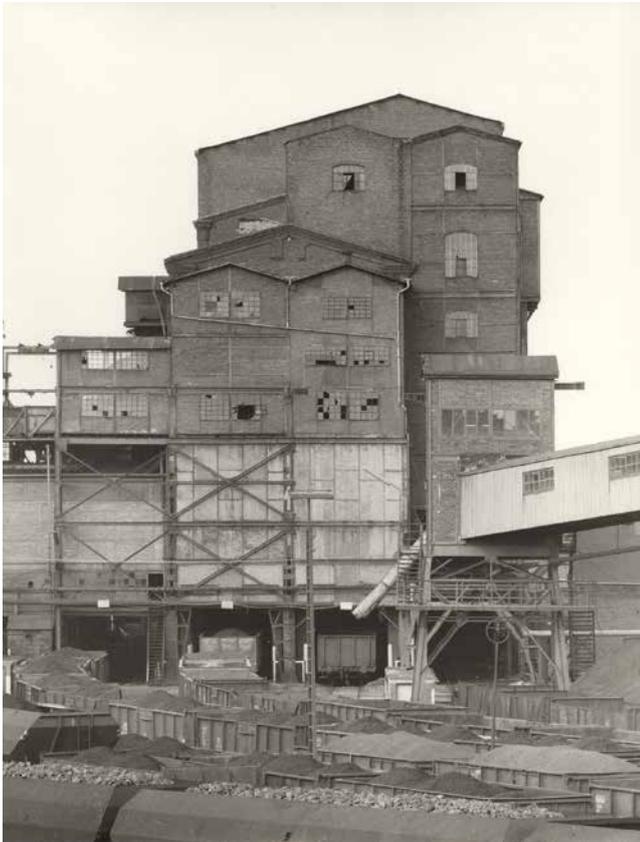
Grube Anna, Alsdorf/Aachen, 1965

Gelatin silver print (printed ca. 1965)
31 x 40.3 cm



Grube Anna, Alsdorf/Aachen, 1965

Gelatin silver print (printed ca. 1965)
30.9 x 40.2 cm



Grube Anna, Alsdorf/Aachen, 1965

Gelatin silver print (printed ca. 1965)
40.4 x 30.7 cm

Linus BILL + Adrien HORNI

SWITZERLAND

BIOGRAPHY

Both born in 1982, one in Geneva and the other in Jegenstorf (BE), Adrien Horni and Linus Bill live and work in Biel. Horni trained as a graphic designer, Bill as a photographer. Together they form a dynamic duo who, ever since they began working together in 2011, have chosen painting as their medium. Their first works are noteworthy for their aesthetic simplicity, following in the tradition of artists like Ellsworth Kelly and Ray Parker. Over the years, though, their art has developed and become more complex and heterogeneous. This is a deliberate choice, an attempt to distance art-historical references and to elaborate their own distinct vocabulary, one that looks more to the future. These newer pieces manifest an interaction between digital and painterly visual languages. Winners of the Swiss Art Award in 2013, they have had solo exhibitions in New York (Nathalie Karg Gallery and Swiss Institute), Milan (Istituto Svizzero) and, more recently, in Biel (Pasqu'art Kunsthaus, 2018). They have also taken part in a number of major group shows (Kunsthaus Langenthal, Helmhaus Zürich, Kunsthalle Bern).

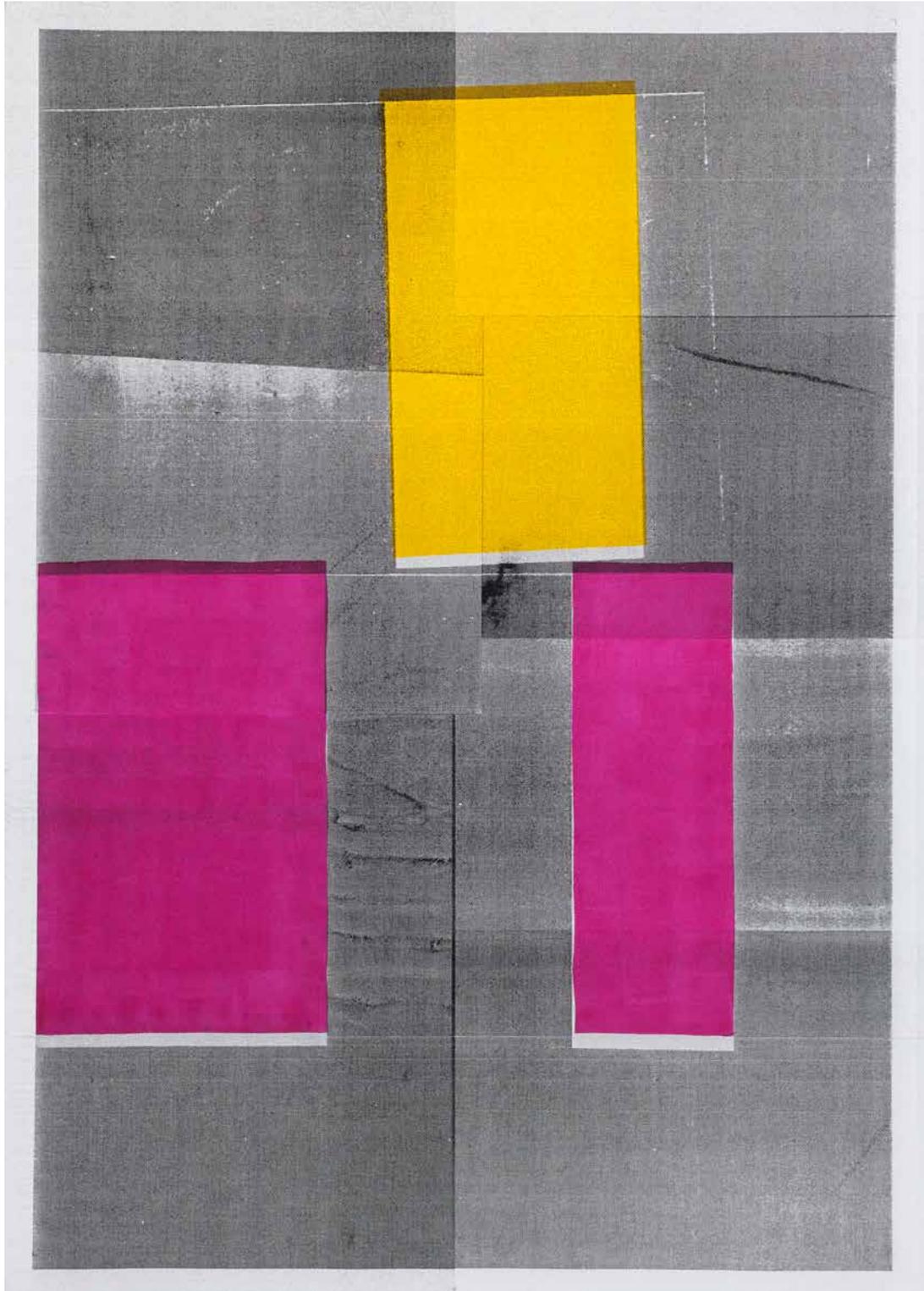
THE ARTISTS AND THEIR WORKS

Using computer software, Bill and Horni take turns to transform their images and then swap files for the next phase in their collaborative work, in which creative responsibilities are shared equally. It all begins with modest black-and-white formats that they draw, cut up, paste, scan and assemble. These first working images constitute the book *Gemälde 2013-2017*, which assembles "350 potential canvases" to be made before 2017, the deadline for this pre-catalogue. They then invert the colors, distort the forms and experiment, avoiding any kind of obvious relation to the original source. The surprise effects of the digital process reflect the artists' taste for the unpredictable and the random. The fully realized variants are then transposed into paint and silkscreen on canvas. Using repetition, alteration and superposition, they demonstrate their refusal of simple, one-way interpretations. Sometimes, it seems these brightly colored fragments of images are there to deter lengthy contemplation. Although the compositions are abstract, one or two pictorial forms do come across somewhat humorously as original creations. They have a sketchy finish and the bright patches of color heighten the sense of presumed fluidity.



Gemälde, p. 93, 2015

Acrylic and silkscreen on canvas
240 x 170 cm



P. 267, 2012

Acrylic and silkscreen on canvas
240 x 170 cm



NY p.2 TR, 2014

Acrylic, collage and inkjet printing on canvas
203 x 152 cm

Matti BRAUN

GERMANY

BIOGRAPHY

Matti Braun was born to German and Finnish parents in Berlin in 1968. He studied art in Brunswick and Frankfurt. In 2009, he had his first major retrospective at the Kunstmuseum in Liechtenstein. A year later, he had a solo show at the Kunstverein in Brunswick. Other personal shows have been put on at the Showroom in London, at the Arnolfini in Bristol, at the Rubin Museum of Art in New York and at the Kunstverein in Freiburg. The artist lives and works in Cologne.

THE ARTIST AND HIS WORK

Poetic and sensuous, presented in distinctive ambiances, Matti Braun's works encourage contemplation and meditation, while revealing a world in which cultural frontiers are subtle and permeable.

To create his work, the artist uses different materials which evoke popular culture: wood, sand, silk, ceramics, glass, stone and fabric construct his protean world of pictures, photographs and installations. The work he makes reflects his interest in craftsmanship and its traditional techniques, which he emphasises in a globalised society that is increasingly replacing it with deceptive mechanical techniques. Braun's art is rich in references to the East and to popular art, but never lapses into exotic clichés. His great subject is cultural exchange and the way, as a result of this process, objects can evolve, both in terms of their role (losing, for example, a religious or ritual function) and in their aesthetic. This metamorphosis is often due to misapprehension of the original meaning of the object in question.

The artist's compositions are clear, simple, even minimalist. Meticulously put together, limiting their resources in order to be more effective, they go from very small to very big, with installations that fill the entire exhibition space. The artist loves to immerse visitors to his exhibitions in singular worlds. At the Kunstverein in Freiburg, he flooded the hall floor with water, immersing other spaces in ultraviolet light, while replacing the parquet with concrete or pouring sand on it.

Curious and erudite, Matti Braun presents a broad range of connotations, bringing into play geography, biology and culture. He also alludes to famous historical figures such as Léopold Sédar Senghor and Arno Breker. This dense, intense and rich network of quotations from multiple sources sets up a narrative articulated by the different works on display, making each exhibition an event.



Untitled, 2015
Silk, dye, powder-coated aluminium
130 x 100 x 3.5 cm



Untitled, 2015
Silk, dye, powder-coated aluminium
260 x 200 x 4 cm

Balthasar BURKHARD

SWITZERLAND

BIOGRAPHY

Born in Bern in 1944, Balthasar Burkhard was an internationally-renowned Swiss photographer. During his apprenticeship, he studied photography with Kurt Blum, acclaimed for his reportages for the illustrated press as well as for his experimental artistic works. In 1965, Burkhard opened his own studio and worked closely with the curator Harald Szeemann as a documentary photographer for the Kunsthalle in Bern. He portrayed numerous artists and developed a taste for contemporary art. He received international attention in 1969 with the exhibition of large-format photographs on canvas that he produced with the artist Markus Raetz. He moved to the USA and was appointed visiting lecturer of photography at the University of Illinois in Chicago from 1976 to 1978. He returned to Switzerland in 1982 and continued to collaborate with other artists and exhibit his work widely. He moved to France for a few years and taught at the Fine Arts School in Nimes from 1990 to 1992. In 1995, Burkhard returned to Switzerland, travelling only to realise his ambitious projects. He died in Bern in 2010. Between 2017 and 2018, he had a major retrospective touring the Museum Folkwang in Essen, the Fotostiftung Schweiz and the Fotomuseum in Winterthur, and the Museo d'arte della Svizzera italiana in Lugano.

THE ARTIST AND HIS WORK

Balthasar Burkhard worked exclusively in large-format black and white photographic series. His favourite and recurrent themes were the human figure and the nude, represented in distinct series of body parts, as well as animals, flowers, landscapes and cityscapes. In his photographs, he used great depth of field, providing a uniform focus throughout the image and thus revealing every single detail and bringing the entire content of the image to the surface. This gives an impression of density and acute presence that adds to the printed canvases' effect of monumentality. He was always involved in the manual production of his large prints, monitoring the process at every stage to ensure that his intentions were accomplished. As a result, the subject is of less significance than the actual image he creates from it. Burkhard photographed only things that moved him, with a precise idea in mind and the desire to represent them beforehand.

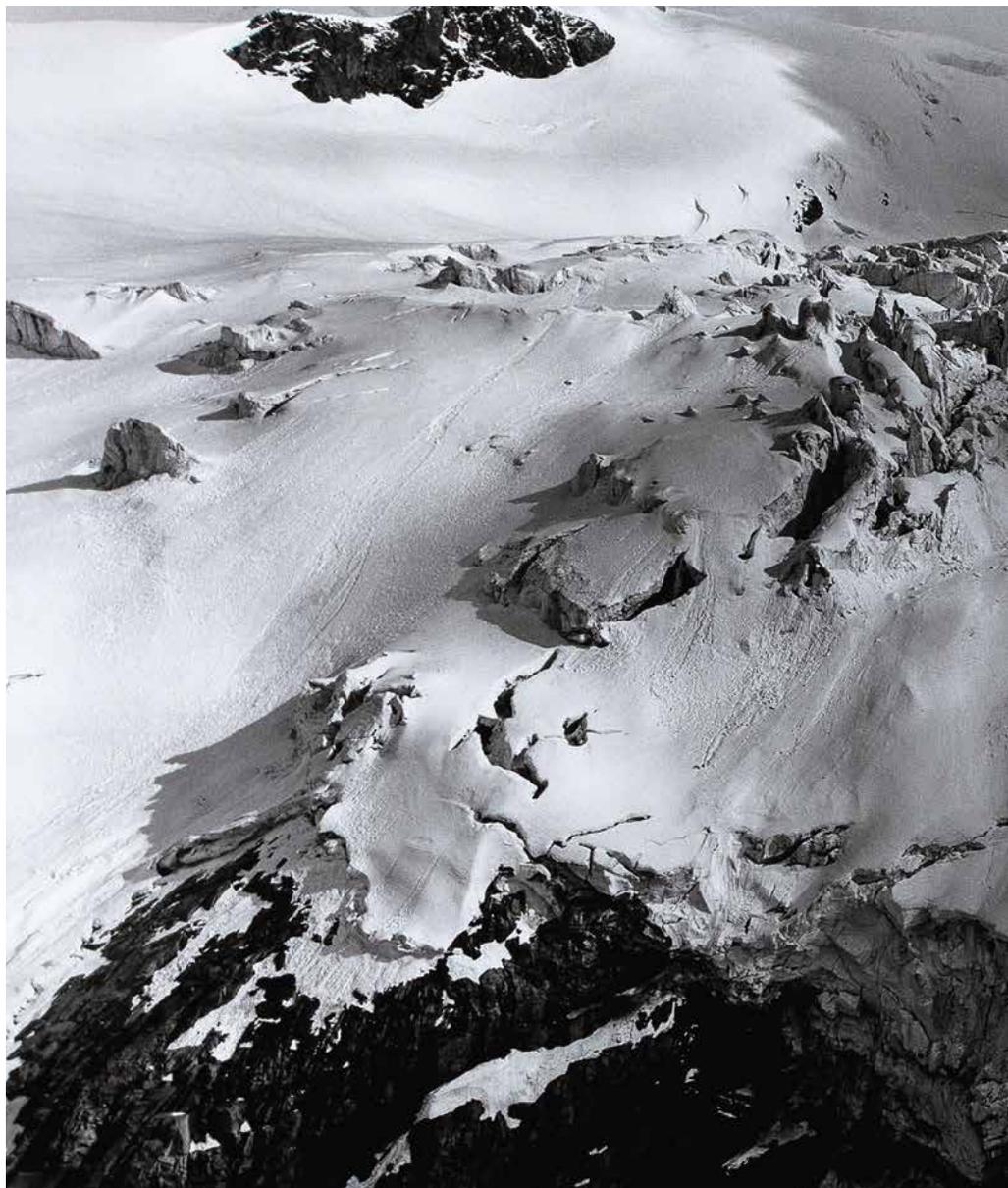
In the early 1980s, he combined monochromatic colour plates to his black and white photographs, accentuating the grain of the images and the abstract qualities of their subjects. In 1984 and 1987, he travelled to Japan where he was inspired by the aesthetics there and the writings of Tanizaki on the importance of shadows. He brought back extraordinary images of geishas, temples and gardens. In the 1990s, his work focused on a series of animals depicted like statues in profile, immobile in front of a large tarpaulin. Perhaps the images produced during the last decade of his life were the most spectacular, but they, too, were born of exactly the same meticulous craftsmanship and straightforwardness. He turned his camera to the vastness of cities such as Mexico, the nightscapes of Chicago, the desert of Namibia, the cloud formations over Rio de Janeiro and the high mountain range of the Eastern Alps. It was only shortly before his death that Burkhard surprised his audience with a final series of smaller-format colour rotogravures of bright flowers set against a deep black background that were reminiscent of vanitas still-life paintings.



Shanghai, 2005
Photograph on baryte paper
Triptych
Ed. of 7
220 x 230 cm

Bernina, 2003

Photograph on baryte paper
Ed. of 7
125 x 250 cm





Carmen CALVO

SPAIN

BIOGRAPHY

Carmen Calvo was born in Valencia in 1950. After completing her artistic studies there, she moved to Madrid and then to Paris, before returning to her native town. In 1997, she represented Spain with Joan Brossa at the Venice Biennale and, the following year, exhibited in the United States and South America. In 2002, the Museo Nacional Centro de Arte Reina Sofía in Madrid put on a major exhibition of her work. In 2013, she was awarded the National Visual Arts Prize by the Spanish Ministry of Education, Culture and Sports, and her work was shown (with catalogue) at the Centro de Arte Tomás y Valiente in Fuenlabrada, at the Sala Alcalá in 2016 and at the Museo Cerralbo in 2018.

THE ARTIST AND HER WORK

Carmen Calvo introduces us into an oneiric, old-fashioned and secret world. Taking humble objects from the distant past, found in attics and bric-a-brac sales in the course of her peregrinations, this Spanish artist assembles them in singular inventories. Fragmentary pieces and modest memories that once had special, personal value haunt her works, forming ensembles and strange, surreal collages. Calvo also uses old family photographs, redolent of the past, adjoining touches of joyous colour, mainly on the eyes and mouths of the persons represented there. These flat patches of primary colour may block the gaze or mask the faces of these protagonists, who consequently acquire the appearance of enigmatic ghosts from a distant age. Indeed, Calvo nearly always masks the gaze, as in *Un deleite triste*, whereas the mouths are struck out, possibly reminding us of periods when freedom of expression did not exist in Spain. At the same time, the work of art takes them from the private, anonymous sphere to the public domain.

The attributes resented by Calvo in her pieces refer not only to the Hispanic world but also to the Catholic religion and the universal feminine. The spirit of those cabinets of curiosities in which collectors assembled vestiges of monsters and surreal worlds is not far away. At other times, the works are like oversized altars surmounted by ex-votos, invoking a sacred domain to be approached with respect and silence. In *Retrato de Alicia*, the artist assembles heterogeneous objects in a composition that evokes the world of childhood and appearances. In the middle, a Christ with his eyes covered, almost lost in this baroque world, stands in silence, possibly calling on our own inwardness.

The artist's work is like that of an archaeologist drawing on ancient strata of past lives and trying to recompose them, to give them a new meaning. The titles of the works add an extra dimension, re-establishing the balance between anonymous subject and known individual in that they appear to reveal a particular story about the people represented there, suggestions for viewers, who can then imagine their own narrative.

Daniel CANOGAR

SPAIN

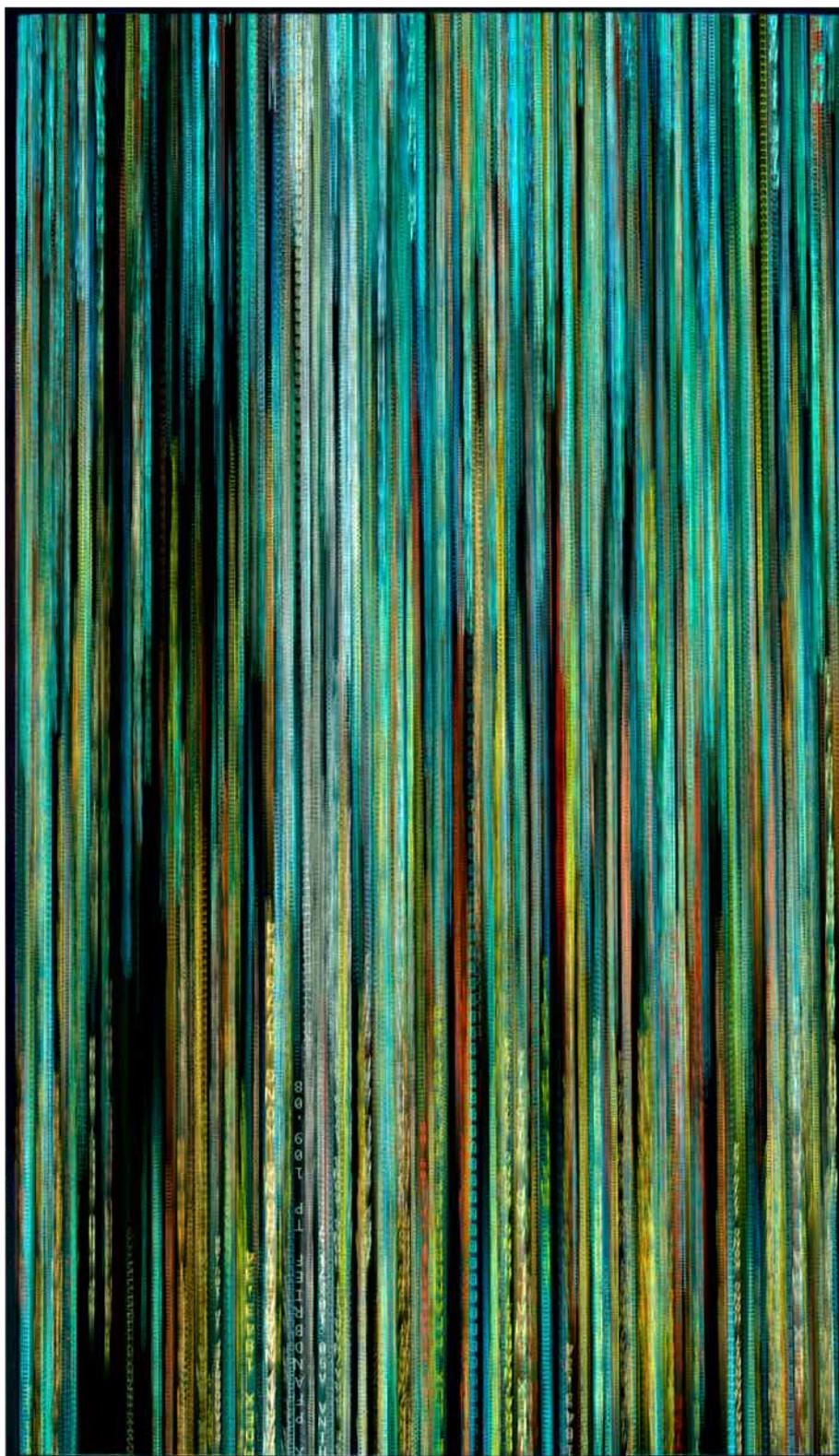
BIOGRAPHY

Born in 1964 in Madrid, where he lives and works today, Daniel Canogar divides his time professionally between Spain and the United States. With degrees in two fields, visual communications (Madrid, Universidad Complutense, 1987) and photography (New York University/International Center of Photography, 1990), he has regularly shown his work on both sides of the Atlantic since the mid-1980s. The winner of several prizes – the most recent being the Photography Prize of the 2010 Premios de Cultura Comunidad de Madrid; and the Photography Prize of the 2009 Premios Villa de Madrid, Madrid City Hall – and artist residencies in Italy, California, Canada, and Hungary, he also very often teaches in art schools. Along with many exhibitions throughout the world, a number of his works are installed in public spaces, such as his *Fluctuations* in Madrid (Sala Alcalá 31), or *Storming Times Square*, displayed on 47 LED panels in New York's Times Square.

THE ARTIST AND HIS WORK

Showing a penchant for photography initially, Daniel Canogar quickly developed an interest in the moving image and its installational dimension. Fascinated by optics and technical inventions like magic lanterns, panoramas, and zoetropes that are based on the persistence of vision to create moving images, he has created his own devices for presenting his animated pieces. In the late 1990s for example, he invented a system of multiple screenings using fiber optics; more recently, he has worked with LED panels, which have the advantage of offering a certain flexibility for doing artwork in the public sphere. This has allowed him, for example, to set up a video installation on a gigantic strip on the ceiling of Tampa International Airport (2016). Along with inventions that are in sync with advanced technology, he likes to salvage technical supports for video that have become obsolete today and use them to screen his films, lending them a more substantial physical dimension in this way.

Behind its abstract look, *Xylem* visually translates in real time the flow of nearly 400 financial data points from around the world. Every ten seconds, like a waterfall, the animation goes up or down according to whether the market is rising or falling. Nothing is left to chance. The colors relate to the world's different currencies while the title refers to the vascular system of plants. It is a way of emphasizing the energy emitted by the world of finance, which is far more of a presence in and influence on our daily lives than we imagine.



Xylem, 2017
4K screen display, generative animation, computer
Ed. 1/7
180 x 106 cm

Valentin CARRON

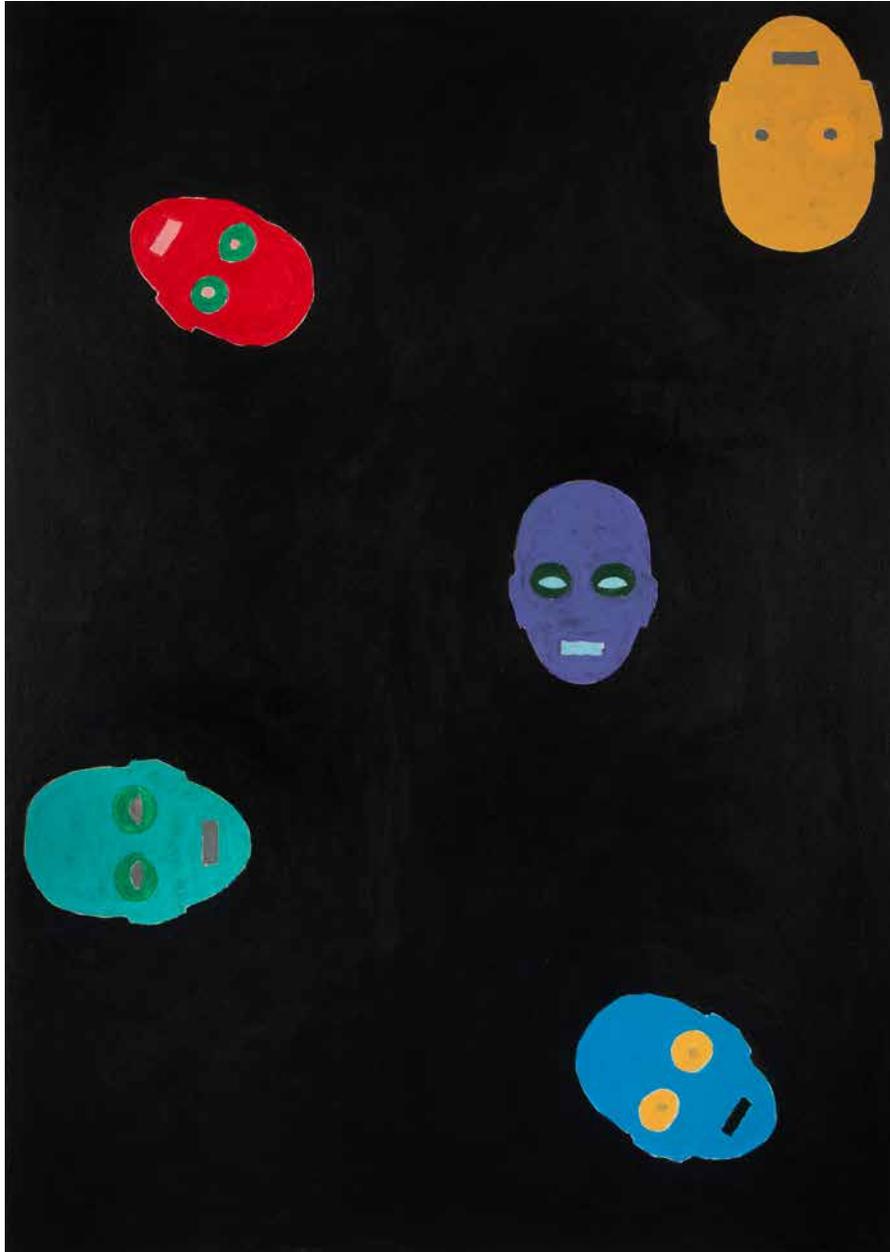
SWITZERLAND

BIOGRAPHY

Valentin Carron was born in 1977 in Fully and lives and works today in Martigny in the Canton of Valais in Switzerland. Along with Andro Wekua, Mai-Thu Perret, and Vidya Gastaldon, he represents a certain renewal of the Swiss art scene — indeed he is one of the leading figures of that scene. A graduate of two cantonal art schools, the École cantonale d'art of Valais (ECAV) and the École cantonale d'art of Lausanne (ECAL), Carron began his career in 2000 with a series of shows that very quickly drew attention to the artist, in Geneva, where he exhibited his work at Mamco; in Zurich, at the Kunsthalle; and in New York, at the Swiss Institute. In 2009, he put up a monumental cross on Messeplatz as part of Art Basel Switzerland. It was a piece that left a deep impression on viewers. In 2010, the Palais de Tokyo featured his work in a solo show at a time when the artist was already well known in contemporary-art circles around the world. Three years later, he represented Switzerland at the 55th Biennale in Venice. Carron's art has been awarded numerous prizes, including the Moët Hennessy Prize (2001), the Eidgenössischer Kunstpreis (2000, 2001), and in 1999 the Odette Steinmann Prize, the Fondation Ernest Manganel Prize, and the Prix d'encouragement à la création of the State of Valais.

THE ARTIST AND HIS WORK

Mixing genres, Valentin Carron's sculptures, paintings, and installations stand at the crossroads of appropriationism and Pop Art. The Swiss artist reinterprets the familiar symbols of vernacular forms that are overlooked by the dominant culture, including numerous symbols drawn directly from the cultural legacy of his native canton. By being decontextualized, enlarged, and occasionally truncated, these objects become both ambiguous and disconcerting. Neither authentic nor kitsch, readymade nor truly artisanal, well-known forms of Christian art, decorative art, or official modern sculpture, which he transcends, lose their identity and sow doubt as to the authenticity of their meanings. To create these effects, Carron draws abundantly on the deceptive use of materials, practicing faux wood, concrete and bronze. *Noir Jaune Noir* (Black Yellow Black), for instance, is an assemblage of three apple crates which, cast in aluminum, have therefore lost their initial use and become a make-shift "practical" or "vintage" decoration, heightened with bright colors for the "trendy" interior. As the artist points out, "These subjects never bothered me. I capture them. I put them down on adhesive paper. I produce their outlines or I help myself to their textures, whether physical or mental. All of that lies around the studio and then I look to put them together, make them collide and grate."



Ovals In The Dark XI, 2022

Acrylic on wood panel
118,8 x 84 x 2,8 cm

Noir Jaune Noir, 2018
Aluminium, paint
60 x 60 x 40 cm





Mathieu DAFFLON

SWITZERLAND

BIOGRAPHY

Born in Geneva in 1987, Mathieu Dafflon studied at the Haute école d'art et de design (HEAD) in his native city, between 2007 and 2011, and spent six months at the Maryland Institute College of Art in Baltimore (USA). He continues to live and work Geneva. Already featured in three solo exhibitions, he has also taken part in numerous group shows, mainly in the network of alternative contemporary art venues in Switzerland. In 2014, he was awarded the City of Geneva Prize, as well as Berthoud, and Lissignol-Chevalier and Galland grants, and in 2016, the Hirzel Prize for his solo show in the Salle Crosnier of the Société des Arts of Geneva.

THE ARTIST AND HIS WORK

Practicing painting in all its many forms with a technical mastery that dares to tackle every format and a gestural style that is equal parts virtuosity and chaos, Mathieu Dafflon has been constructing an art that is shot through with history. Well aware of the art movements that have come before him, and deliberately using the style and subjects of great 20th-century painters like Karel Appel, Glenn Brown, Franz Gertsch, Malcolm Morley, and Steven Parrino, Dafflon transforms quotation into a genre, which he perfectly assimilates in his personal artistic vein. In his painting, expressionist gestures and hyperrealist features run into each other, occasionally fusing with elements drawn from magazines or comic books. Pigments and colors are expressed in a kind of channel-hopping that promotes a dynamic vision of the contemporaneity of our images. Without suggesting any particular hierarchy, the artist offers images that are as likely to be currently admired as out of fashion, and in good taste as much as in bad, in an uninhibited rereading of contemporary art's recent history. When Dafflon reinterprets a work of art, he does so overtly by at least conjuring it up in the title. The copy that comes out of this process is often in an ambiguous relationship with its model. Without systematically respecting the original format, he treats the image in different parts, which he arranges and occasionally superimposes to elaborate a new composition that turns out to be both similar to its model and totally different. It is not about faithfully duplicating but rather revisiting what is known. If the art of Anselm Kiefer is characterized by an expressive approach to the pictorial gesture, Mathieu Dafflon replays the pasty all-over brushwork of the older German master. A tight close-up focus on the initial composition nevertheless makes the work tip over into abstraction. Altered in its reproduction, the picture is transformed into an image of painting itself.



Anselm's Nightmare (Waste Session), 2017

Oil on canvas
220 x 350 cm



Petit Accrochage, 2019

Oil on canvas
200 x 800 cm







In situ : **Daniel Canogar** – Xylem, 2017 – Geneva

In situ : **Ann Veronica Janssens** – Magic Mirroir Pink 2#, 2013-2016 – Geneva

Marlon DE AZAMBUJA

BRAZIL

BIOGRAPHY

Born in Porto Alegre in 1978, the Brazilian artist Marlon de Azambuja now lives and works in Madrid. Trained in Brazil at the Edison Viriato Center for Contemporary Art in Curitiba, he has already had numerous solo shows, mainly in Spain and Latin America, at a number of major venues, including Galería Max Estrella in Madrid (2014); CAAM (Atlantic Center of Modern Art) in Las Palmas de Gran Canaria (2011); Casal Solleric in Palma de Mallorca (2010); and Matadero in Madrid (2009). He has also taken part in several biennials (Havana, 2012; Cuenca, Ecuador, 2011; Porto Alegre, Brazil, 2011; Cairo, 2010), and his work is hanging in a number of important museums, including the Museum of Contemporary Art of Paraná, the Oscar Niemeyer Museum in Curitiba, Itaú Cultural São Paulo, the Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria, and the Nomas Foundation in Rome.

THE ARTIST AND HIS WORK

Marlon de Azambuja is interested in architecture. Even though his work is based on photographs, drawings, installations, sculptures, performances, and collages, a commentary on the built world always emerges. With the idea of understanding our cities, he invents new ways of observing our immediate environment, sometimes with humor and poetry, but often following a well-established protocol. For example, it is with some of the basic elements making up the world of construction — bricks, a vise — that he built a brutalist city in the form of an installation; or by drawing on the industrial design of our cities that he created temporary sculptures in the public sphere with adhesive paper, annihilating the function of benches, bus shelters, and streetlamps. At other times, he employs scotch tape to point up the lines that naturally form on the ground. Compiled in series, the photographs documenting his urban interventions suggest geometrical equations governing the idea of a possible urban order — unless it is the opposite.

In *Cooling Waters*, the artist builds on the 20th-century history of art and architecture by blackening out the subjects of the famous photographs by the artists Bernd and Hilla Becher. Starting in the 1950s, the Bechers catalogued industrial constructions that were fated to disappear, such as water towers, factories, or grain silos. They were unfailingly photographed in the same light and with the same framing and technique to create typologies of these constructions, which underscore both their points in common and their differences. Azambuja heightens their outlines by blackening them out to emphasize metaphorically the evident prophesy of their disappearance.



Cooling Towers, 2016

Black marker and book pages
9 parts, each 28.8 x 22.7 cm

Emilie DING

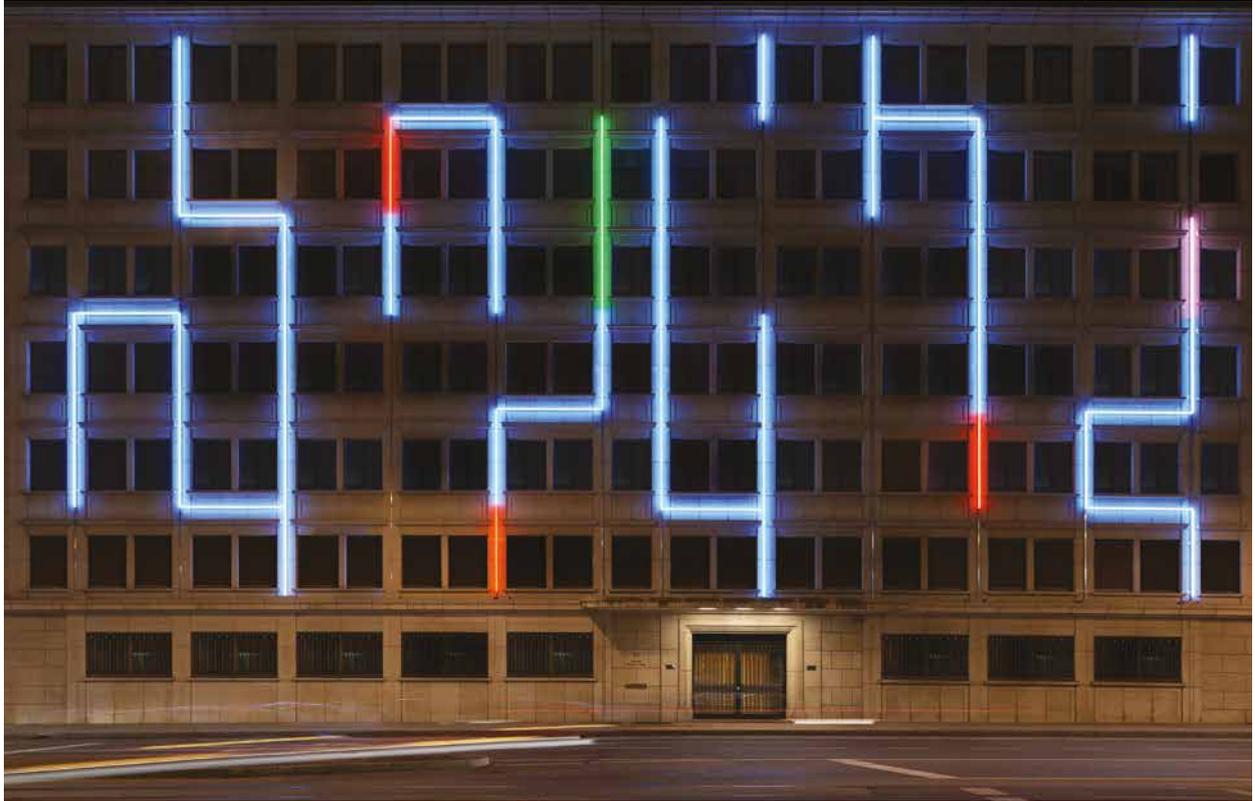
SWITZERLAND

BIOGRAPHY

The Swiss visual artist Emilie Ding was born in 1981 in Fribourg. She studied art in Bienne (Bern) and Geneva between 2000 and 2008, and has since been the recipient of a number of prizes, including, in 2013, the Grolsch du Off Prize, the Gandur Foundation for Art Prize, and the Liechti Foundation for the Arts Prize. In 2014, she was likewise singled out at the Swiss Art Awards in Basel. Her work has been shown at the Palais de Tokyo in Paris and at Mamco in Geneva in a solo exhibition the museum devoted to her in 2015, as well as in Berlin and Lausanne. She has been selected for a number of artist residencies that have taken her to Paris (2010), Berlin (2012) – where she has decided to settle – Texas, and Johannesburg in South Africa (2013). In 2015, as part of the maintenance work being done on the Corbalanche avalanche-protection tunnel in France, she created an extensive public art piece along the road leading to the Flaine ski resort.

THE ARTIST AND HER WORK

Like Hugh Ferriss, the engineer and draftsman who for many years analyzed the development of New York at the start of the last century, Emilie Ding nowadays does her work on the theme of construction, at the point where engineering and drawing meet. Fascinated by the technical side of construction, by the systems for distributing forces which are put in place in a piece of architecture as it goes up in order to stabilize it, Ding has found in engineering's formal language a way to radically conjure up those tensions and balances. She takes a keen interest in the massive structures that result from buildings – pylons, routes, bracings, and buttressing structures – and focuses on the formal possibilities that architecture offers, responding to them with forms made of concrete, steel, and felt, midway between sculpture and construction, representation and function. Employing a minimalist idiom, she sometimes seems to take a page from Arte povera in her choice of materials while at other moments flirts with the brutalist esthetic. Vis-à-vis the monumental structures she is able to create in the space of an exhibition gallery, the geometrical drawings she executes in graphite display a radical tenacity that is in no way diminished by the medium she employs. They express the attraction exercised by the technique of raising large buildings. Patterns that are subtle, repeated, balanced, or off kilter play out in powerful perspectives that give rise to that well-known feeling of vertigo at the foot of buildings in Manhattan. In recent years her two- and three-dimensional pieces sport simple black geometric motifs, daring the occasional curve; they are more isolated and imposing than earlier iterations, and not without references to a certain kind of science fiction that opens the story up to new readings of the work. *How High Can You Count*, which adorns the facade of Banque Mirabaud in Geneva, consists of luminescent tubes. This installation pays tribute to composer Pauline Oliveros, founder of the Deep Listening concept. This practice aims to differentiate between hearing and listening, two ways of processing the same sound information.



How High You Can Count, 2017

Installation

Luminescent tubes on Mirabaud's building

Variable dimensions



One Must Have a Mind of Winter and Have Been Cold a Long Time, 2014

Mixed media on cement
260 x 200 x 10 cm



Untitled, 2018

Graphite and mixed media on paper
203 x 120 cm

Olafur ELIASSON

DENMARK

BIOGRAPHY

Olafur Eliasson was born in 1967 in Copenhagen. He studied at the Royal Danish Academy of Fine Art from 1989 to 1995 and then moved to Berlin where he founded the Studio Olafur Eliasson, which now counts over 75 collaborators – architects, specialised technicians, programmers, art historians, archivists and cooks. In 2002, the Musée d'Art Moderne of the city of Paris offered him his first important exhibition. In 2003, he became widely renowned thanks to *The Weather Project*, his large-scale installation in the Turbine Hall of the Tate Modern in London. The same year, he represented Denmark at the Venice Biennale. In 2007, he received the Joan Miró award, and the San Francisco Museum of Modern Art organised an important solo exhibition which travelled until 2010 to various venues including the Museum of Modern Art in New York. At the end of 2014, the new Fondation Louis Vuitton was inaugurated with one of his shows. Recent exhibitions of his work were held at the Moderna Museet in Stockholm in 2016, the Museum of Contemporary Art of Montreal in 2017 and the Marciano Art Foundation in Los Angeles in 2018. He lives and works in Copenhagen and Berlin.

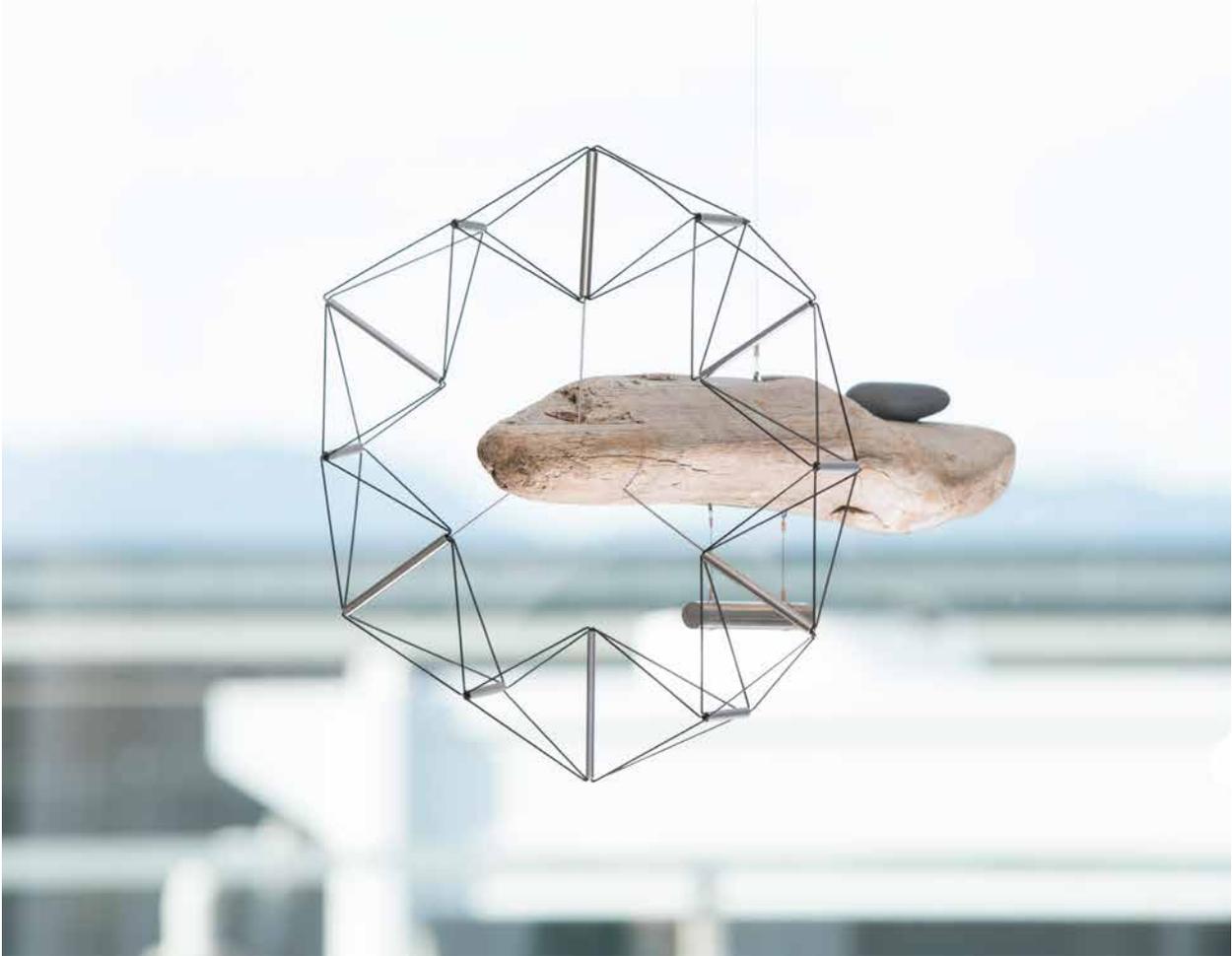
THE ARTIST AND HIS WORK

Olafur Eliasson's media of predilection are installations, photography, film, sculpture and painting. His practice is not limited by the confines of exhibition spaces and often engages the broader public sphere. Nature, its power and effects, is a prominent theme. The artist is particularly interested by the effects of light, water, pressure, temperature, meteorological variations and the interferences these elements have with the human condition. The spectator, coming in contact with his artworks, becomes entirely part of the live process of his creations. The artworks undertake visual effects, movements, changes in colours, forms and lights that inevitably affect the spectator and transform a passive relation into a full-fledged interaction.

Thus Olafur Eliasson confronts natural phenomena in the city as in his installation titled *New York City Waterfalls* of 2008 or in the closed spaces of museums and galleries as in his projections imitating the sun or total void. By reproducing nature with visibly explicit and man-made means, he seeks to capture the power nature exercises on the viewer within these unusual settings. The artist uses mechanisms of perception while still exploring other forms of understanding such as neurology and psychology.

Strongly influenced by Iceland, the native country of his parents, Olafur Eliasson draws on the land of his origins in his art: its volcanoes, its mysterious, wild and lunar universe, the beauty of its landscape flirting with an inhospitable aridity, its infinite poetry.

As a professor at the Berlin University of the Arts, Eliasson led from 2009 to 2014 the Institut für Raumexperimente (Institute for Spatial Experiments), a five-year experimental programme in arts education, whose approach is similar to his studio practice. Generous, enthusiastic and surprising, Olafur Eliasson will keep enlightening us with many spectacular and sensitive artworks.



Lucky Stone Compass, 2018

Driftwood, stone, magnet, aluminum, steel, wire
34 x 30.5 x 48 cm



The Hole Series, 1997
Colour coupler prints in artist's frame
Artist proof (Ed. 3 + 1AP)
15 parts, each 27.9 x 34.3 cm





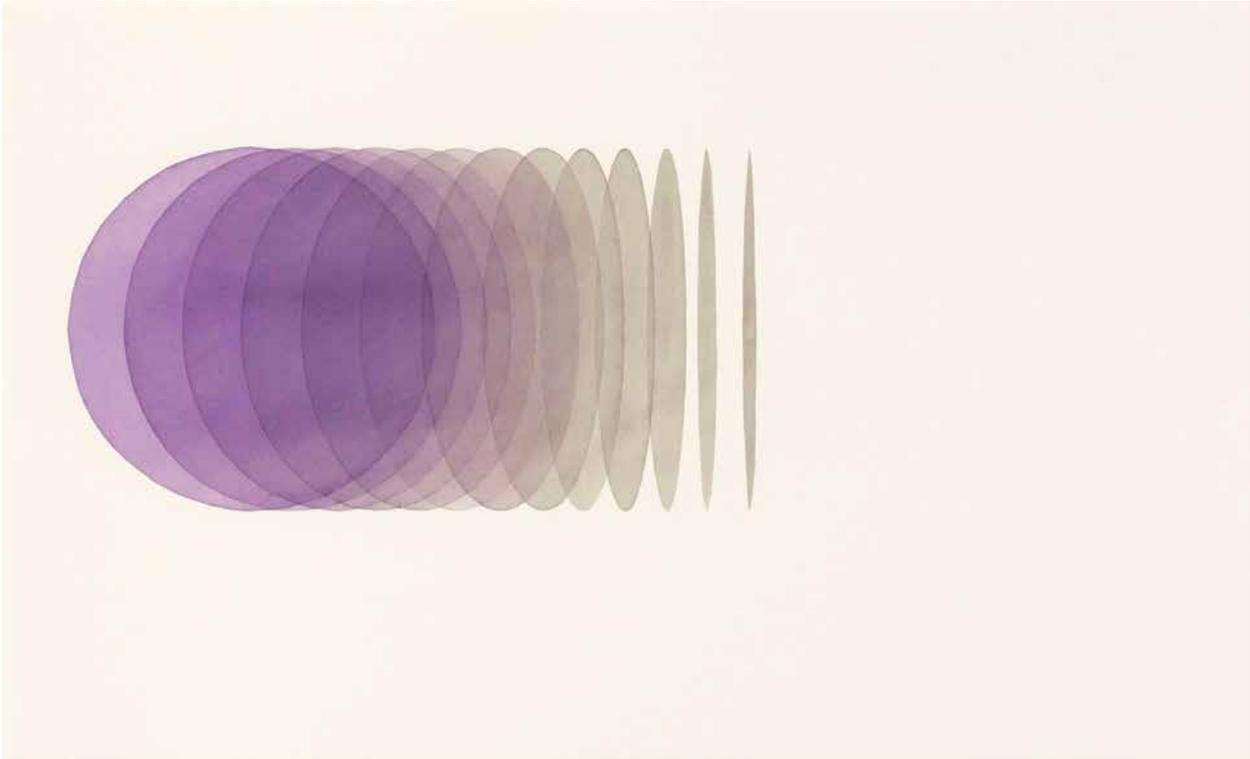
The Landscape Series, 1997

C-print
Artist's proof
39 x 59 cm



Landscape, Iceland, 1997

C-print
Unique
59 x 89 cm



Thirteen Purple to Grey Movie, 2010

Watercolor and graphite on paper
56 x 76.2 cm



OLAFUR ELIASSON

The Eighteen Moons in Penumbra (#6), 2014

India ink and pencil on paper
145.2 x 110.3 cm

mounir fatmi

MOROCCO

BIOGRAPHY

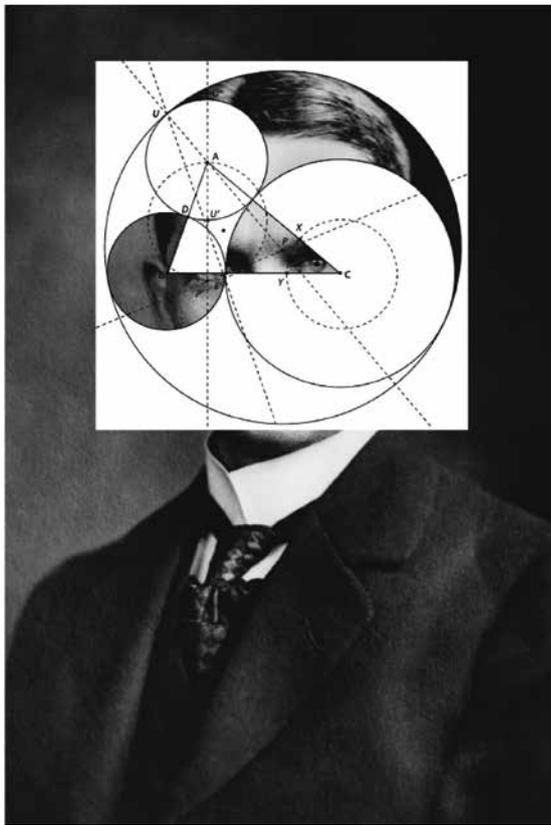
mounir Fatmi was born in Tangier, Morocco in 1970. He moved to the city of Casablanca when still a toddler. He studied at the School of Fine Arts in Casablanca and later moved to Italy to study at the Fine Arts Academy in Rome. His work has been shown in numerous solo exhibitions across Europe and the Mediterranean. His installations have been selected for well-known artistic events, including the 52nd, 54th and 57th Venice Biennale, part of the first pan-Arab exhibition *The Future of a Promise*, the 5th Gwangju Biennale and the 10th Lyon Biennale, the 10th and 11th African Biennale of Photography in Bamako and the 7th and 13th Dakar Biennale. He was awarded the Cairo Biennale Prize in 2010 and was shortlisted for the Jameel Prize of the Victoria & Albert Museum, London, in 2013. He now works and lives between Paris, Lille and Tangier.

THE ARTIST AND HIS WORK

mounir Fatmi works extensively with the superposition of language to images, constructing literary spaces and visual games. History, identity, the body, the exile are some of the recurrent themes in his body of work, which range from the desecration of religious objects to the deconstruction of dogmas and the end of ideologies. He is interested in the machine and in the idea of the death of consumer goods, whether they are VHS tapes, photocopiers, antennas or political movements. His videos and installations reveal our fears, our desires, our doubts. They point a finger to the state of the world by offering a different angle of view displaced just outside of conventions.

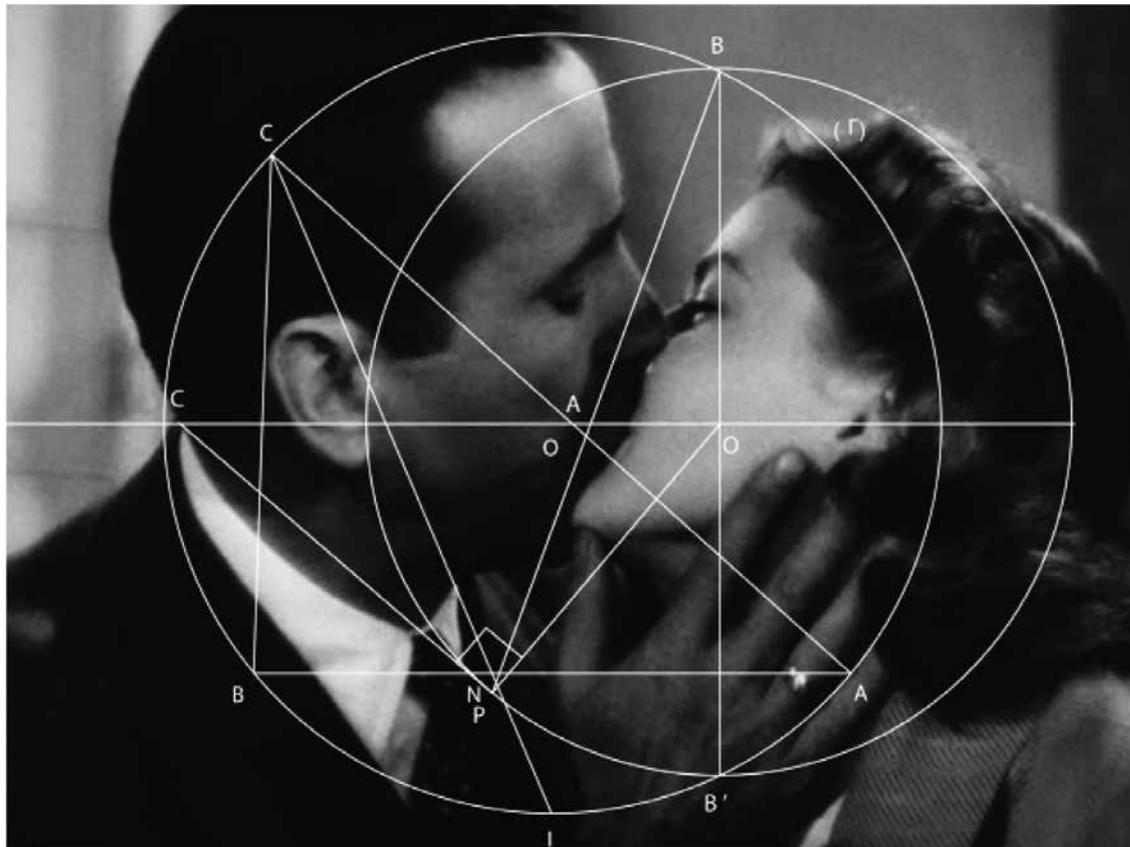
mounir Fatmi's work is influenced by world events as well as by personal stories. After the 9/11 attacks, he produced a series of installations titled *Save Manhattan* and exhibited *The Lost Spring* in direct reaction to the Arab Spring events. His exhibition titled *Permanent Exiles* at MAMCO in Geneva in 2015 dealt with his own exile from Morocco and the issues of separation and fracture.

Casablanca, city of his childhood memories, meets the legendary film *Casablanca* in an important series of images and videos titled the *Casablanca Circles* which brings together all of mounir Fatmi's preoccupations. Various diagrams of circles and lines annotated with numbers and letters are superimposed over a selection of stills from the famous scene of the kiss between Humphrey Bogart and Ingrid Bergman. These geometrical sketches were inspired by radiochemist and Nobel winner Frederick Soddy's poem *The Kissing Precise* (1936) which, according to Descartes's theorem, interprets in rhymes the point of tangency where four circles meet as a kiss. Fatmi further explains how his obsessions with poetry and mastery, a Nobel Prize chemist, the geometry of feelings, and the recent event of two young Moroccans' love demonstrated by a kiss in public, the Nador kiss, which created a tumult, are interconnected with a Hollywood kiss and the film of his childhood: "All is desire, all is poetry, all is science, all is art and ultimately all is politics." The image always contains more than it reveals.



Soddy, 2014

Print on baryte paper, ink
 Ed. 2/5 + 1AP
 30 x 20 cm

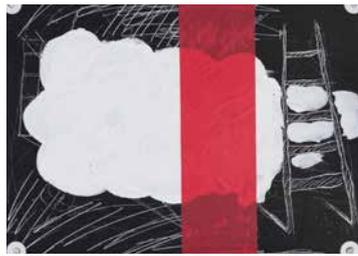


Casablanca Circles 11, 2012

Print on baryte paper, ink
 Ed. 2/5 + 1AP
 90 x 120 cm



Fragile, 1997
Acrylic on paper
20 pieces, each 24 x 17.7 cm







In situ : Emilie Ding – How High You Can Count, 2017 – Geneva

Peter FISCHLI & David WEISS

SWITZERLAND

BIOGRAPHY

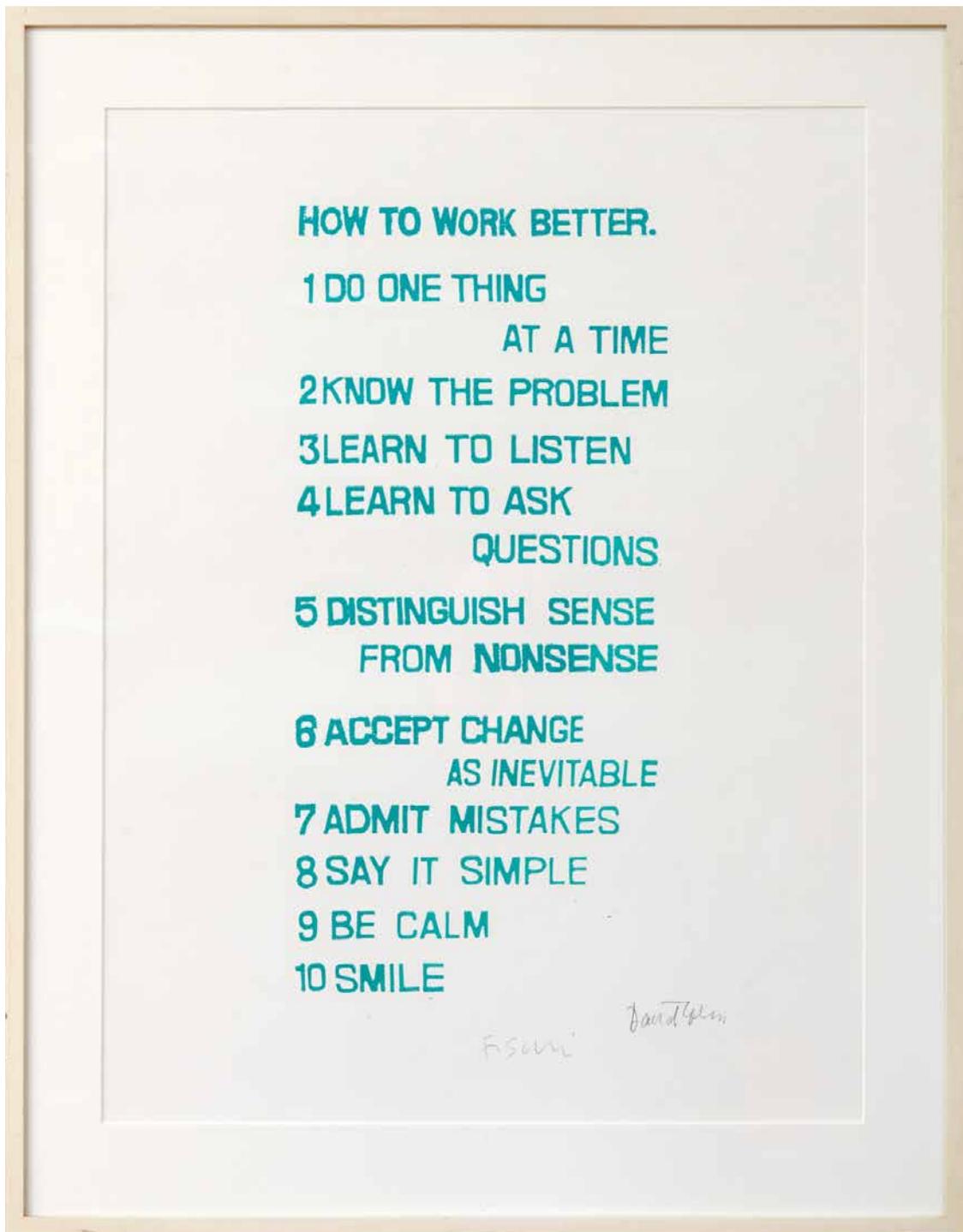
Born in Zurich in 1952, Peter Fischli grew up in artistic circles influenced by the Bauhaus aesthetics. In 1975, he studied at the Accademia di Belle Arti in Urbino, and subsequently at the Academy of Arts in Bologna. David Weiss, six years his senior, was born in Zurich in 1946. He attended the Zurich School of Art and Design until 1964 and then studied sculpture at the Basel School of Art and Design. Fischli and Weiss met in 1979 and formed the artist duo Fischli/Weiss until David Weiss's death in 2012. They are rated among the world's top contemporary artists. In over 25 years of activity, the duo exhibited in some of the most important institutions and museums worldwide and had major retrospectives in the US in 1996 and at the Tate Modern, London, in 2006. The duo represented Switzerland at the Venice Biennale in 1995 and were awarded the prestigious Golden Lion in 2003 for their installation *Questions*. In 2016, the Solomon Guggenheim Museum in New York organized a major retrospective of their work: *How to Work Better*.

THE ARTISTS AND THEIR WORK

Fischli/Weiss handle everyday themes in satirical form and their works allude ironically to artistic paradigms. They often use a wide variety of untraditional artistic media to build and compose their projects, rendered in photography, film, sculpture or installations. The dissolution of conventional hierarchies and values is a recurrent theme throughout their entire body of work, which has reference to Marcel Duchamp, Dieter Roth and Jean Tinguely. Fischli/Weiss play with authenticity and fiction, reality and appearances. As their work always finds the right balance between conceptual concerns and entertainment value, it has been both acclaimed by the art critics and enthusiastically followed by a larger audience as it offers direct access without prior art-historical knowledge.

Their first collaborative work, the *Wurstserie* (Sausage series) is a group of photographs created by arranging household items, food and sausages into little scenes. It set the tone for their style using humour to pry into aspects of the human condition. The film *Der Lauf der Dinge* (The Way Things Go), their best-known work, is a 30-minute 16 mm chronicle that collapses the history of 20th century sculpture into a delirious and unstoppable chain of reactions in which objects fly, crash, and explode across the studio. It was presented in 1987 at the Document 8 in Kassel.

An important aspect of their practice is the encyclopaedic quest, as in the series *Airports* where hundreds of views from airports show airplanes on the ground and the surrounding banality of the daily routine of travel, or as in the series *Suddenly This Overview*, which consists of 250 small unfired clay sculptures depicting significant or mundane scenes from history and culture.



How To Work Better, 1991

Screenprint on wove paper
70,5 x 54,7 cm (framed)



Airport, 1988-89

C-prints on Fuji Crystal paper

Unique

12 parts, each 29 x 40.5 cm



Thomas FLECHTNER

SWITZERLAND

BIOGRAPHY

Thomas Flechtner was born in Winterthur in 1961, and studied photography at the Applied Arts School in Vevey. Since 1987, he has been active as a freelance photographer and has shown his work in many solo and major group exhibitions including at the Centre de la Photographie in Geneva, the Centre Pasquart in Biel, the Musée des Beaux-Arts in La Chaux-de-Fonds, the Fotomuseum in Winterthur, the Centre Pompidou in Paris and the Kunsthaus in Zurich. In 1986 and 1987, he worked as an assistant in Basel and Hamburg. He received the Swiss Grant for Arts in 1988, 1990 and 1992. In 1989, his artistic work was honoured with the Kodak Award Europe and in 1993 he received a grant for a studio practice in London from the Landis & Gyr Foundation in Zug. He received further awards, notably the Photography Award of Canton de Neuchâtel (2004) and the UBS Anerkennungspreis in 2013. Flechtner currently lives and works in Zurich and Vallière, France.

THE ARTIST AND HIS WORK

Thomas Flechtner not only fully masters the technical possibilities of his medium but also understands dramatic intervention, the importance of a meticulous choice of detail and the time it takes to achieve the image that he has set out to produce. He focuses on both expansive textures and the little details that catch the viewer's eye, creating fascinating large-format images built on rhythms defined by colour and form. His work is imbued with a sense of timelessness. His photographs are produced using a large-format view camera, a technique that requires a slow, precise and methodical approach.

Flechtner first encountered international success with his snow pictures from the series *Walks* from 1999 to 2001, in which he brings together the act of photography with his own creative impact on the landscape. Wearing skis, the artist walks on the snow, leaving traces as if writing on a photographic plate. He becomes light, the agent that reveals an image. With their long exposures and methodical interventions, these images inspire calm and are neither theatrical nor narrative. Time seems to have slowed down or come to a complete standstill. Viewers must simply allow themselves to be absorbed by the environment, just as the photographer did. In another snow series, *Colder*, from 1996 to 2000, he uses the light-reflective quality and distinctive intensity of colour of the snowy cityscape to produce memorable images of disconcerting beauty.

Since 2003, Flechtner has been pursuing a new passion: the unbridled colour, movement and peculiarity of organic nature. The famous American photographer Ansel Adams once said: "You don't take a photograph, you make it." Thomas Flechtner could be said to adhere to this approach, not only because nature photography is his main theme but also because he always recomposes the image before capturing it.



THOMAS FLECHTNER

Walks: Piora, 2000

C-print mounted on aluminium

Ed. 3/3

180 x 220 cm



Berina, 2001

C-print mounted on aluminium

Diptych

Ed. 2/5

2 parts, each 140 x 175 cm



Sylvie FLEURY

SWITZERLAND

BIOGRAPHY

Celebrated in her native Geneva and beyond, Sylvie Fleury was born in 1961 and worked as assistant to John Armleder. In 1990, he invited her to exhibit at Galerie Rivolta in Lausanne. Shortly after that, she showed her work at the Venice Biennale. A show at Le Magasin in Grenoble followed in 2001. After a first solo show there in 1996, MAMCO in Geneva put on a retrospective of her work in 2008 – 2009. The CAC in Malaga (Spain), and the Art Sonje Center in Seoul (South Korea) have also exhibited her work. She has designed posters for various Swiss institutions, including the Opera in Lausanne and the Montreux Jazz Festival. Her work is held in major collections such as MoMA, New York and the Migros Museum in Zurich. In 2015, she won the Prix de la Société des Arts de Genève, which came with an exhibition at the Palais de l'Athénée in autumn 2015. She received the prestigious Swiss Grand Award for Art/Prix Meret Oppenheim in 2018.

THE ARTIST AND HER WORK

Consumer society has been an inspiration to many artists. Sylvie Fleury explores its symbols, their resonance in terms of fashion, luxury, femininity and power. Lipstick, shoes, handbags, cars and shopping trolleys are some of the objects that she has used and highlighted in her work, whether in installations, photographs or sculptures. Oversized, enriched with pink, gold and silver tones inspired by make-up, they stand as icons of our contemporary world, a world steeped in images from television, cinema and advertising. Fur, paste glitter and mirrors are among the materials used by Fleury for their evocation of glamour. Her famous *Shopping Bags* consist of piles of these thick paper and cardboard branded bags which are like mushrooms that have sprouted suddenly in the corner of the room. Neon is another frequently used medium. She deploys it for short slogans in English, designed for maximum intelligibility. One of her favourite phrases is "Yes to All", which she presents in various forms and on various supports. It appears, for example, on the roof of a building in the Plaine de Plainpalais, Geneva, where it plays on several levels of interpretation, allegorising an attitude that wavers between positive pleasure and submission.

Be Good, Be Bad, Just Be acts in the same way. Here, the words from the slogan for the Calvin Klein perfume, CK Be, are spread over metal barrels. The neon wording adds extra value to the recipients, objects whose value normally depends on their contents (petrol, oil, water), and which here could be empty or full.

Influenced by great figures of contemporary art such as Mondrian, Fontana, César and Vasarely, Sylvie Fleury goes beyond the superficial symbols of our society: her work invites us to reflect, to dream, to escape and to play, while raising numerous questions about our contemporary world.



Cuddly Painting, 2017

Synthetic fur
100 x 100 cm



Be Good, Be Gad, Just Be, 2010

3 lacquered steel barrels,
grey metallic paint and red neon
180 x 130 x 80 cm

Michel FRANÇOIS

BELGIUM

BIOGRAPHY

Michel François was born in Sint-Truiden, Belgium, in 1956. His artistic career began in the 1980s. In 1992, he took part in Documenta, Kassel. Two years later, he featured in the São Paulo Bienal alongside Ann Veronica Janssens, with whom he also shared the Belgian Pavilion at the 48th Venice Biennale in 1999, for an exhibition titled *Horror Vacui*. He exhibited at the SMAK, Ghent, in 2009, at the Institut d'Art Contemporain de Villeurbanne in 2010 and at the Musée des Arts Contemporains de la Fédération Wallonie-Bruxelles in 2012. All these solo exhibitions confirmed the importance of his role on the contemporary art scene. Michel François also collaborates regularly with choreographers and, since 2009, has been teaching at the French national fine arts school, ENSBA, in Paris.

THE ARTIST AND HIS WORK

Versatile and wide-ranging, Michel François works with installation, video and photography, using a great variety of materials, always to expressive effect. As is the case with the two works here, in aluminium, he often takes his materials from everyday life. Here, the simplicity of the medium enables a powerful and visually immediate discourse. Sculpture, in its multiple forms, is no doubt François's favoured medium for expressing his concerns as he seeks to capture matter, space and the density of things. His constantly evolving work has great formal purity and his use of colour is sparing. Most of his photographs are in black-and-white.

The pieces by this artist institute rhythms that create tensions and dynamics. The idea of exploded form is also in evidence. As he proceeds from one work to the next, so François reiterates and at the same time renews his compositions, in a process of transformation and mutation of forms and ideas. Recycling is thus one of his core concepts. His works suggest movement, evince instability and fluidity and seem to tend towards something else, as if they might soon disappear. The idea is to capture life in every possible manifestation, whether vegetable, mineral or human.

His photographs capture fragments of life : characters, movements and surprising views — fleeting moments. As if to further develop his idea of art as movement, François has on several occasions printed his works as large-format posters and left them out in his exhibitions for visitors to take away. Generous, dense, and intense, his work can be perceived as a process, an ongoing, never finished transformation.



MICHEL FRANÇOIS

Instant Gratification, 2014

Aluminium dripping

Unique

250 x 280 cm



Froissé, 2015
Aluminium cast
Ed. 2/3 + 2 AP
2 parts, each 120 x 90 x 15 cm



Ryan GANDER

UNITED KINGDOM

BIOGRAPHY

Born in Chester (UK) in 1976, Ryan Gander studied Interactive Arts at Manchester Metropolitan University (1996–1999). In 2000 he spent a year at the Jan van Eyck Akademie in Maastricht as an art researcher, before doing a residency at the Rijksakademie in Amsterdam the following year. In 2011 he took part in the Venice Biennale and in 2012 he was at Documenta in Kassel, where he showed his piece *I Need Some Meaning I Can Memorise (The Invisible Pull)*: a draft blowing through a big empty room. Playing on narrative and subversion – for example, at the Kunsthalle Bern in 2019 a little mouse peeked out from behind a plinth and, in the voice of the artist’s own daughter, recited the speech of Charlie Chaplin’s Dictator – his work revisits, in an often humorous mode, the field of conceptual art using a variety of mediums (sculpture, installation, interactive devices, performance, video, design, writing). Gander has had solo shows around the world, notably in Paris, New York, Amsterdam, Vienna, Zurich, Miami, Los Angeles, Tokyo and Mexico as well as London, where he now lives and works.

THE ARTIST AND HIS WORK

There are some contemporary artists whose style and manner are immediately recognizable, either because they express themselves in a single medium, or because their art evolves within a particular aesthetic, or again because it follows a clearly defined protocol. The winner of the 2003 Prix de Rome for Sculpture does not belong in this category. Generally speaking, Gander’s sculptures have little in common with each other, except for the curiosity they arouse. As Gander himself likes to put it, “Enabling people to imagine is a gift as valuable as education.” This is an artist who uses a wheelchair and knows all about exclusion. Sometimes, he also stages his own difference. “Accessibility is very overrated,” he says, “and that idea fuels my work”. For example, he explains that when he cannot get to a party because of the steps he cannot ascend, he imagines it instead. That is why his work is made from a “missing” part, as he puts it. *I is... (i)* is based on the series of makeshift dens made by his daughter Olive over the last few years, in a great variety of sizes, shapes and architectural styles, which he transforms into marble sculptures. Imitating the drapery typical of classical sculpture and frozen in this noble material, these dens are like enduring commemorations of those ephemeral worlds in which the imagination plays the central role.



I is... (i), 2012

Cast marble
96 x 165 x 122 cm

Vidya GASTALDON

FRANCE

BIOGRAPHY

Vidya Gastaldon graduated from the École des beaux-arts in Grenoble in 1997 and moved to Geneva the same year. Born in Besançon in 1974, she became attuned to diverse forms of spirituality at a young age – her parents lived in a commune and practiced meditation – and this led her to pursue yoga at the same time as her art, and to take an interest in such fields as geobiology and quantum medicine. From 1994 to 2001 she collaborated with Jean-Michel Wicker. Her work has been regularly exhibited since the late 1990s, initially as a duo and then on her own, notably at Mamco, Geneva (2005), at the Swiss Institute in New York (2007) and at the Domaine de Kerguéhennec (France, 2009). It is also shown by galleries in New York, Paris, Tokyo and Zurich. She won the Federal Art Prize in 2005 and 2006,

THE ARTIST AND HER WORK

In 2012, Gastaldon's exhibition at Mamco in Geneva, "Tu es monstrueux et je t'aime beaucoup", had only just closed when a group show featuring her work, "Les Étincelles de Meret", opened at the Kunstmuseum Bern. There it was presented as one of the contemporary ramifications of Surrealism, which emerged not much less than a century ago in Paris. The main installation at Mamco was dominated by a three-dimensional eye made up of woolen hair stretched out into a spider's web, a bloody mesh or a spatial drawing evoking a snare for dreams. Also on view were sculptures, ceramics and paintings – where psychedelic power tied together sacred knowledge from the Orient, echoes of Surrealism and popular culture with a strong comic-book element. Between the familiar and the strange, the spiritual and the trivial, shadow and light, surrounded by cyclopean gazes, her world is founded on the unconscious and dreams. Reassuring, threatening, dark and friendly creatures are generated by the existing forms of a world full of cumulus clouds. Vidya Gastaldon produces hallucinogenic art and may on occasion take the risk of transposing into three dimensions the subtleties that appeared first in her watercolors. Her bewitching world is populated with surreal visions taken as much from animation films as they are from esoteric fantasies, and as much from Christian divinities as they are from Hindu sacred manuscripts. In short, perhaps what she is trying to reveal is the "that" evoked by the Indian philosopher Krishnamurti: "The inspiration must not be from the self. Beauty is total self-abandonment and with total absence of the self there is 'that'."



The Anonymous Power, 2011
Mixed media, acrylic and oil on canvas
80 x 160 cm

Kendell GEERS

SOUTH AFRICA

BIOGRAPHY

Kendell Geers was born in Johannesburg. He dates his birth to 1968, a year of great social upheavals. He left the country in 1989 because he refused to do his military service. He took part in the Venice Biennale in 1993 and numerous exhibitions around the world followed. In 2008, a touring retrospective showed his work in museums in Belgium, France, Italy and Britain. In 2013, a survey show was held at Haus der Kunst in Munich. Since 2000, he has been living in Brussels.

THE ARTIST AND HIS WORK

Shocking and violent are the terms most often used to evoke the work of South African artist Kendell Geers. Born into a white family, committed to the struggle against apartheid from the age of 15, the artist was certainly marked by his country's tortured history and struggles. Geers's early work is contentious, embodying the opposition to the apartheid system. Since 2000, his art has been characterised by a more poetic form of inspiration, looking towards universal themes and global problematics, while at the same time questioning the limits of art and the human.

Politics, society, religion and sex are among the themes he addresses. His artistic vocabulary is characterised by loud colours that recall danger warnings and by the use of road cones, shattered glass, barbed wire and sirens. There is a palpable tension in his installations, paintings, videos, photographs and performances.

The artist is also interested in mysticism: religious symbols are presented in various forms. His art appropriates holy images but also pornographic and kitsch ones. Another aspect of his work concerns symbols and signs that all can recognise, while the words mirroring each other across the surface of the images initially tend to efface the meaning of the words in a striking visual effect.

In 2011, Geers wrote a manifesto stating his desire for revolution and calling for a more authentic way of life. His art opposes established morality, as well as both social and artistic codes. He urinated in Duchamp's famous *Fountain*, which was originally a urinal before it became a work of art, and canned his own sperm. As for violence, in his works Geers asks how in today's world it can be fully a part of our visual, verbal and physical world and remain at the forefront of our society.



KENDEL GEERS

Four Letter Brand (Play), 2009-2014

Plexiglass mirror and charred wood
160 x 110.5 cm





GENERAL IDEA

CANADA

BIOGRAPHY

Active from 1967 to 1994, General Idea was an artist collective composed of three Canadian artists: Ronald Gabe, aka Felix Partz (b. 1946), Slobodan Sala-Levy, aka Jorge Zontal, (b.1944) and Michael Tims, aka AA Bronson (b. 1946). Both Felix Partz and Jorge Zontal died of AIDS in 1994. AA Bronson continued to work and exhibit as an independent artist and was director of the artist-run publishing house Printed Matter, Inc. in New York, between 2006 and 2011. The three artists lived and worked together undertaking over 100 solo exhibitions, countless group shows and temporary public art projects. The generic identity of the collective freed them from the tyranny of individual genius. Their collaboration is a model and continues to be an influence on artist-initiated activities. The archive of the collective now resides at the Library of the National Gallery of Canada. Their work is still regularly exhibited in international institutions such as at the MALBA in Buenos Aires and at the MAMCO in Geneva, both in 2017.

THE COLLECTIVE AND THEIR WORK

General Idea became known for its unrelenting production of low-cost multiples, and early involvement in punk, queer theory, AIDS activism, and other militant causes. The collective used film, video, performance, painting, photography and sculpture to examine the products of popular culture, mass media and the role of artists, producing an outstanding body of living artwork. General Idea was very present in the main art networks of the 1960s and 1970s.

In 1970, the artists created Miss General Idea, a fictional muse who would feature in the *Miss General Idea Beauty Pageants*, a series of satirical performances that enabled them to explore branding and modes of consumption. The collective developed a unique conceptual practice using parody to critique the system and structure of the art world and of popular culture. To achieve this effectively, they took control of the production as well as the distribution of their works, and thus created *The 1984 Miss General Idea Pavilion*, a decentralised structure consisting of various installations forming an independent museum within museums around the globe, functioning as a boutique selling their own multiples and editions.

In 1972, they created the subversive *FILE Magazine* (with an appropriation of the title and logo of *LIFE* magazine), a vehicle to publicize their interests and work as well as a networking journal for artists. In 1974, they founded Art Metropole, a non-profit archive and distribution centre for artists, one of the first artist-run centres in Canada, which continues today. From 1987 through 1994, they focused their work on the subject of AIDS. Their most famous action is the appropriation of Robert Indiana's iconic *LOVE* formatting to create *AIDS*, an iconic gesture that embodied the activism of the time.



\$\$\$, 1984

Gold leaf on gesso, aniline dye on handmade paper
3 parts, each 76.8 x 57.2 cm



Untitled (Drawings for Cornucopia), 1982

Ink on paper

34 parts:

Four drawings, each 30.2 x 22.5 cm

Nine drawings, each 34.7 x 27.4 cm

Six drawings, each 35.7 x 43 cm

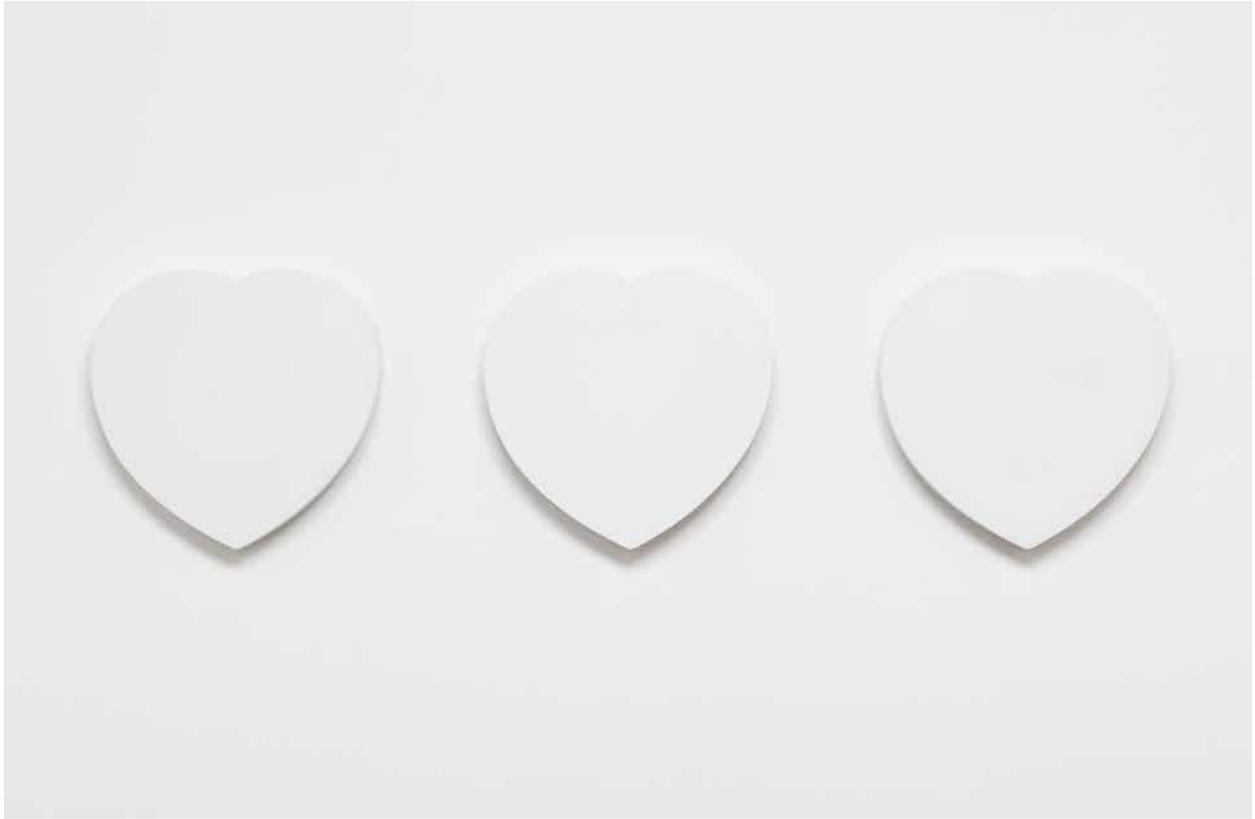
Two drawings, each 43 x 35.7 cm

Six drawings, each 27.4 x 34.7 cm

One drawing, 25.7 x 36.2 cm

Six drawings, each 22.5 x 30.2 cm





Coeurs Volants Reinhardt (White Series #4, #5, #6), 1994

Acrylic on wood
3 parts, each 24 x 24 cm



Color Bar Lounge, 1979/2017

Colour photographs

Ed. of 7

6 parts, each 61.5 x 61.5 cm

Franz GERTSCH

SWITZERLAND

BIOGRAPHY

Franz Gertsch was born in 1930 in Mörigen in Bern. From 1947 to 1950, he studied painting with Max von Mühlenen and then with Hans Schwarzenbach. In 1949, he had his first solo exhibition at the Galerie René Simmen in Bern. The pop art of the 1960s had a decisive impact on him. He travelled to Scotland and the South of France and began producing collages with coloured paper, and in 1967, he received the Louise Aeschlimann scholarship. He exhibited at Documenta V in Kassel in 1972. In 1974, he took part in two exhibitions, *Hyperréalistes américains / Réalistes européens* at the Centre Pompidou in Paris and *New Photo Realism* at the Wadsworth Atheneum in Hartford (US), which brought him international recognition. In 1999, he participated in the Venice Biennale and in 2002, opened his own museum near Bern. His work has recently been exhibited in institutions such as the Kunstmuseum in Bern in 2014, the Musée Jenisch in Vevey in 2017 or the Swiss Institute in New York in 2018. Franz Gertsch lives and works in Rüscheegg in the Canton of Bern.

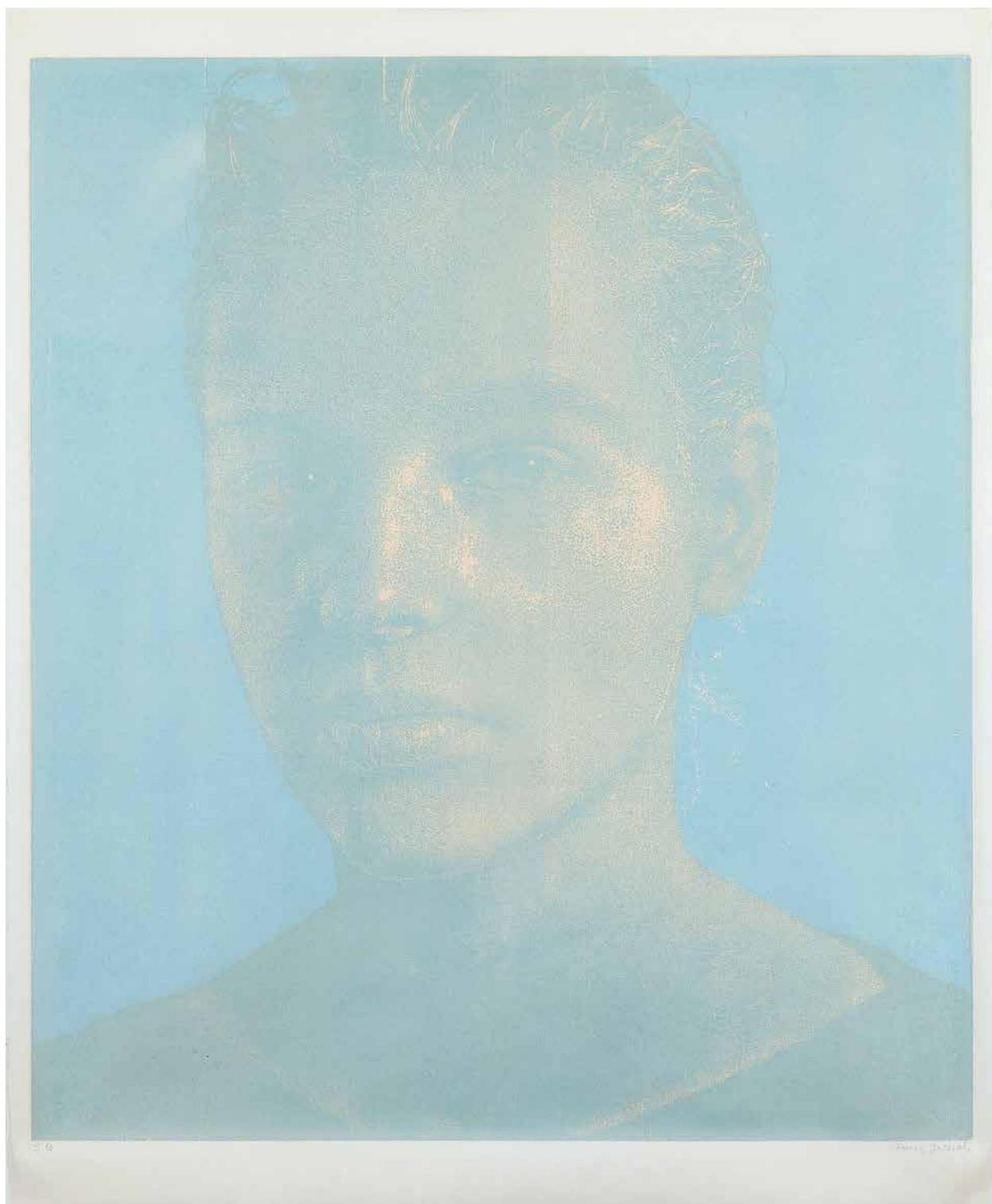
THE ARTIST AND HIS WORK

In 1969, he painted his first large-scale photorealistic work entitled *Huaa...!*, setting the protocol for his future work to be modelled on the objective reality produced with a still camera. In his desire to work in a purely painterly way, free from any personal style, he developed an objective system based on the reproduction by hand of a slide projection using the pointillist method developed from Georges Seurat's theory of optical colour mixing from the 1880s. Initially working from images from magazines, he soon changed to personal and domestic iconography. His favourite subjects include his wife and children as well as artist friends; he also painted group images in relation to local or actual events. The androgynous-looking painter Luciano Castelli became his favourite model depicted in two-character images set against the background of his apartment and in the company of his flatmates. Gertsch is viewed as the chronicler of the hippie generation.

The five iconic paintings of Patti Smith from 1978 – 1979 represent the first time Gertsch painted an individual who was not from his immediate circle. In 1980, his first self-portrait marked a radical moment in his career and the end of narrative content. From then on, his main themes would be the female portrait and details from nature. In 1986, he abandoned paint in favour of the ancestral woodcut technique that he revived in large formats printed on Japanese paper especially produced for him in Kyoto. He also abandoned polychromy in favour of the monochrome, using different mineral colours for each print of the same subject, creating series and editions.

The meticulous attention to detail, colour and material, and the sheer length of time that goes into executing a piece, sometimes working on an image for several months to a year, mean that Gertsch's art resembles the work of Renaissance painters. In contrast, however, his choice of subject, the angle of the composition and the use of a photograph as a model ground his practice in a post-photographic aesthetic that also inspired American artists of the hyperrealist school during the same period.

Gertsch's body of work experiments extensively with the question of figurative art while his "lack of style" from the methodical technique of pointillism has become his trademark. His oeuvre offers a reflection on the time required for an image to emerge.



Natascha I, 1986

Colour woodcut

Ed. II, 6/6

105 x 90.5 cm

Nan GOLDIN

UNITED STATES

BIOGRAPHY

Nancy “Nan” Goldin was born in Washington, D.C. in 1953. The youngest of four children, she admired her rebellious and troubled older sister whose tragic suicide at the age of 19 left a permanent emotional mark on her. Nan was sent to an alternative free school where, instead of a formal education, she was given a camera. She learned about photography reading stolen French and Italian *Vogue* magazines and got on track with her lifelong theme after seeing Larry Clark’s book *Tulsa*, a chronicle of wayward young people. She graduated from the School of the Museum of Fine Arts of Boston in 1977 and moved to New York, where she lived and worked until 2001, when she moved to Paris. She now lives between New York and Berlin. Her work has been the subject of two major touring retrospectives: one organized in 1996 by the Whitney Museum of American Art and the other, in 2001, by the Centre Pompidou, Paris, and Whitechapel Art Gallery, London. Between 2016 and 2017, her quintessential installation *The Ballad of Sexual Dependency* was shown at the MoMa, Museo di Fotografia Contemporanea in Milan and the Musée de l’Elysée in Lausanne. She received the Medal of the City of Paris in 2004; the award of Commandeur des Arts et des Lettres, in 2006; the Hasselblad Award in 2007 and the Edward MacDowell Medal in 2012.

THE ARTIST AND HER WORK

Since the age of 15, when she first possessed a camera, Nan Goldin has relentlessly documented her life and the life of her friends. While living in Boston, she “fell in with the drag queens” and set out to photograph them with respect and love, to show them as a third gender and certainly not as men. Her opus magna is *The Ballad of Sexual Dependency*, a slideshow originally screened for her friends in a New York nightclub in 1979, which now comprises over 900 slides set to the music of the Velvet Underground, James Brown and Nina Simone among others. It portrays her friends from the lower east side-addicts, hustlers, transvestites and prostitutes-pursuing their dissolute lives. It was first exhibited at the Whitney Museum of American Art in 1985 and Aperture published the book in 1986, propelling Nan Goldin to fame beyond her familiar circle. This publication defined the “snapshot style” as most images were flash-lit and shot in saturated colours, as Goldin didn’t care much for technique. Her work is best experienced as an installation in her trademark slideshows. She has been constantly re-editing and revising *The Ballad*, while creating numerous other projects and books faithful to her theme of predilection.

In 2004, she presented a new installation, *Sisters, Saints and Sibyls*, which is a tribute to her sister Barbara and to all rebellious women struggling to survive in society. Her latest book, *Eden and after*, published in 2014, surprisingly portrays childhood in over 300 photographs taken over a 25-year span; an intimate and moving work that reveals a different facet of the artist’s life-long journey.

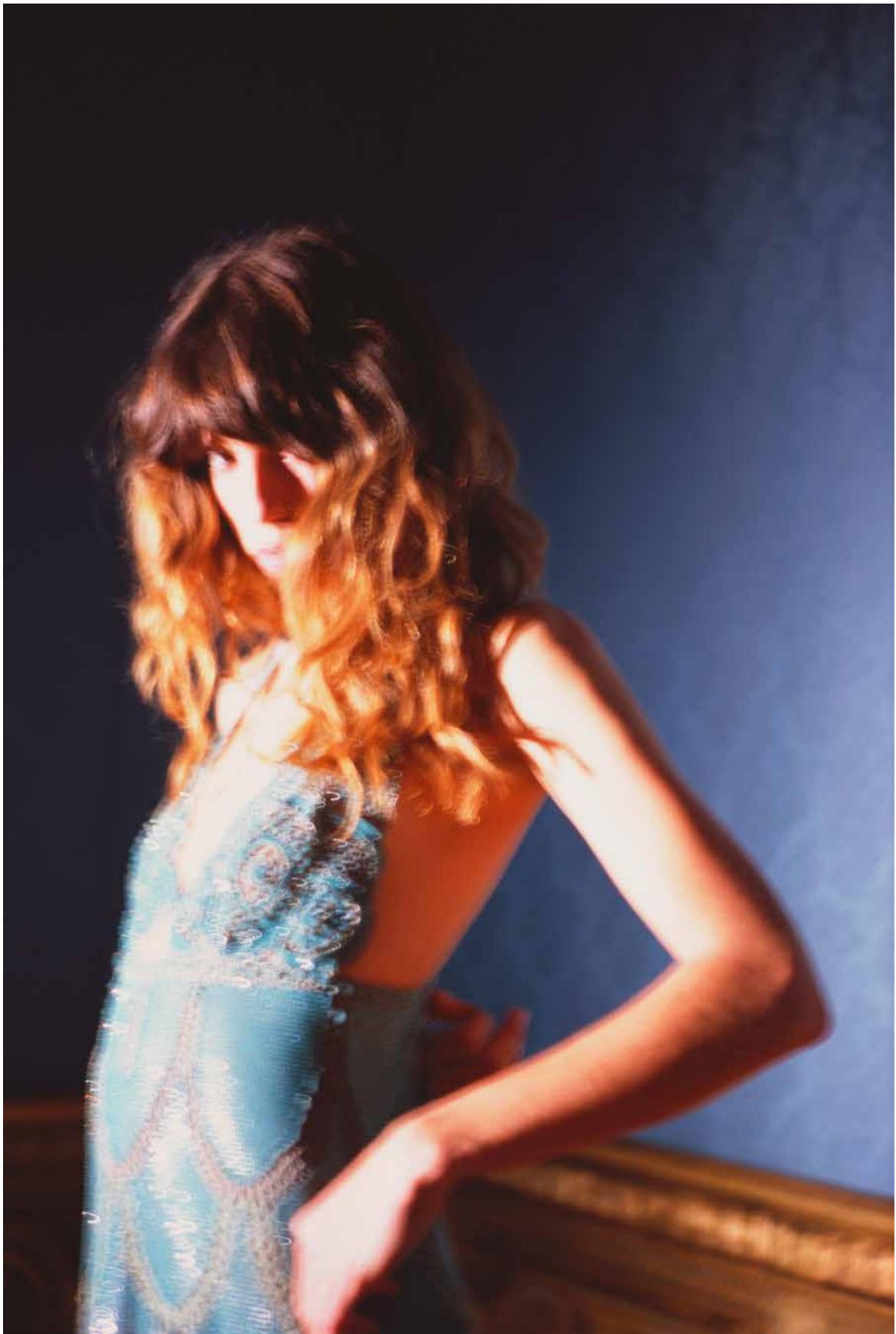


Charlotte Gainsbourg with the Owl, Musée de la Chasse, Paris, 2008

C-print mounted on dibond

Ed. 3/15

101.6 x 69.5 cm

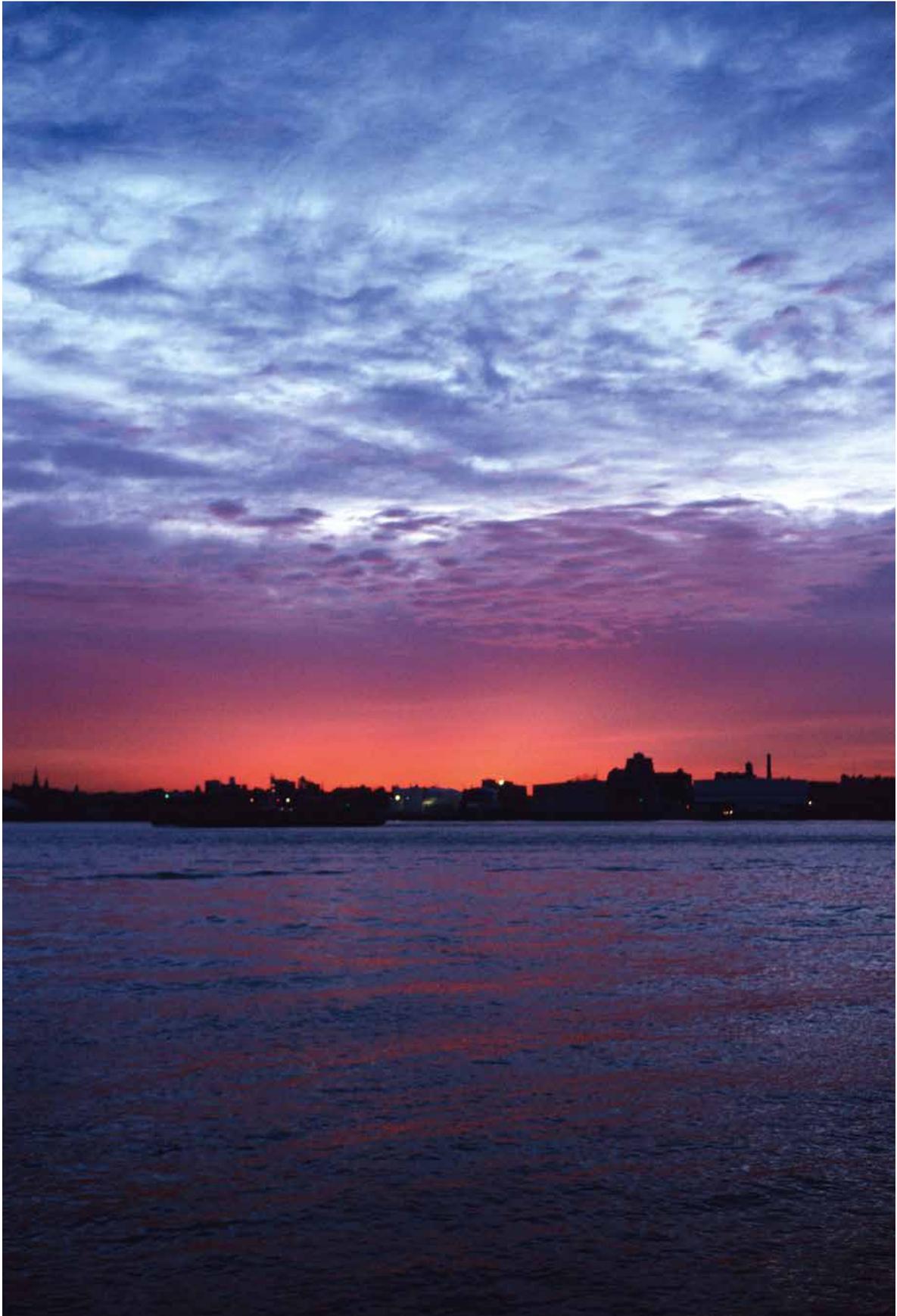


Lou in Blue, Paris, 2008

C-print mounted on dibond

Ed. 2/15

101.6 x 69.5 cm



NAN GOLDIN

Dawn over Brooklyn, NY, 2006

C-print mounted on dibond

Ed. 1/3

152.4 x 101.6 cm

Christian GONZENBACH

SWITZERLAND

BIOGRAPHY

Christian Gonzenbach was born in 1975 in Geneva, where he lives and works. After a spell studying biology at the Science Faculty of the University of Geneva, he trained in ceramics at the same city's Haute École des Arts Appliqués between 1995 and 1999, then continued his fine arts education in London, where he obtained a Master of Art from Chelsea College of Art and Design in 2005. Since 2001, he has been teaching at the Haute École d'Art et de Design and at CERCCO, Centre d'Expérimentation et de Réalisation en Céramique Contemporaine. He has received several awards — a Berthoud grant in 2000, a Lissignol grant in 2008, the Irène Reymond prize in 2009 — and has also done residencies in Japan (1997, 1998), Cuba (2003) and at CERN in Geneva (2009). He is regularly invited to present his work in solo and group exhibitions in Switzerland and abroad.

THE ARTIST AND HIS WORK

At the crossroads of the natural sciences and the artistic sciences, Christian Gonzenbach works as a researcher whose production takes forms as diverse as the experiments that punctuate his career. Through the different modes of expression he uses, he tries to grasp our world and its physical representation by unconventional ways and to show it in a different light. His works result from a fine alchemy, blending the observation of life in the broadest sense of the term, insatiable curiosity, a poetic imagination and a constant need for renewal. Displaced from their apparent reality, often humorous, Gonzenbach's pieces flirt with fiction. Made of multiple materials — from cast metal to coal, cement, polystyrene, sulfur, plaster, ceramic or glass — they reflect the accomplishment of skills solidly acquired in the early years of training. Gonzenbach is always the driving force behind his projects, whether in the studio or outdoors, even when delegating. Indeed, what distinguishes him is this hands-on approach at every stage of production. A real powerhouse, he works on a variety of scales, as much with the very small — when he immerses maggots in Indian ink to draw rhizomes — as with the monumental. In the latter category, for example, he created an inverted bust of Louis Chevrolet in La Chaux-de-Fonds (2013), considered to this day to be the largest cast stainless steel sculpture in Switzerland (5 m. high; 8 tons). The "Hanabi" series is the result of a precise protocol in which a vase is systematically placed in treated sand and made to shatter by pouring cast aluminum, thus materialising a quasi-explosive result serving a metaphor for fireworks.



Hanabi, 2021
Porcelain, cast aluminium
55 x 19 x 18 cm



Hanabi, 2021
Porcelain, cast aluminium
54 x 25 x 16 cm

Yann GROSS

SWITZERLAND

BIOGRAPHY

Born in Vevey in 1981, Yann Gross grew up in Chexbres and studied visual communication and photography at the École cantonale d'art de Lausanne (ECAL). In 2005 he spent three months on a road trip in the Rhône Valley, where he met up with a group of hard-bitten devotees of an American pioneer way of life. This inspired his *Horizonville* project, which won him the Prix Découverte at Les Rencontres d'Arles in 2011. Since then, his work has been particularly concerned with questions of identity and environment. He likes to bring to light communities, to challenge references and interrogate sub-identities. Cases in point are his *Kitintale* series about skateboarders in Uganda and *Le Livre de la jungle*, about the Amazon region. Among the many prizes he has won since 2005 is the Jury Photography Prize at the 2010 International Festival of Fashion and Photography in Hyères. He has also exhibited worldwide and his work is published in numerous magazines such as *Aperture*, *The New York Times Magazine*, *Colors*, *Frieze* and *National Geographic*.

THE ARTIST AND HIS WORK

Crystal Clouds is an installation measuring 1176 m² which the artist laid out on the ceiling of a gym at a school in Sion, at the foot of the mountains in the Valais. When seen from below, this ensemble, which can be apprehended in its entirety only from one particular part of the room, appears to show nothing but translucent clouds facing towards the sky. In fact, Gross's photograph captures a powder snow avalanche in the Sionne Valley, fitted into the undulations of the roof. Like the other photographs in the *Lavina (Avalanches)* series, to which it belongs, this gigantic ceiling magnifies the abstract image of a natural phenomenon, a threat that is an everyday worry for dwellers in the Alps. But this photographic project which Gross has been working on in the mountains for some ten years now is about much more than the finished prints shown in exhibitions; its essential value lies in the lived experience. "Just don't tell me I'm a photojournalist!" he says. "My concerns are a long way from that tendency. Although most of my images are documentary in nature, I am not looking for veracity, or to be descriptive." Gross spends the winter months living in the snowy uplands, working alongside the guides and the professionals whose job it is to trigger avalanches with dynamite in order to avoid accidents in inhabited areas. Their actions instantly transform the still mountain setting, turning it into a mobile sculpture that Gross captures to superb effect.



Avalanche 10, 2017

Pigment print on semi-matte photo paper

Ed 5/9

150 x 120 cm

José GUERRERO

SPAIN

BIOGRAPHY

José Guerrero was born in Granada, Spain, in 1979. He studied technical architecture at the University of Granada where he obtained a degree in building engineering before obtaining a degree in photography at the Granada School of Art in 2004. He published his first photo book *Efimeros* (Ephemerals) in 2006. Since then, José Guerrero has been exhibiting regularly and has received numerous grants. He was nominated for the Prix Pictet in 2010 and in 2011, the Manuel Rivera Scholarship gave him the opportunity to work as an invited artist with photographer Mark Klett at the Arizona State University. José Guerrero lives and works in Madrid.

THE ARTIST AND HIS WORK

José Guerrero's work revolves around themes such as remembering and forgetting; man's footprint in space and time; the transformation of landscapes and how these landscapes are perceived through images. He focuses on nature and the city, the rural and the urban. The photographer always works in series as his images are to be interpreted individually but also as part of a whole. They are interlinked, as he says himself, "like the verse in a poem or the notes in a musical composition". While being traditional key elements in landscape photography, light, colour, atmosphere and the horizon take on a particular relevance in Guerrero's search for a universal vision.

His photographs are neither spectacular nor fashionable. They are calm, strong, direct and authentic. Despite the fact that he works in colour, which could be seductive, his use of it is very sober, almost monochromatic. He focuses on atmospheres and tones, working on the edge of nothingness and in between times.

In his series *La Mancha*, the earth and the sky – the two elements composing this group of images – are both united and separated by the horizon line, revealing the geometrical structure of landscape, bordering on abstraction. His vision is devoid of romanticism as the remoteness and the emptiness deprive the images from any feeling or narrative, they become a metaphysical landscape.



JOSÉ GUERRERO

La Mancha #17, 2012

Archival pigment print on cotton paper

Ed. 1/5 + 2AP

120 x 160 cm



La Mancha #1, 2012

Archival pigment prints on cotton paper

Ed. 1/5 + 2AP

5 parts, each 62 x 80 cm



J. M. GUSMAO & P. PAIVA

PORTUGAL

BIOGRAPHY

Born respectively in 1977 and 1979, Pedro Paiva and João Maria Gusmão met when they were both studying at the School of Fine Arts (FBAUL) in their home town of Lisbon. They started working together in 2001 and gradually put in place the writing of a "philosophical poetic fiction" which they translated into a range of mediums such as sculpture, installation, film, writing and publishing. Their works are influenced by science fiction, ethnography and paranormal phenomena. The enigmatic plots of their short silent films, for example, question the limits of perception. Made in lo-tech style, these pieces never hide the nuts and bolts of their production. Alongside their artistic work, since 2005 the duo has been publishing the philosophical journal *Eflúvio Magnético*, which reports on their various researches. The works are shown regularly on the international scene in monograph shows and at biennales such as São Paulo, Manifesta, Gwangju and Venice (2009). They also feature in the collections of major museums such as Tate Modern, the Museo Reina Sofia, the Centre Georges Pompidou and the Philadelphia Museum of Modern Art.

THE ARTISTS AND THEIR WORKS

For nearly twenty years now Portuguese duo João Maria Gusmão and Pedro Paiva have been conducting phenomenological research into the world around us, seeking to produce a kind of journey made up of films, photographs, installations and sculptures, and working in particular on perception and vision. These are questions that resonate with the essence of the concerns of art. If at first glance their approach seems scientific in nature, then this science is more like the pataphysics of Alfred Jarry, humorously subverting the methods of investigation of archeology and anthropology. Their images, comprised of provisionally assembled micro-events, do not aim to be explicit. On the contrary, they leave considerable room for interpretation and suggestion, giving free rein to the viewer's imagination and allowing us to set up correspondences resulting from the encounters and experiments that are proposed. The artists effectively bring to light extraordinary phenomena that are striking in their singularity or profound strangeness. This is a way of calling into question some of the best-established certainties regarding the foundations of our way of being, seeing, and thinking.



Smaller than Beans, 2013

Color chromogenic print

Ed. 4/6

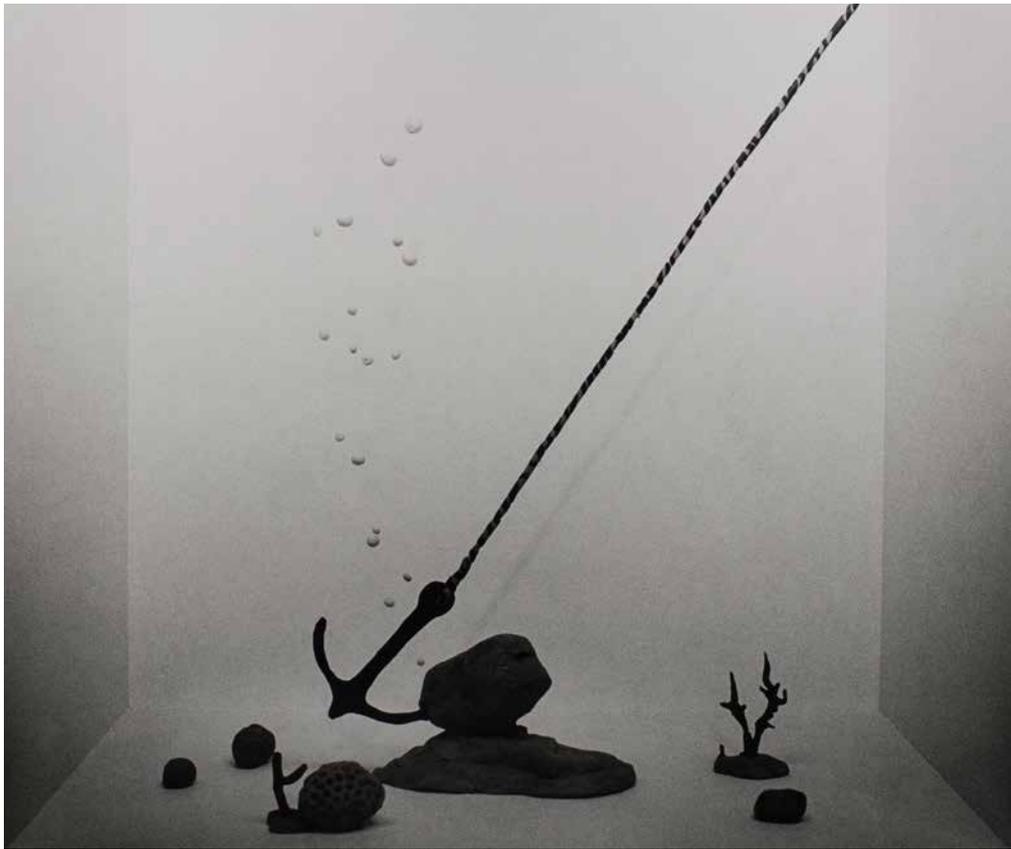
140 x 112 cm



Untitled, 2017
Gelatin silver print
Ed. 4/4
40 x 50 cm



Untitled, 2017
Gelatin silver print
Ed. 4/4
40 x 50 cm



Untitled, 2017
Gelatin silver print
Ed. 4/4
40 x 50 cm

Fabrice GYGI

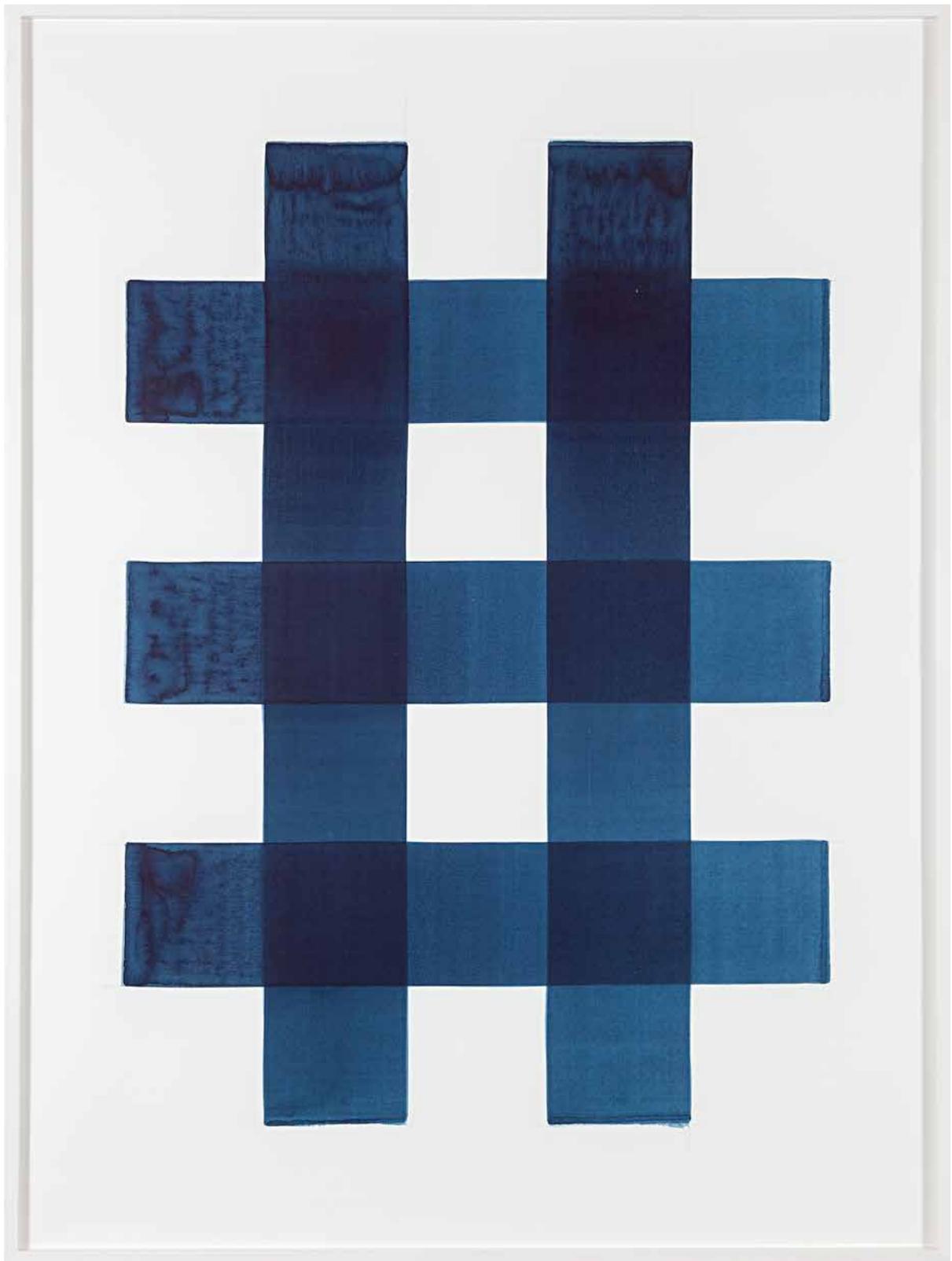
SWITZERLAND

BIOGRAPHY

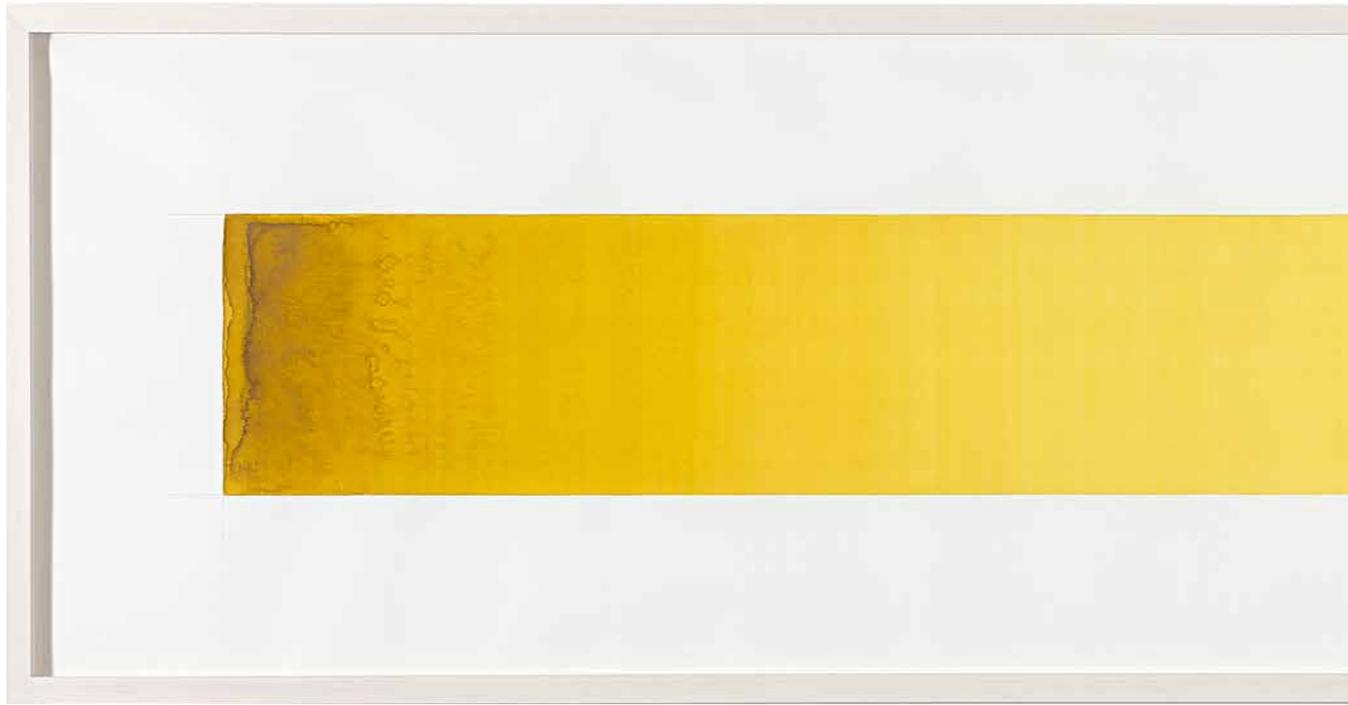
Fabrice Gygi, born in 1965, is a veteran of the radical performance scene. He has since left that practice behind even while dedicatedly pursuing his work, which has deep roots in the field of contemporary art going back to the 1980s. A graduate of two Genevan art schools, the *École des arts décoratifs* and the *École supérieure d'arts visuels*, he was involved in founding the independent contemporary art space *Forde* in Geneva in 1994 and *Galerie Darse* in the same city in 2007. Gygi also put together the exhibition *Rathania* at Geneva's *Musée Rath* in 2011. Between 1995 and 2007, his work took several prizes, including the *Lissignol-Chevalier and Galland Prize*, the *6th International Biennial Prize of Cairo*, the *Swiss Government Excellence Scholarship*, the *Société suisse de gravure Prize*, first prize at the *Triennale de l'estampe contemporaine* of *Le Locle (Neuchâtel)*, and first prize of the *QuARTier des Bains* of Geneva. He lives and works in Geneva.

THE ARTIST AND HIS WORK

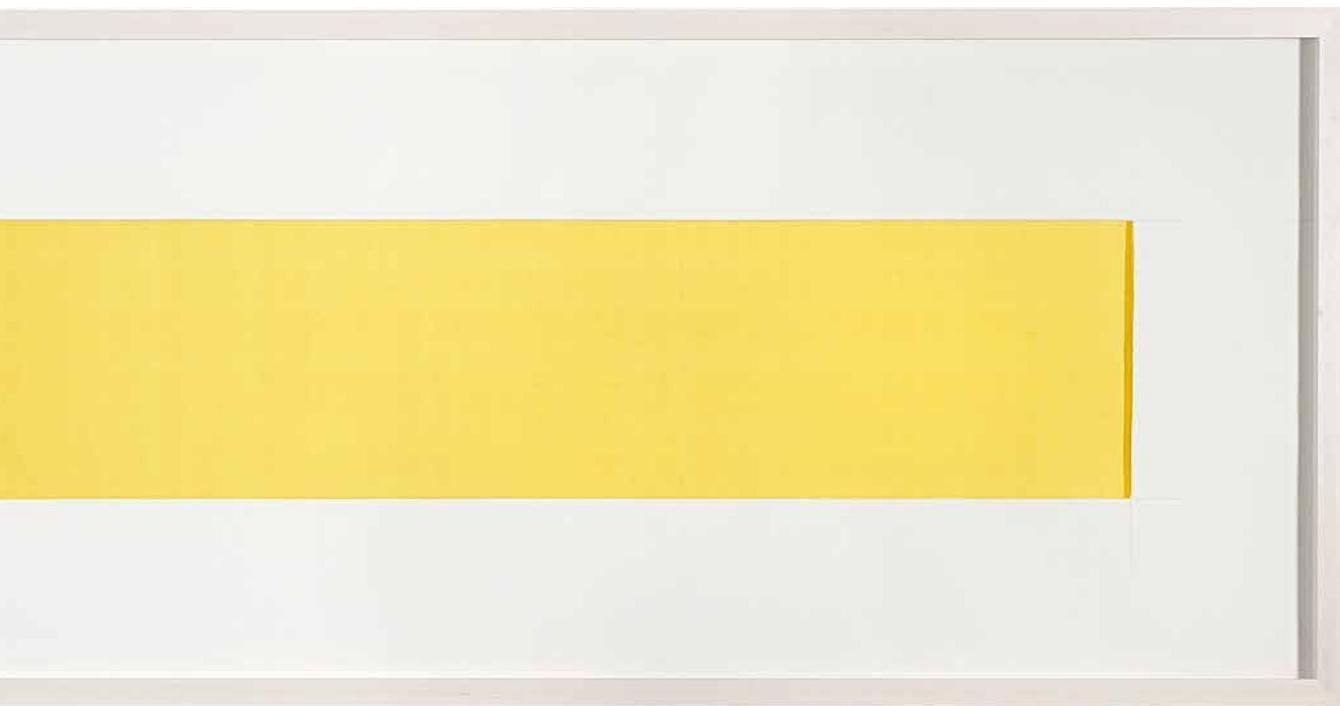
Fabrice Gygi has always sought to expose the authoritarian mechanisms that are part and parcel of our society: "What I'm interested in is pointing up authority under its most common and most perverse aspects, the heroic civilian figure of the fireman, micro-societies like choirs, brass bands, or other popular associations reproducing a militia-like organization, etc... I always try to show authority as it appears in reality, that is, in a 'naturalized' way." To do this, in 1998 Gygi began building himself or having built in an industrial process structures made of tarps, steel, wood, and tubular elements. He fashions sculptural structures that contain a form of violence, repression, or threat in them. Gygi is a rebel who very early on quit the ranks of a society which, as he stresses, he feels fundamentally at odds with. In his work, though, he is less interested in aggressively expressing that discord than in showing the natural order of things. In recent years, he has occasionally worked in smaller formats, producing in particular silver pendants and linocuts enhanced with *Ecoline* watercolour highlights. These smaller – and hence more human – dimensions make clear a desire to master the work of art, from the concept to its realization, by renouncing for a time the large installations and constructions – complex undertakings in terms of managing the process and delegating to others. Watercolour offers an example of a more spontaneous technique and a more abstract result characterized by a lightness that springs from the flat patches of color he employs. These features contrast with the grid motif, whose symbolism is a good deal harsher in that respect.



Sans titre, 2018
Watercolour on paper
177.3 x 132.4 cm



Sans titre, 2018
Watercolor on paper
74.4 x 284.3 cm







In situ - Allan McCollom - Four Perfect Vehicles, 1992 - Unframed, 1982-1989 - Geneva

Charlotte HERZIG

SWITZERLAND

BIOGRAPHY

Born in Vevey, Charlotte Herzig now divides her time between Switzerland and Berlin. A graduate of the École cantonale d'art of Lausanne, she went on to do her Masters' in painting in the United States at the San Francisco Art Institute. In 2007 and 2008, she was awarded the Kiefer Hablitzel Prize and, in 2016, the Nestlé Art Prize. She regularly exhibits her work, mainly in Switzerland and Germany, in both solo and group shows. Studiolo in Milan featured her work in 2017 in her first solo show in Italy. Her output has focused on painting, a field she willingly enlarges by employing installation as a mode of expression, going beyond the traditional canvas painting to work with space itself in an immediately discernable way. She has also developed projects in collaboration with other artists like Guy Meldem (Pully, 2016), Christopher Füllemann (Lausanne and Yverdon-les-Bains, 2016), and Catherine Biocca (Berlin, 2016), in installations that are heightened with music or plants.

THE ARTIST AND HER WORK

For Charlotte Herzig, painting — which she practices while listening to music — is “like notes jotted down” that have accumulated over the last ten years. She reserves an important role for improvisation without her ever doing a preliminary sketch or laying out a particular intention before gesture and canvas come together, and she always works from a palette that is limited to the bare essentials, that is, primary colors — which can be mixed forever — and black and white. Plants, superimposed images, and patterns crop up repeatedly like a familiar formal vocabulary. Plays of surfaces spring quite freely from an unconscious observation of her surroundings, “This is probably all about things that I see every day but don't deliberately focus on.” All is in all then, in keeping with an organic logic and lyrical view of the world, often dominated by a bluish veil. *Hard Treck Soft Cover* and *Harmless Hiccup* are part of a series that for now comprises just four paintings, landscapes that are seen as independent works and as sequences in a story that is being told like a daydream. Gently these compositions develop as the elements making them up appear and disappear, without their ever seeming to threaten the viewer, quite the opposite in fact.



Miniature sur paysage, 2016

Watercolour on paper mounted on lithograph

Series of 15

70 x 90 cm



Hard Trek Soft Cover, 2017

Acrylic on canvas
153 x 120 cm



Harmless Hiccup, 2016

Acrylic on canvas
155 x 120 cm

Alain HUCK

SWITZERLAND

BIOGRAPHY

Born in 1957, a graduate of the *École des Beaux-Arts de Lausanne*, in 1987 Alain Huck was actively involved in the founding of *Espace M/2* in Vevey. This is an exhibition space that he manages with several artists such as Jean Crotti, Robert Ireland, Jean-Luc Manz, Christian Messerli and Catherine Monney, his companion at the time. As an alternative structure, *M/2* became an essential hub of the young art scene, setting up more than forty exhibitions in four years and promoting practices that up to that point were still absent in the Lake Geneva region. Alain Huck was subsequently the guest of the Swiss Institute in Rome from 1989 to 1990, and then of the *Cité Internationale des Arts* in Paris from 1997 to 1999. Among other distinctions, in 2013 he received the *Grand Prix de la Fondation Vaudoise pour la Culture* and the *Pro Litteris* prize. He has had numerous solo and group exhibitions and is represented by the *Skopia Gallery* in Geneva. He lives and works in Lausanne.

THE ARTIST AND HIS WORK

"I live in a world of images and I work with the images that exist," explains Alain Huck, who says he doesn't have enough imagination to create them *ex nihilo*. Although he sometimes expresses himself through photography, video or with objects, drawing is his primary language. Using volatile and smoky charcoal on mainly monumental formats—a combination that has earned him success since the early 2000s—his slow and meticulous work superimposes different levels of images that are created in several stages. The first step consists of a transfer onto the sheet, simply by projecting a photograph. In his compositions, it is clear that the human figure is most often absent, or only implicit, hinted, as a silhouette or ghostly form. Interweaving personal and collective memory, this artist from the canton of Vaud evokes the asphyxiating and tentacular complexity of the world, the great wounds of history and bloody tyrannies, but also the beauty and grandeur of human works and nature. Working with texture and line, shadow, and light, which he calls "artisanal pixels," he makes his compositions "kaleidoscopes of reality," exaggerating certain aspects the better to convey the conflictual relationship that he maintains with the world, setting himself against the acceleration of current ways of life, playing on more or less blurred zones so that the viewer can find the path of a narrative. His drawings are conceived as supports for exchange—without that, he believes, it would all be meaningless.



Ruta V, 2020
Charcoal on paper
151 x 220 cm

Alfredo JAAR

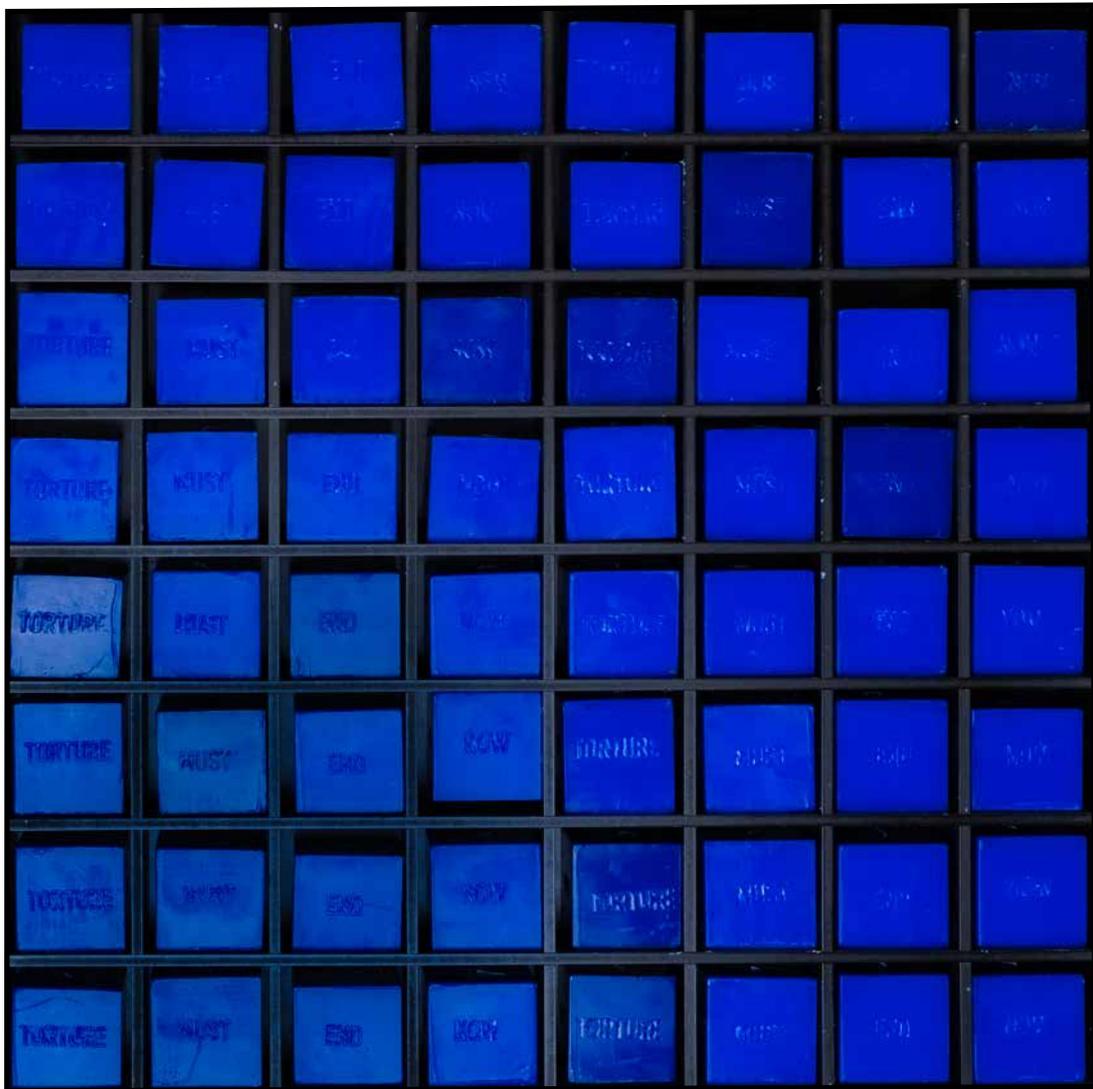
CHILE

BIOGRAPHY

Born in 1956 in Santiago, Chile, Alfredo Jaar trained in architecture and cinema and produced his first works during the dictatorship. In 1981 he moved to New York, where he lives and works today. He calls himself a “project artist” because he applies the methods of an architect to large-scale artistic projects, and divides his time between producing works, public commissions and teaching (seminars, lectures). In 1986, he became internationally known when he participated in the Venice Biennale of Contemporary Art. In addition to numerous exhibitions of his work in the United States (New Museum of Contemporary Art in New York, 1992; Museum of Contemporary Art in Chicago, 1992) and in Europe (Pergamon Museum, Berlin, 1992; Whitechapel, London, 1992) he has taken part in several art biennials such as those of São Paulo (1987, 1989), Johannesburg (1997), Istanbul (1995), and Kwangju (1995, 2000), as well as at Documenta in Kassel (1987, 2002). He won the Hiroshima Art Prize in 2018 and the Hasselblad Award in 2020.

THE ARTIST AND HIS WORK

Personally deeply affected by the situation in his country, Alfredo Jaar quickly became interested in other events elsewhere in the world such as the famine in Sudan, the gold diggers in the Amazon, and the genocide in Rwanda. In response he developed a concept of art as a means of shaking off the indifference that surrounds such tragedies. Indeed, without calling himself a political artist, it simply seemed impossible for him not to act: “Art is always political,” he says. “One day in April 1994, I was reading the *New York Times*, and I saw, on page 7, five lines that said that 35,000 bodies were floating on Lake Kivu. Five lines, can you believe it! Such indifference was so indecent that I had to go and express my solidarity. I took a crazy decision: I left as a volunteer with an NGO. And on the spot I started making work based on visual testimonies, interviews, films.” Without a precise plan, Jaar finally stayed a year on site, took 3,000 photographs and tried to find the right balance between art and politics in order to avoid the danger of the “pornography of violence.” It took him six years to give shape to this work (*The Rwanda Project*, 1994–2000). It is always the project that ends up determining the artistic form and not the other way around. Whatever the medium chosen—photography, sculpture, installation, video, text—and its complexity, Jaar is careful to take the opposite view of the sensationalist account exploited by the media, and instead proposes a “freeze frame.” *Torture Must End Now* is made up of candles, a symbol of prayer in all religions, a symbol of light in the dark periods of existence.



Torture Must End Now, 2022

64 blue wax candles in a wooden frame

Ed. 2/10

75.2 x 75.2 x 9.5 cm

Ann Veronica JANSSENS

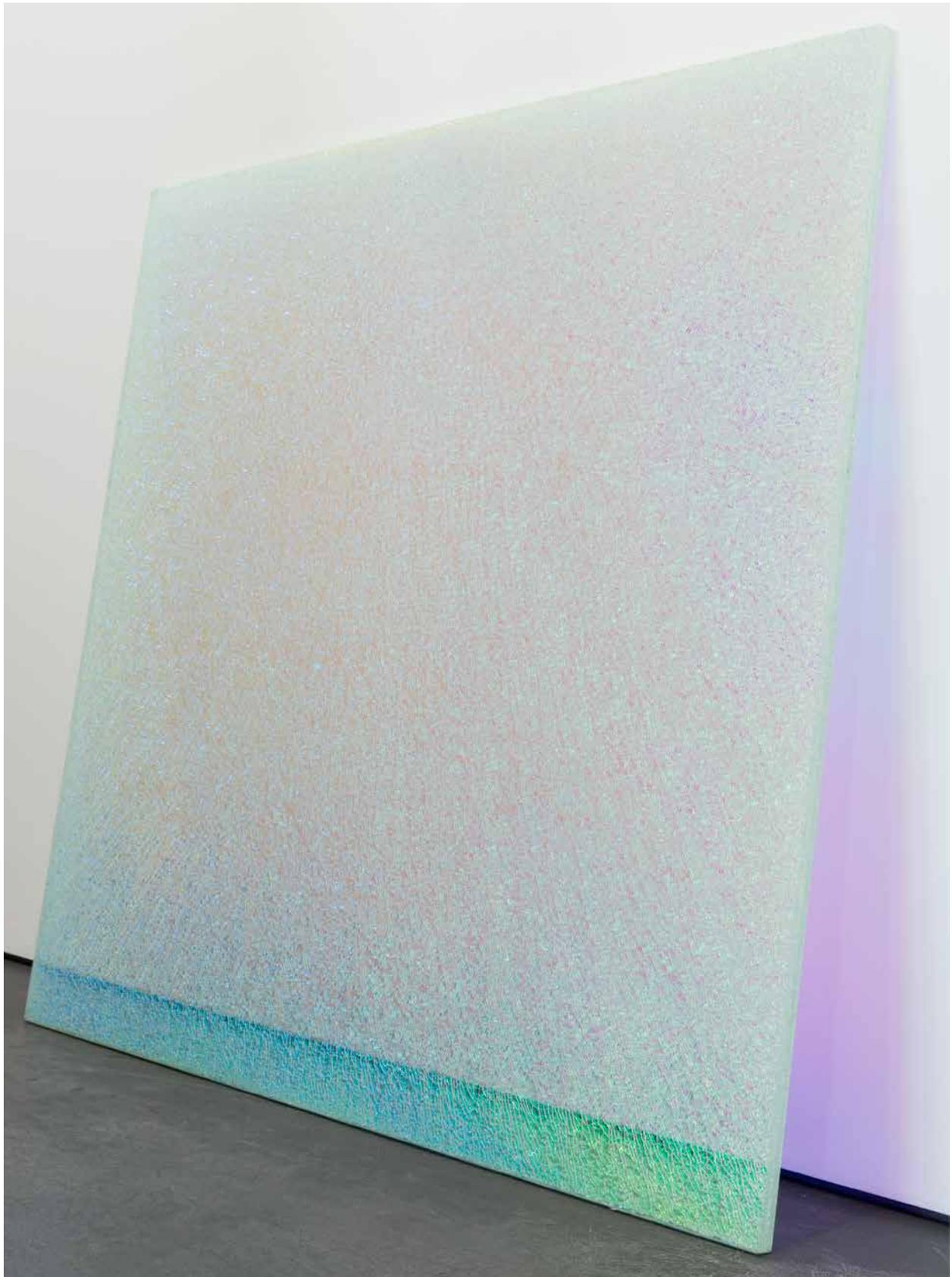
UNITED KINGDOM

BIOGRAPHY

Born in 1956 in Folkestone, the United Kingdom, Ann Veronica Janssens today lives and works in Brussels. After earning a degree in art history in England, she pursued her studies in Belgium at the École nationale supérieure des arts visuels of La Cambre. Combining painting, sculpture and light – both natural and artificial – her work has been shown internationally since the early 1990s. In 1999, she represented Belgium with Michel François at the Venice Biennale. And she has exhibited at numerous institutions in Europe and the United States. Recently, several solo shows have focused on her work, in 2017 at the Institut d'art contemporain of Villeurbanne (France) and in 2018, at the Baltimore Museum of Art (USA). Working in both the public domain and the world of museums and art institutions, she created a neon piece in 2012 for Geneva, stained-glass windows in 2013 for the Chapelle Saint-Vincent in Grignan (France), and is currently completing a commission for Université Paris Diderot.

THE ARTIST AND HER WORK

Since the late 1970s, Ann Veronica Janssens has been developing an experimental body of work that favors on-site installations and the use of materials deliberately chosen for their simplicity and humble origins – chipboard, glass, concrete – or their immateriality – like light, sound, or artificial fog. Through these interventions, the artist questions the relationship between the body in space by confronting the viewer with environments or devices that spark a direct physical and sensorial experience of the architecture and the site. She looks, for example, to make the void part and parcel of her work by setting it “in motion, lending it a kind of temporality.” Based on scientifically demonstrated phenomena, her seemingly minimalist works confuse the viewer’s perception mainly through light and lighting effects. Her experiments have led her to focus on the shimmer of surfaces with the ever-changing colors of certain materials that are chemically sensitive to light, or the unstable combinations of materials, or the hypnotic effects achieved when light bombards and dazzles the eye. With Janssens’ artworks, viewers face the “ungraspable,” a singular experience in which they lose a certain number of their usual points of reference. The time we spend looking at the work of art and the space in which it is displayed are two parameters that have to be taken into account in Janssens’ output, making each viewer’s encounter with the piece something unique.



ANN VERONICA JANSSENS

Magic Mirroir Pink #2, 2013-2016

Dichroic polystyrene film, security glass, float glass

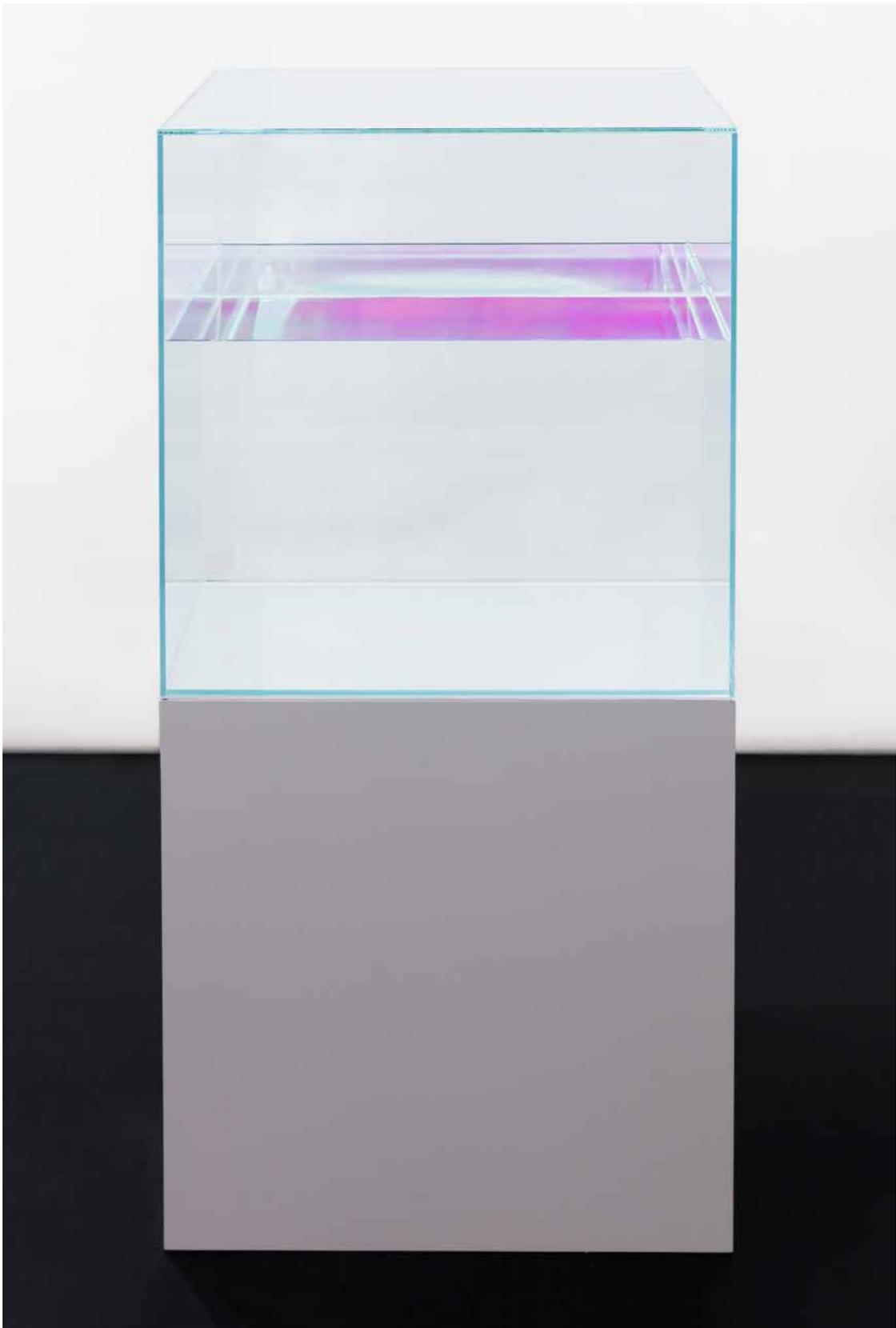
Ed. of 1 + 1AP

120 x 120 x 1.8 cm



Blue Hawaii, 2018

Dichroic polystyrene film, security glass, float glass
Detail



ANN VERONICA JANSSENS

Blue Hawaii, 2018

Glass, paraffin oil, matte dichroic film, wooden base
120 x 60 x 60 cm

Alexandre JOLY

FRANCE

BIOGRAPHY

Alexandre Joly was born in France in 1977 in the little town of Saint-Julien-en-Genevois, just across the border with Switzerland. From 1997 to 2003, he followed his under- and post-graduate studies at the then Fine Arts and Applied Arts School (now known as HEAD) in Geneva, where he now lives and works. He has received many prestigious awards including numerous grants and several residencies. In 2010, the Swiss artists in labs residency exchange program by Pro Helvetia led him to collaborate with biologists in China where he studied and recorded batrachians. He collaborates regularly with dance and theatre companies, contributing to their original creation. In 2016, Alexandre Joly received a Visual Arts Grant from the city of Geneva.

THE ARTIST AND HIS WORK

Nature, landscapes and animals are recurrent themes in Alexandre Joly's installations. Gradually and in a constant desire to surprise himself while looking for the magical, the artist has developed a body of work that is in mutation. There is an enchantment in every one of his art pieces; a form of research for a particular perception coupled with a wish to share a marvellous world. Mythology, sacred places, — and primitive forces are layered in different chronologies and sensory incentives, evoking childhood memories and fantasies through wild and exuberant iconography, recalling comic book and Manga imagery.

Most often his works are kinetic and resonant. Alexandre Joly is interested in creating sound through the vibration of different surfaces. For several years now, he has been using tiny piezo loudspeakers implanted in different surfaces such as gallery walls, logs and stuffed animals which are connected with copper wire to create a network that amplifies natural sound, sometimes mixed with electronic sounds and frequencies. The sound in his installations becomes a material to sculpt, reinforcing the visuals.



Samvada, 2015

Installation, sound sculpture

Piezo speakers, audio system, piano wire, wallpaper

Variable dimensions



Les terrains d'attente, 2022

Cut marble
250 x 120 x 37 cm



Tobias KASPAR

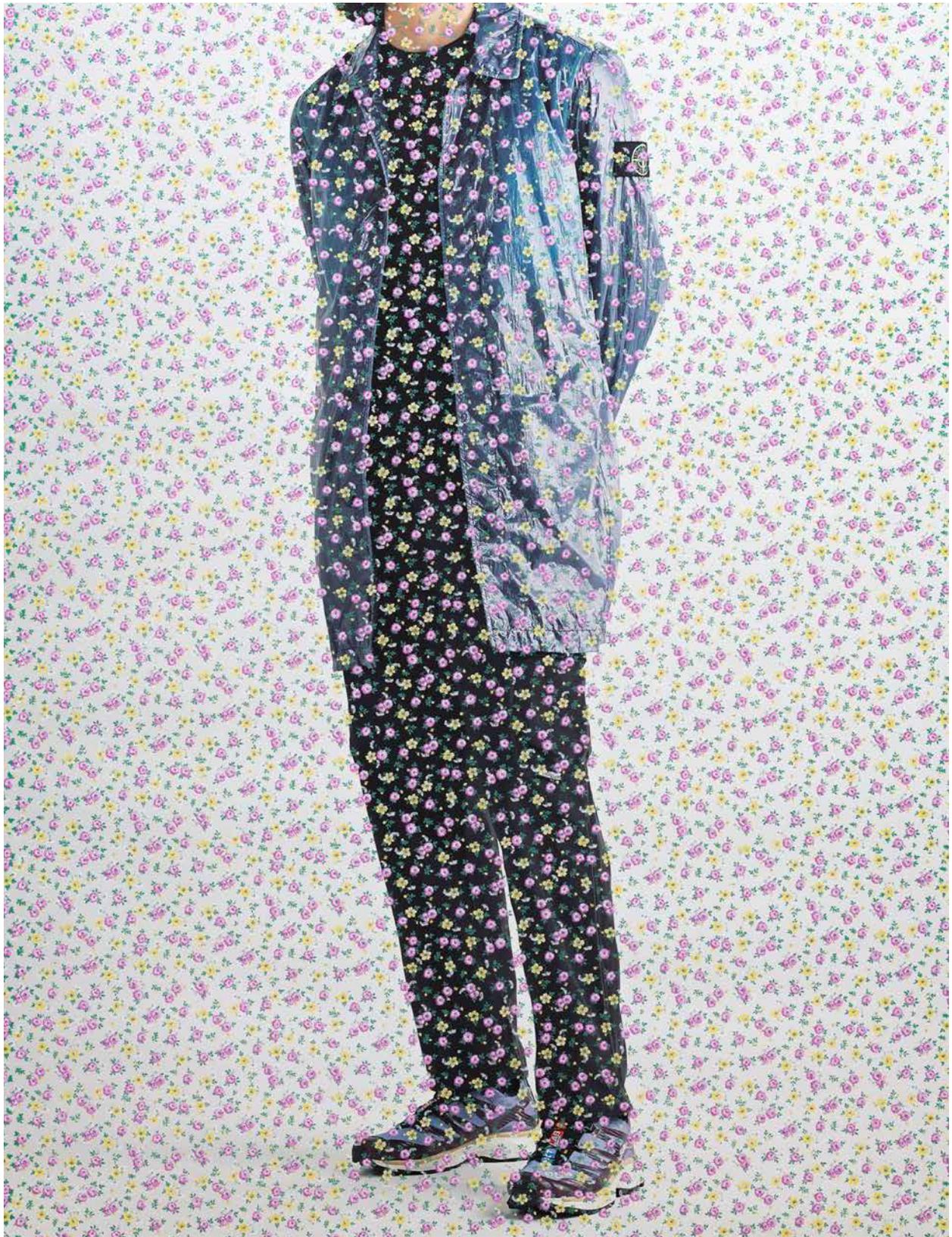
SWITZERLAND

BIOGRAPHY

Born in 1984 in Basel, Tobias Kaspar lives and works in Riga and Zurich. He studied art at the HFBK the University of Fine Arts in Hamburg and later in Frankfurt between 2005 and 2010, and very quickly took a number of prestigious awards, including the Förderpreis HFBK Hamburg in 2009 and the Swiss Art Awards in 2010 and 2013. Kaspar was also selected for various residencies in the United States, France, Spain, and Italy. Solo shows featuring his work have been mounted at the KIM, Contemporary Art Center of Riga in Latvia (2017), the Swiss Institute in Rome, the Kunsthalle of St. Gallen in Switzerland, the Midway Contemporary Art Center of Minneapolis, and the Kunsthalle of Bern.

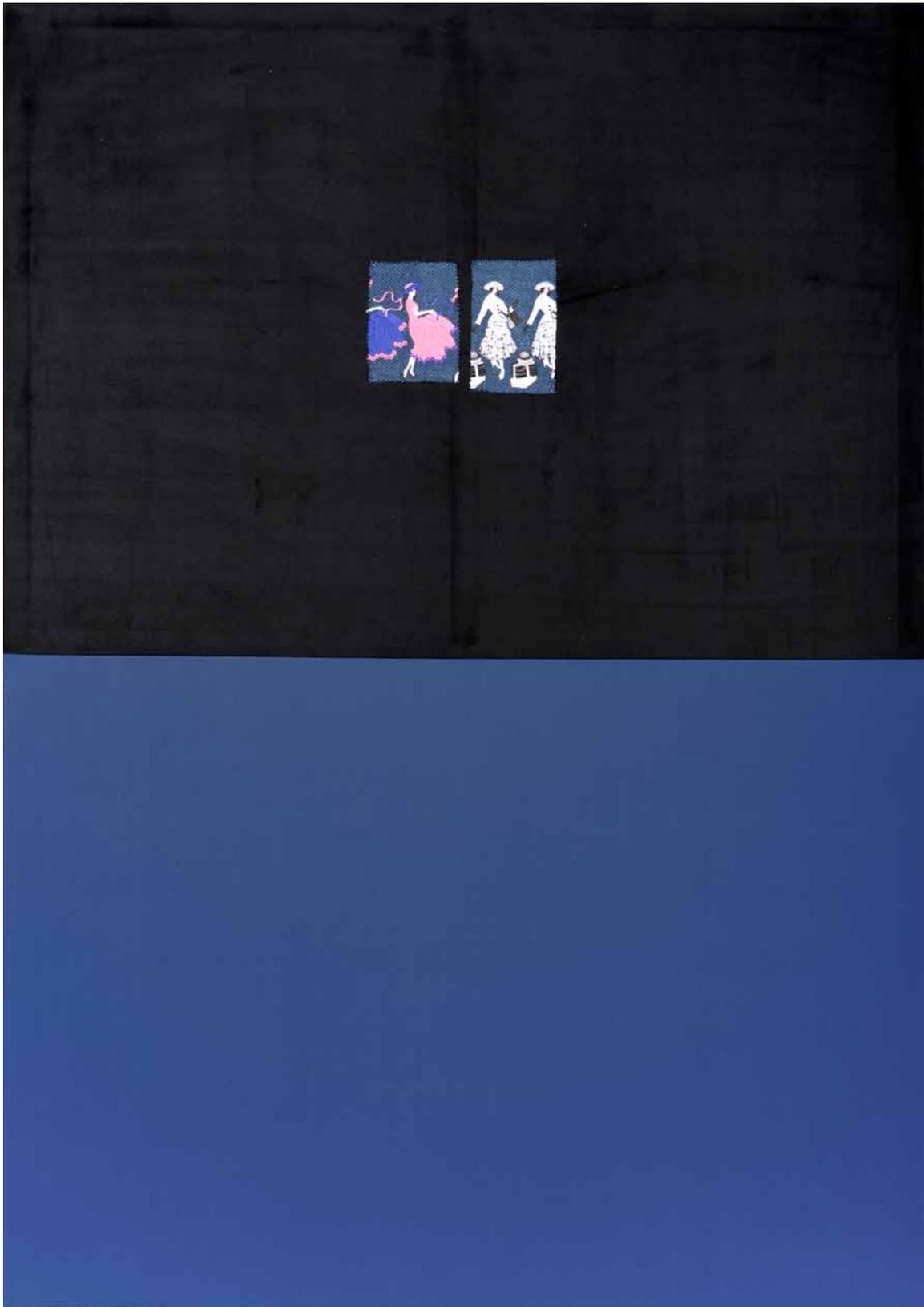
THE ARTIST AND HIS WORK

Tobias Kaspar seeks to understand how object, image, text, form, and content interact. His work has many facets, which elude any attempt at a synthesis, promising to push art well beyond its usual definition. While photography is a medium he regularly employs, he also works in video, installation, and sculpture. His use of fabrics and embroidery raises questions that are bound up with identity and the way we attempt to construct it in our Western societies. How are we supposed to behave today in the capitalist world? How, when, and in what circumstances can we find our own space at a time when everything looks the same, and globalization is taking over everything? Through his artmaking, Kaspar proposes one type of strategy for taking a stand as an artist and a citizen more generally. Thus, with the fashion designer Joy Ahoulou, he created his own brand of jeans in 2012 and cofounded *Provence* with Hannes Loichinger in 2009, a magazine that comes out eight times a year. Three years after that, he opened Toby's Tristram Shandy Shop in Berlin and presented an installation and a performance at Art Basel Switzerland while also taking part in the Berlin Esoteric Fair. Finally, Kaspar recently designed the costumes for the ballet *The Parade* by the choreographer Adam Linder (2013). All these activities form a wonderfully varied art practice, the intention being to enter into dialogue with our world at a number of levels. The parallels he is able to draw between fashion and art demonstrate, for example, how the rules of one and the other coincide at numerous points, and how fashion courts the protagonists of contemporary art as both resources and targets at one and the same time.



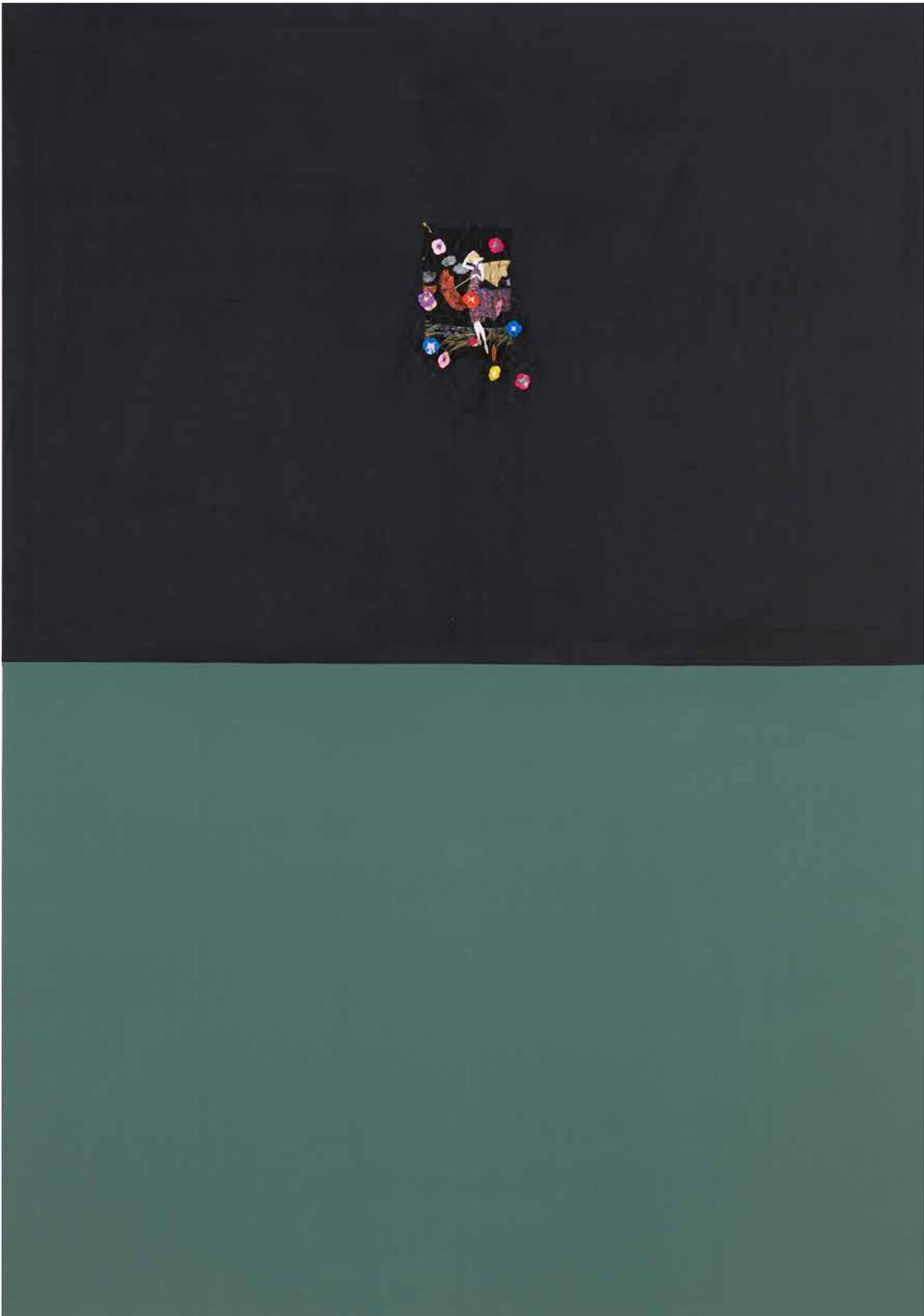
Mille Fleurs (Leif Randt), 2022

Acrylic, silkscreen and inkjet on print cotton
184 x 139 cm



Untitled (NFS15-Blue-Black Embroidery), 2018

Embroidery on fabric
200 x 140 cm



Untitled (NFS13 Green-Black Parapluie), 2018

Embroidery on fabric
220 x 140 cm

Imi KNOEBEL

GERMANY

BIOGRAPHY

Imi Knoebel was born Klaus Wolf Knoebel, in Dessau, Germany in 1940. From 1962 to 1964, he attended the Werkkunstschule in Darmstadt, where he studied structural design and constructive composition according to the theories of Johannes Itten and László Moholy-Nagy of the Bauhaus. The name "Imi" was bestowed on him by his close friend and fellow art student, Rainer Giese. Together they formed a duo and called themselves Imi & Imi for "Ich mit Ihm" (I with him). From 1964 to 1971, they studied together at the Kunstakademie Düsseldorf with Blinky Palermo, under the professorship of Joseph Beuys. Imi Knoebel has exhibited four times in Kassel's Documenta, in 1972, 1977, 1982 and 1987. In 1996, the Haus der Kunst in Munich held a large retrospective of his work which then travelled through Europe and in 2009, another retrospective was held at the Hamburger Bahnhof and the Neue Nationalgalerie in Berlin. In 2018, Imi Knoebel had a large-scale solo show at the Museum Haus Konstruktiv in Zurich.

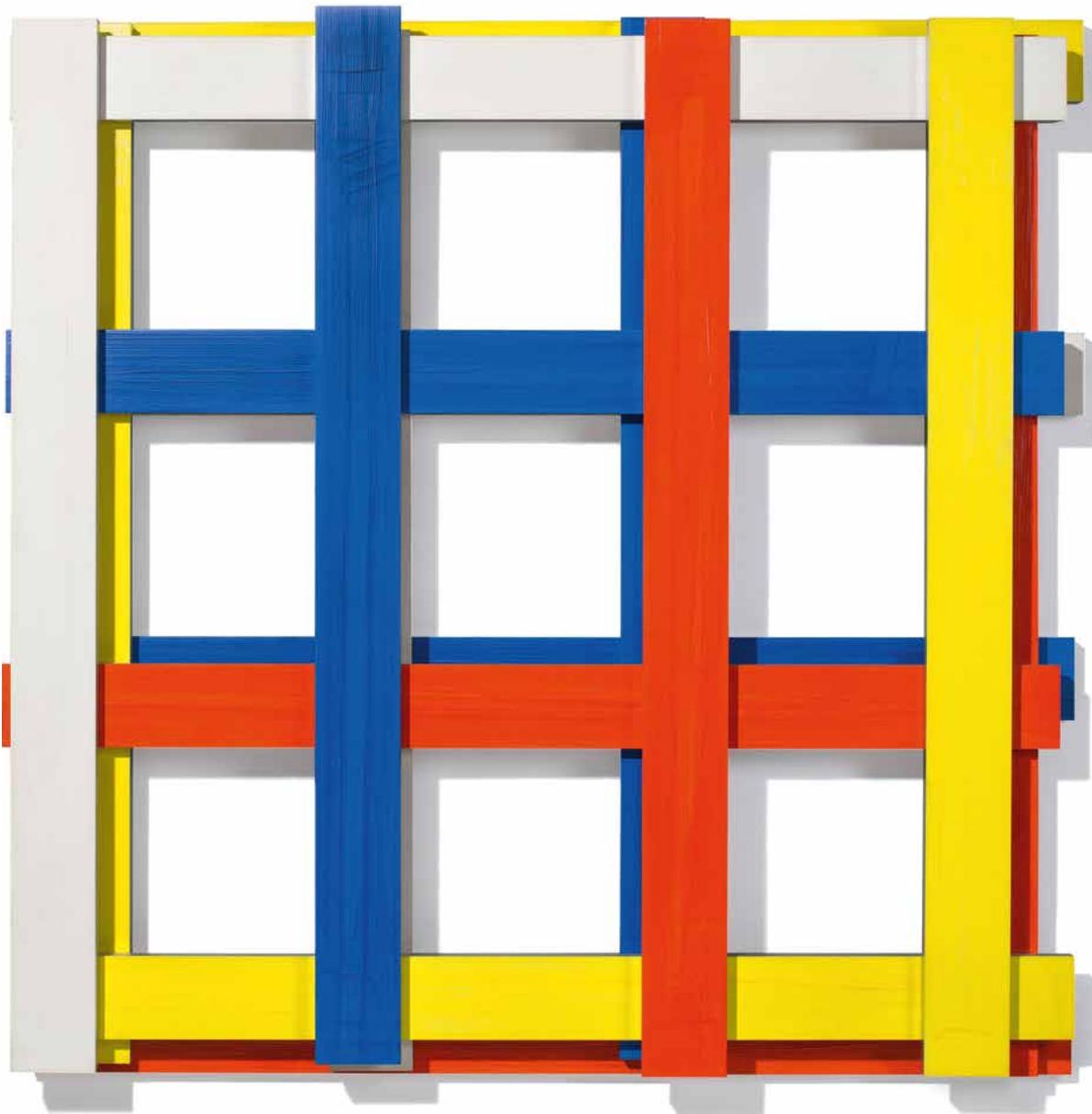
THE ARTIST AND HIS WORK

Imi Knoebel is one of the foremost artists of his generation. His multifaceted oeuvre spans over 50 years producing drawings, paintings, sculptures, photography, projections and installations. Early on, the artist took a reductionist position, exploring pure lines, light projections and white images. In 1968, he was one of the first using photography as an artistic medium projecting light into empty rooms and documenting these projections in photographs.

The influence of Bauhaus would become clearly visible later in his use of geometry and colour. As of 1974, he started experimenting with an industrial rustproof paint by overlapping bright and expressive colour combinations applied on plywood and metal plates. He placed these panels in spatial relation to each other creating scale sculptures, exploring relations between the space, surface and colour. When his friend and famous artist Blinky Palermo died in 1977, Imi Knoebel paid tribute to him by painting the 24 *colours for Blinky* series. He then stopped using black and white and has been working extensively in colour since. His canvases are at once gestural and formal, exploring the effects of material and colour. The artist rejects any notion of spirituality.

In 1988, Imi Knoebel realized the social artwork *Kinderstern* and founded the eponymous foundation. To this day, the charity still stands for Children's Rights as new stars are issued and acquired through a donation, the proceeds of which go to children in need. This work embodies the notion formulated by his professor, Joseph Beuys, that art should change society.

In 2011, he designed stained glass windows for the cathedral of Reims. Quite a symbolic gesture on behalf of a German artist! The colourful glass works stand adjacent to those by Marc Chagall, commissioned in 1974.



IMI KNOEBEL

Alle Vier, 1998

Acrylic on aluminium square tubes
102.5 x 102.5 x 8.6 cm



Ohne Titel, 1990
Acrylic on plexiglas
100 x 72 cm



Ohne Titel, 1994
Acrylic on plexiglas
90 x 66 cm

Stéphane KROPF

SWITZERLAND

BIOGRAPHY

Born in 1979, Stéphane Kropf lives and works in Lausanne and has featured in many group shows since the turn of the new century. In 2004, he showed *Minerva* at the MAMCO in Geneva. With his brother Laurent, he took over Espace Curtat in Lausanne in 2010. In 2014, he had a solo show at the Château de Gruyères, exhibiting works in all the rooms there. Also that year, he showed his work at Villa Bernasconi in Geneva. The artist is now responsible for the BFA course at the École Cantonale d'art in Lausanne, where he himself studied, and curator of the school's gallery, ELAC (Espace Lausannois d'Art Contemporain).

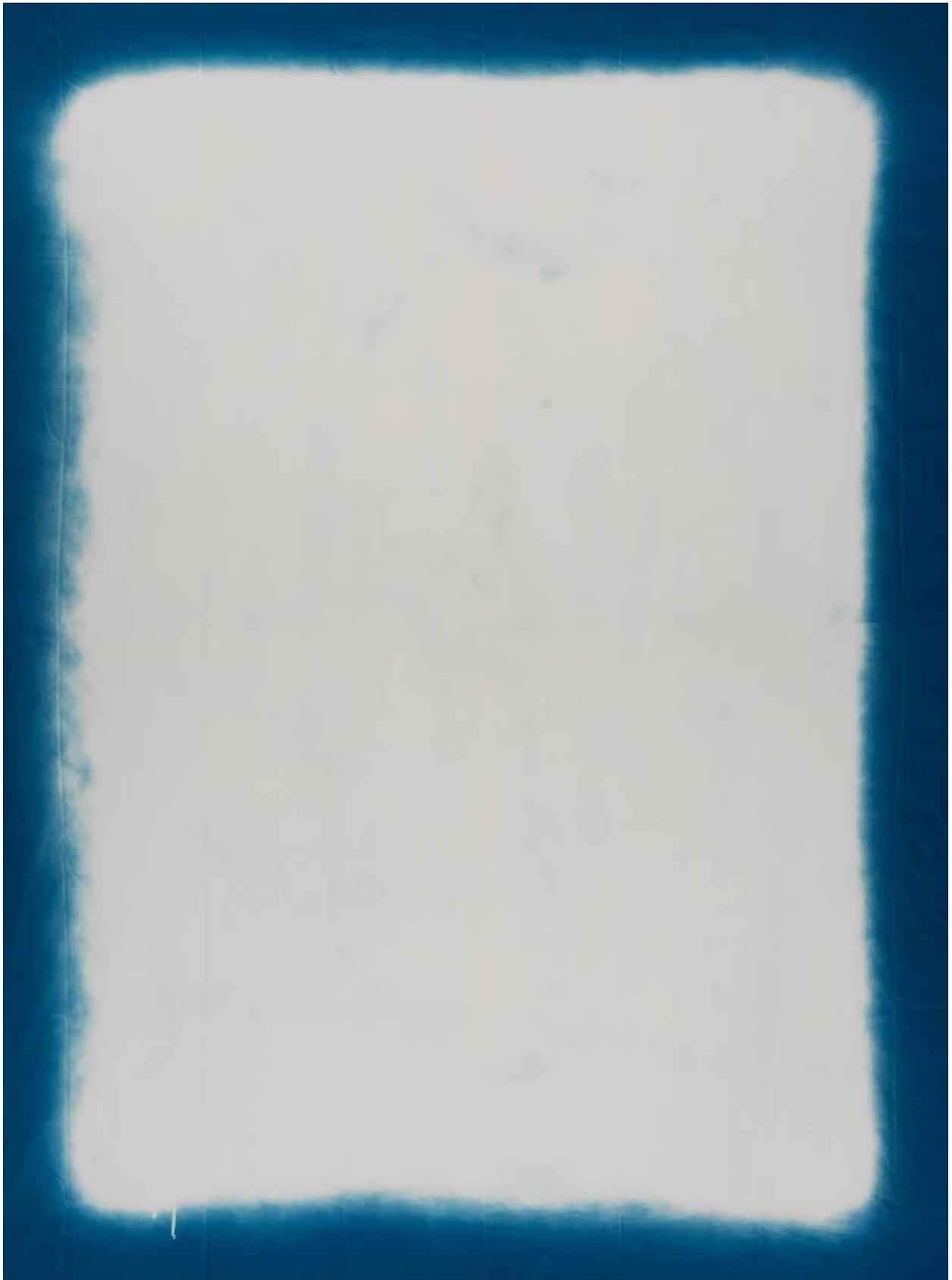
THE ARTIST AND HIS WORK

Painting is a history of illusion and impressions. Young Swiss artist Stéphane Kropf makes this affirmation the leitmotif of his work and guideline for his artistic research. His works play on optical effects, on the spectator's own perceptions. His canvases embody an eloquent, expressive abstraction that have a natural impact. The large formats of his works, often conceived serially, add to their power.

Stéphane Kropf seeks to fully exploit the potential of his artistic resources. For him, the artistic materials are primordial. Some canvases are painted with an acrylic paint that reflects the light, "interfering" with the space around them and thereby modifying reception of the work. The viewer's eye is consequently able to change its response, and also the ambient atmosphere. This attention to the viewer, who plays an essential role, is both required and sought. For this reason, Kropf's works are most effective when seen and admired in situ, when the surfaces and varying densities of the paint interact and intercommunicate.

Banal shopping receipts or restaurant bills reproduced as large paintings show the beauty of everyday things. In these works, the composition leaves abstraction behind and deploys a panorama of typical Swiss mountains in images taken from the anti-forgery bands on old Swiss train tickets.

As for *Porrina*, *Epsilon Eridani*, *Kajam* and *Suzaku*, these four works are named after stars or constellations. Astronomy and the cosmos are frequent references in Kropf's work. In this series, the contrast between the central white area and the iridescent colours around it, applied using an airbrush, is striking. These frank colours emphasize the space of the canvas at the same time as they merge with it. The questioning of painting is a part of all this: is the painting what is at the centre, does it also include what is on the edges, or do these delimit it? It all comes down to individual perception.



Vivacious, 2017
Cyanotype on cotton
190 x 140 cm



Epsilon Eridani, 2013

Acrylic on canvas
180 x 140 cm



Porrina, 2013

Acrylic on canvas
180 x 140 cm



Suzaku, 2013
Acrylic on canvas
90 x 80 cm



Ginga, 2013
Acrylic on canvas
90 x 90 cm





6



Wolfgang LAIB

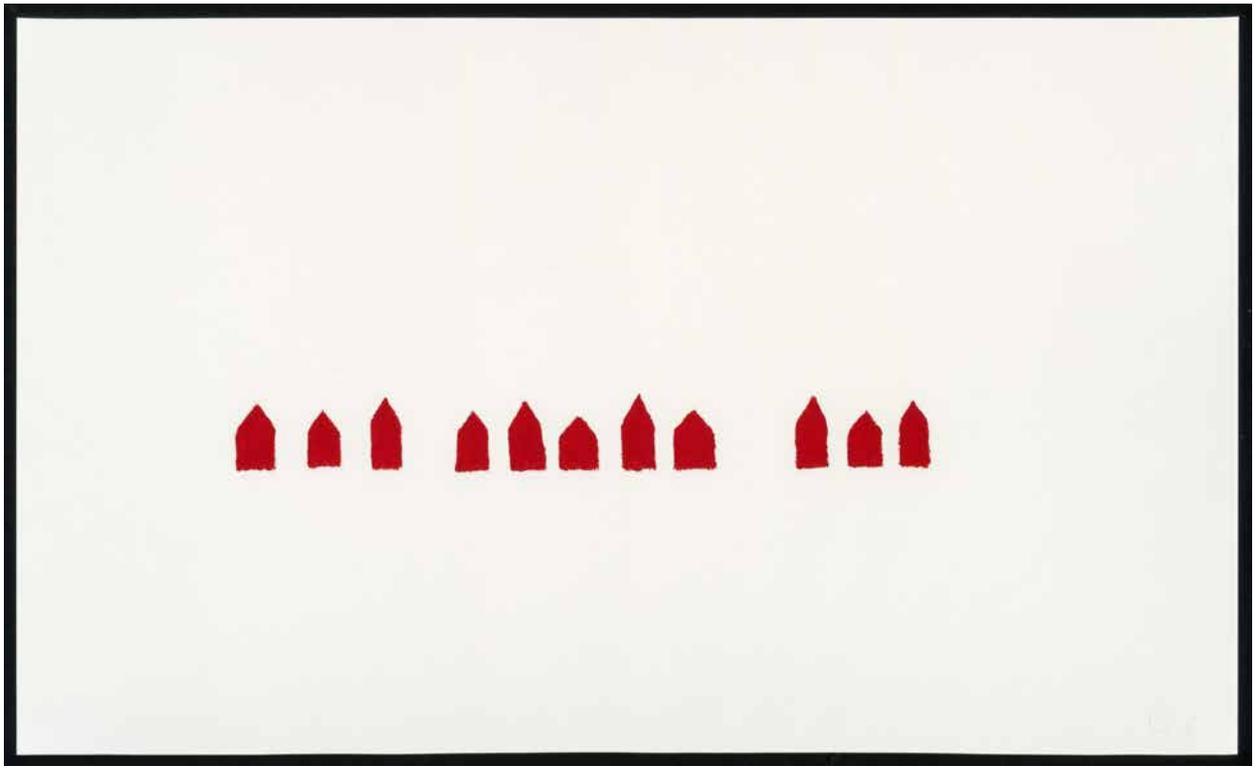
GERMANY

BIOGRAPHY

Born in 1950 in Metzingen, Germany, Wolfgang Laib went with his parents to India in 1960 and has had a close connection with the country ever since. In his teenage years, he discovered art – his parents collected work by the minimalists – along with the Tao, Nietzsche, Lao Tzu, and Schopenhauer. He began studying medicine at the University of Tübingen in 1972 when he did his first artwork by sculpting a perfect Brahmanda – inspired by the objects he had seen in India – after stumbling on a black stone in Germany. He decided to become an artist on the spot. Since then he has arranged his life between his native land (Hochdorf) and India. He exhibited at Documenta 7 and 8, and in 1986 his first major institutional show took place at the Musée d'art moderne de la Ville de Paris. A traveling retrospective of his work toured the United States in the early 2000s, stopping notably at the Hirshhorn Museum in Washington. He was awarded the Arnold-Bode-Preis at the 1987 Documenta and in 2015 the Praemium Imperiale in Tokyo.

THE ARTIST AND HIS WORK

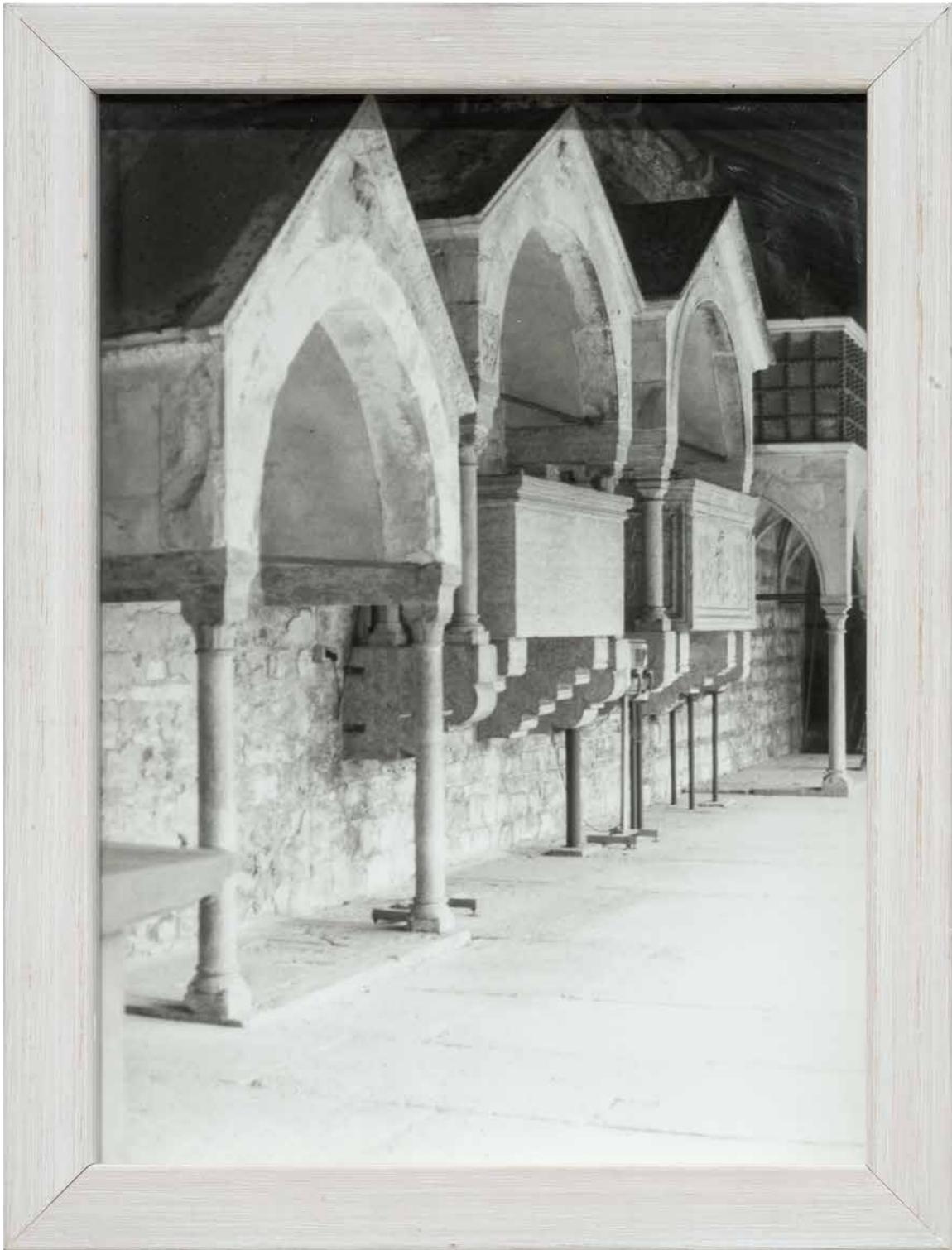
“Do I believe in God? I believe in art, which is a way of believing in God.” Very much influenced by the artist-shaman Joseph Beuys and Mario Merz, from whom he borrowed “poor” everyday materials that straddle the cultures of the West and the East, Wolfgang Laib has had the wisdom to let his works speak for themselves. Inspired by Indian sutras and Sufi poems, he conjures up the world in its most modest details, seeking the quintessence of the present moment without weighing himself down with empty talk. “Life is not a question of evolution. It’s a question of essence, not of becoming.” His work is characterized by great simplicity. Immediately identifiable, it repeats the same motifs obsessively, such as cones and rectangles, as well as stylized motifs of houses. For over thirty years, Laib has also laid out on the floor squares of pollen – he collects the pollen during the long walks he takes – which radiate there; he sculpts Milchsteine (“milk stones”), large blocks of marble filled with milk, and hollows out wax chambers that give off their unmistakable smell and invite the viewer to retreat there. A coming together of the mineral and the organic, the inert and the living. These are many of the leitmotifs that Laib deploys with Zen-like calm, constantly looking to restore a specific connection with nature which, as he sees it, has been altered by science. In his work, the infinitely small is often linked with the infinitely great so as to question our place in the universe.



Untitled, 2010
Pencil and oil pastel on paper
39 x 64 cm



Untitled, 2010
Pencil and oil pastel on paper
39 x 64 cm



Verona, Italien, 1996

C-print

Ed. 1/6

25 x 18.3 cm



Islamisches Grab, Gujarat, Nordwestindien, 1997

C-print

Ed. 1/6

25.3 x 20.5 cm

Leo GABIN

BELGIUM

BIOGRAPHY

The collective Leo Gabin was formed in 2000 by Lieven Deconinck, Gaëtan Begerem and Robin De Vooght. All three artists were born in Ghent and studied at the city's fine arts school, one of the oldest in Belgium, where, as a collective, they have also taught. Renowned on the contemporary art scene, Leo Gabin uses video, painting, drawing and sculpture in works that draw on contemporary media and internet imagery.

THE COLLECTIVE AND THEIR WORK

Now well known on the contemporary art scene, the Leo Gabin collective is interested in the thousands of images that form our visual and virtual, common and quotidian landscape. Internet represents a window onto the world where images of all kinds circulate and cohabit, providing a mass of information that must be deciphered. By appropriating these visions, the collective creates new works that capture this incessant movement on canvas, in silkscreen prints, videos and installations. Today, when everybody is an author and is helping enrich this virtual universe, the works of art elaborated by the trio attain a new dimension.

In them, techniques and materials combine yet always leave the original image, the creative source, visible. Leo Gabin is particularly interested in American culture, so important in the three artists' young years. It stages the stereotypes, excesses and paradoxes to which it can give rise.

It is thus not surprising that the collective should be particularly interested in the behaviour of teenagers, for whom the border between private and public life is often a thin one, and who sometimes exhibit their actions on the web. These uploads are compiled into bizarre series of repetitive actions in the collective's films. Youtube also gave Leo Gabin the idea of creating a detailed reproduction of a teenager's bedroom that they had seen on the internet for their exhibition in the New Holland space in Saint Petersburg (Russia): walls covered with posters of Hollywood stars and pop signers, childish knick-knacks on the furniture, pink the dominant colour. In this way, the collective appropriates images or videos posted by individuals and places them in a new context, attracted both by the culture that produced them and by their exuberant and colourful visual interest.

In our environment, where the media flow never stops, this young collective promises to reveal unexpected aspects of current visual culture.



LEO GABIN

Bone Dance, 2013

lacquer, spray paint, acrylic and silkscreen on canvas
210 x 150 cm



No Introduction, 2013

lacquer, spray paint, acrylic and silkscreen on canvas
210 x 150 cm



Post Face Tat, 2013

lacquer, spray paint, acrylic and silkscreen on canvas
210 x 150 cm

Sol LEWITT

UNITED STATES

BIOGRAPHY

Born in 1928 in Hartford, Connecticut, Sol LeWitt continued to work up until his death in early 2007. After receiving his Bachelor of Fine Art degree from Syracuse University in 1949, he travelled to Europe and served in the army during the Korean War. In 1953, he moved to New York where he worked as a graphic designer for I. M. Pei's architecture office. In 1960, he took a job at the book counter of the Museum of Modern Art in New York, where his co-workers included Lucy Lippard, Robert Ryman, Dan Flavin and Robert Mangold, placing him amidst young artists searching for a new direction in their work. Sol LeWitt participated in several seminal group exhibitions including *Primary Structures* at the Jewish Museum in New York, the 1968 Documenta IV in Kassel and Harald Szeemann's exhibition *When Attitude Becomes Form* at the Kunsthalle in Bern. His works are found in the most influential museum collections.

THE ARTIST AND HIS WORK

Sol LeWitt earned a place in the history of art for his leading role in the Conceptual movement. He was pivotal in creating the new radical aesthetic of the 1960s that was a revolutionary contradiction to the Abstract Expressionism current prevailing in the 1950s and '60s in New York. He had no interest in inherent narrative or descriptive imagery. He believed in the artist as a generator of ideas, a concept that was instrumental in the transition between the modern and the postmodern era. As one of the first coherent proponents of conceptual art with his writings *Sentences on Conceptual Art* published in 1969, his work continues to be highly-regarded and referred to by a younger generation of artists.

To understand art as an intellectual and pragmatic act adds a new dimension to the artist's role, one that is radically distinct from the romantic nature characteristic of the way artists were perceived until then. LeWitt believed that the idea itself could be the work of art, and maintained that, like an architect who creates a blueprint for a building and then turns the project over to a construction crew, an artist should be able to conceive a work and then either delegate its actual production to others or never even produce it at all. LeWitt's work ranged from sculpture, painting and drawing to almost exclusively conceptual pieces that existed only as ideas or elements of the artistic process itself.

From 1966 to 2002, Sol LeWitt produced more than 50 artist's books. In 1976, with Lucy Lippard and others, he co-founded Printed Matter, Inc., an organisation established to publish and disseminate artists' books.



SOL LEWITT

Complex Forms, 1990

Colour silkscreen

Detail



Complex Forms, 1990
Colour silkscreen
Ed. 11/15
5 parts, each 43.2 x 150 cm



Los CARPINTEROS

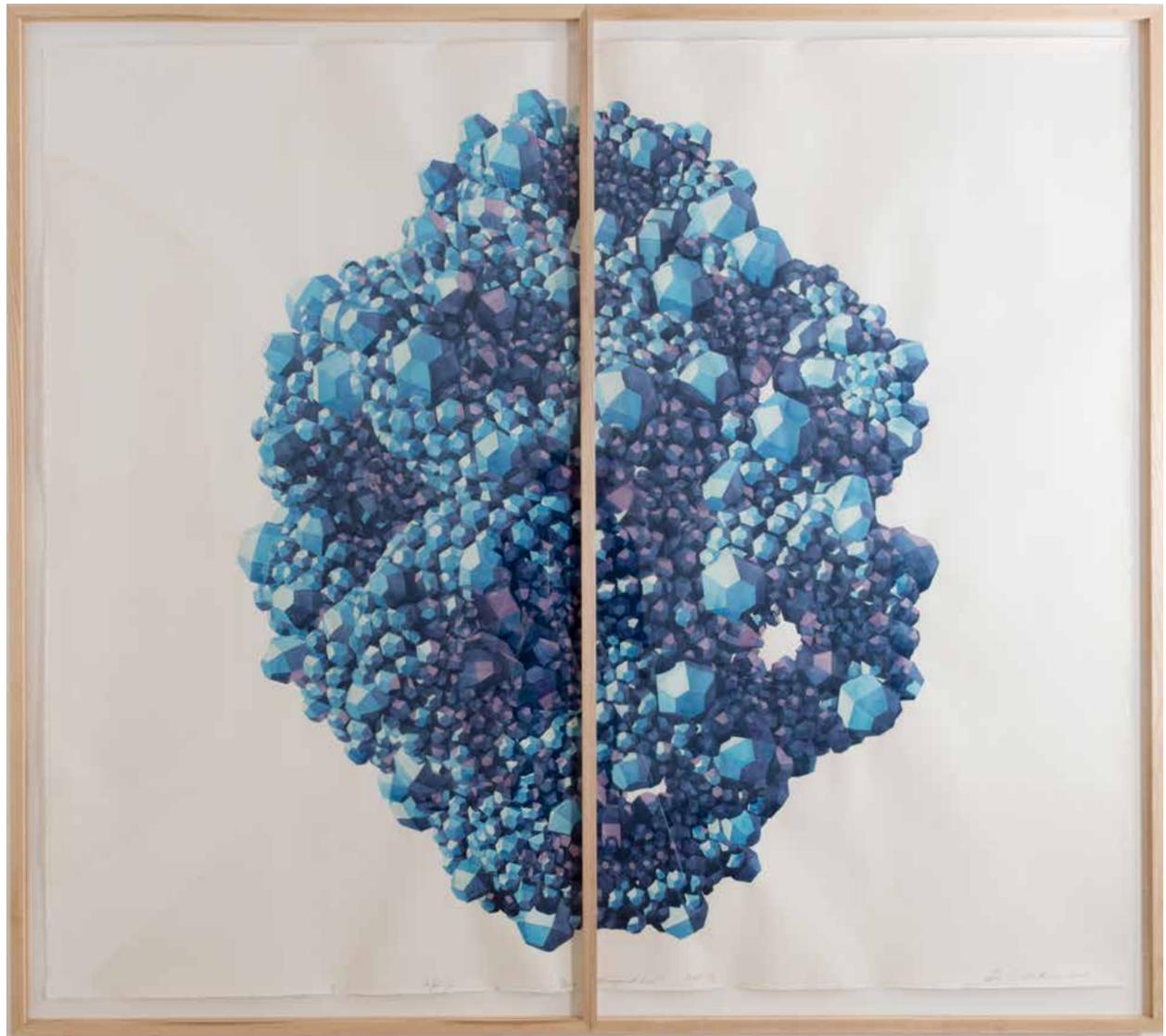
CUBA

BIOGRAPHY

Los Carpinteros (or “the carpenters,” because with art materials in short supply during their studies, they made wood the center of their artmaking) is an artists’ collective founded in 1992 in Havana. Originally the collective comprised three Cubans who graduated in 1994 from the Instituto Superior de Arte in Havana, namely, Marco Antonio Castillo Valdés (born in 1971 in Camaguey), Dagoberto Rodríguez Sánchez (born in 1969 in Caibarién, Las Villas), and Alexandre Arrechea Jesús Zambrano (born in 1970 in Trinidad, Las Villas), and was first active when the three members were studying art. In 2003, it was reduced to the duo of Valdés-Sánchez. Both live and work in Havana (Cuba) and Madrid, especially when realizing works that cannot be undertaken in their native country. Works by Los Carpinteros can be seen in numerous private and public collections, including the Museum of Contemporary Art in Los Angeles, MoMA in New York, the Tate Gallery in London, the Museo Nacional de Bellas Artes in Havana, the Museo Nacional Centro de Arte Reina Sofía in Madrid, and the Museum of Fine Arts in Houston. The two have shown their work in Cuba, Europe, and North America, and have been awarded numerous prizes.

THE ARTISTS AND THEIR WORK

Sculptures, installations, or performances that feature videos and drawings heightened with watercolours – the mostly three-dimensional works of the Los Carpinteros collective seek to understand and question the functional aspect of architecture and design, as well as common objects encountered in daily life. Flouting the laws of nature – the buildings they dream up may appear as small as a piece of furniture and the tools as big as brick towers – the duo’s pieces occupy an ambiguous area between conceptualism, activism, and formalism. Despite an occasionally light, comic appearance at first, the pieces they devise usually take on a critical, even political slant. This dichotomy allows the two artists to scrutinize the connection between art and society, form and function, the practical side and superficiality. Experiencing the sites or objects they create is a byword for them. And the watercolours they produce are meant to be understood as architectural plans for elaborate constructions. Heightened with delicate tints, they offer a palette of possibilities and inspirations for producing future pieces, although some remain solely as preparatory and imaginary sketches. Regardless of what they are meant to become, however, they make it possible to open up the discussion and our thinking about the built world, and verify once again the space that exists “between the functional and the nonfunctional.”



LOS CARPINTEROS

Polen Hexagonal Azul, 2016

Watercolour on paper

Diptych

214.5 x 243 cm





In situ : **Thomas Ruff** – STE 1.41 (Stern 20h48m / -40°), 1192 – 17h58m / -25°, 1990 – Geneva

Rafael LOZANO-HEMMER

MEXICO/CANADA

BIOGRAPHY

After receiving a B.Sc. in Physical Chemistry from Concordia University in Montreal, Rafael Lozano-Hemmer, born in Mexico in 1967, developed an interest in electronic arts. He presented his works in many major events, including the commemorations of the Millennium Celebrations Mexico (1999), the Cultural Capital of Europe Festival in Rotterdam (2001), the celebrations of Europe's expansion in Dublin (2004), as well as the 50th anniversary of the Guggenheim museum in New York in 2009. In 2003, Rafael Lozano-Hemmer received the Artist/Performer of the Year Rave Award from *Wired* magazine. He also won two BAFTA British Academy Awards for Interactive Art in London, in 2002 and 2005, and the prize for the best installation at the International Digital Media Awards of Toronto in 1996. In 2007, Lozano-Hemmer was the first artist to officially represent Mexico at the 52nd Venice Biennale. In 2018, he had major solo exhibitions at the Amore-pacific Museum of Art in Seoul and at the Contemporary Museum of Art in Montreal among others. His work forms part of several major museums' collections. The artist lives and works between Montreal and Madrid.

THE ARTIST AND HIS WORK

Rafael Lozano-Hemmer's art seeks to redefine the relations between humans and urban settings, between people and their relations to machines and technology. The artist creates installations that employ various contemporary mediums, amongst which are computers, mobile phones, screens, the Internet, video and film projections. Thus, he challenges the norms of traditional art by using forms and mediums that have become common in present-day society.

Rafael Lozano-Hemmer's education is reflected in his art: complex and very precise, his works are new artistic forms in which science is an aesthetic and plastic constant. However, he does not forget the public. In fact, ultra-sensitive captors are often embedded in his installations and interact with the viewers who become real actors of the work: when in the field of detection of the installation, their movements create effects that animate it. The public becomes thus an integral part of the work, as it responds to its motions, spatial movements, voices, heart rates, etc.

Combining architecture and performance, the large-scale installations often set in public spaces, create a connection between the passer-by and his/her environment. By asking, for example, the visitor to actively participate in his work, this interactive art embodies also poetic ideas: the installations are often staged in the dark or at night, a context that magnifies their screens and lights and invites the viewer into a singular atmosphere.

While the work becomes animated thanks to the viewer's movements, the surprise and playfulness that come from these peculiar relations captivate him/her. Nevertheless, the aim of the installation *Zero Noon* is different: it is a digital clock that shows the current time according to eccentric metrics. By using hundreds of different reference systems on the Internet, such as official government data, non-governmental organizations and other verified data, the clock indicates time but also other statistics. Complex and playful, the viewer participates also in the work as it is him/her who changes and chooses the statistics he/she wants to see. The fascinating encounter between mankind, science and art is thus at the essence of the artist's work.



RAFAEL LOZANO-HEMMER

Zero Noon, 2013

Mixed media, computer, software, HD display, metal enclosure

Ed. of 12 + 2AP

43 x 43 x 10 cm

Robert MAPPLETHORPE

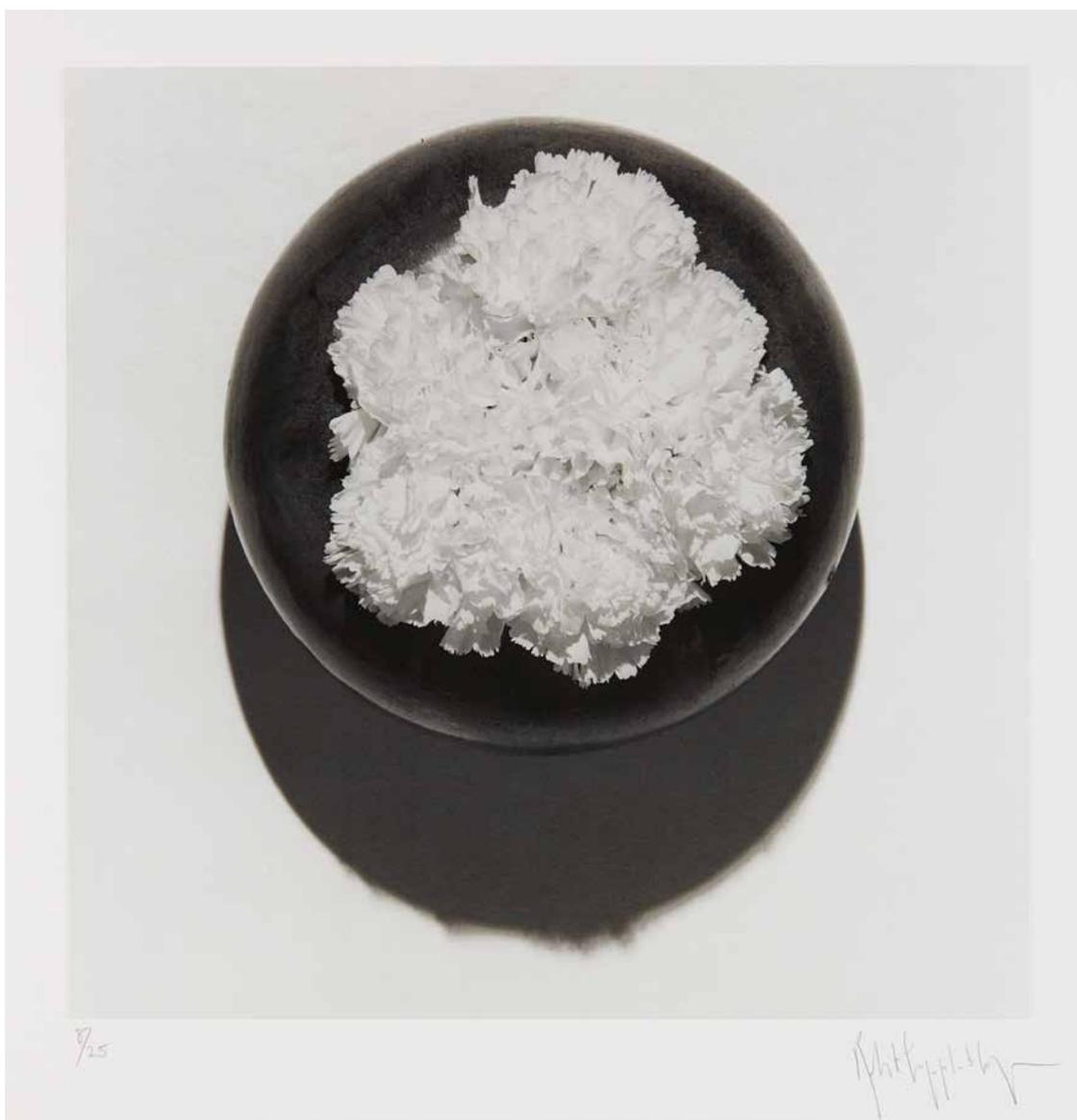
UNITED STATES

BIOGRAPHY

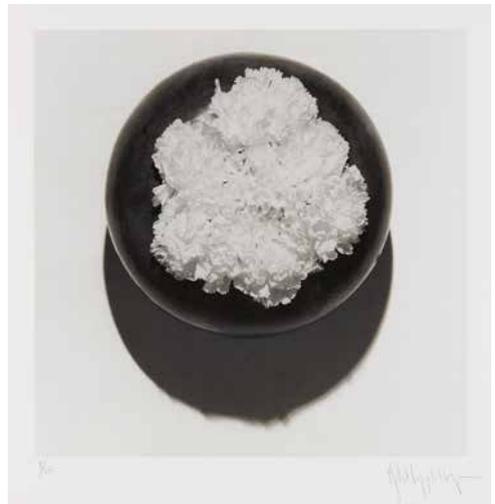
Born in New York in 1946, Robert Mapplethorpe died in the same city in 1989. He studied art at the Pratt Institute from 1963 to 1969, when he moved in with singer and artist Patti Smith at the Chelsea Hotel. Together they met the members of the famous studio that Andy Warhol had opened five years earlier, the Factory. Mapplethorpe's photographic practice was consolidated after a visit to the photographic archives of the Metropolitan Museum of Art in 1971. In 1972, the collector Sam Wagstaff became his friend and patron, and bought him a studio. He then began to exhibit regularly and from 1980 collaborated with various magazines, including *Vogue*, producing mainly advertising photographs. His homo-erotic photographs made him known to the general public and unleashed the wrath of puritan America on the occasion of the exhibition *The Perfect Moment* organised by Janet Kardon at the Institute of Contemporary Arts in Philadelphia in 1988, which went back over 25 years of his work.

THE ARTIST AND HIS WORK

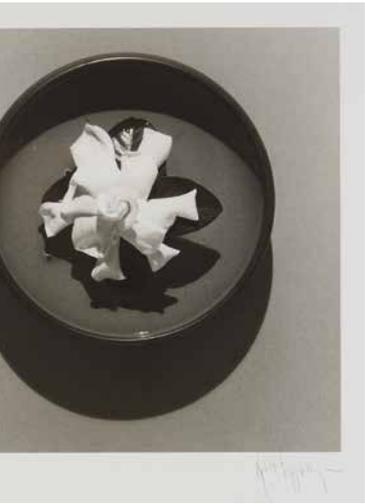
An admirer of the American artist Andy Warhol, Robert Mapplethorpe first used photography in his painting, before devoting himself fully to it in the form of unsparing self-portraits and portraits of celebrities from the world of arts and entertainment. His first works were Polaroids of his close friend, Patti Smith. He photographed artists, composers, socialites, pornstars and members of the SM underground. His work falls into three genres: still life (flowers and antique sculptures in his later years), portraiture and nudes. Preferring to work in black and white, with a neutral, dark and even background, and in a square format, he achieved the greatest formal perfection in his nudes (*Black Males*, 1980), which reflect his fascination with the human body, especially that of black men with sculptural physiques. His photographs have sometimes been considered scandalous and shocking for their content, and yet, at the same time, praised for their refined quality and great technical mastery: immobility, symmetry, virtuosity make them classic works of great perfection. His erotic photographs of male nudes sometimes tend towards pornography, and his photographs of flowers are often symbolically attached to the sexual register, but all maintain enough distance, without emotion and without judgment, to also have real aesthetic power.



Y Portfolio, 1978
Detail



Y Portfolio, 1978
Silver print
Edition 8/25 + 6 AP
13 parts, each 19.1 x 19.1 cm



Christian MARCLAY

UNITED STATES

BIOGRAPHY

Born in 1955 in California, Christian Marclay studied art in Geneva (at the École supérieure d'art visuel) and Boston (at the College of Art). Today living and working in New York and London, Marclay is quite a few things, a musician – he has worked with Sonic Youth, Kronos Quartet, Otomo Yoshihide, and Ikue Mori – a composer and a pioneering one in that in the 1970s he used vinyl LPs to create sound collages, and finally a visual artist. His works have been shown in the San Francisco Museum of Modern Art (2001), the Pompidou in Paris (2000, 2002-2003), the Seattle Art Museum, the Tate Modern in London, and the Palais de Tokyo in Paris (2004), the Moderna museet in Stockholm (2006), and the Cité de la musique in Paris (2007). In 2011, he was awarded the Golden Lion at the Venice Biennale for *The Clock* (2010), a film that runs for twenty-four hours and demands to be experienced in real time. In it the artist has compiled thousands of sequences from existing popular movies which show the hours, minutes, even seconds of a complete day. Thus, the time seen on screen is always identical to the actual time the viewer is experiencing.

THE ARTIST AND HIS WORK

“A lot of my work is about how an image is expressive of sound, how sound is expressed visually,” the artist explains. A “visual artist of music” or “composer of the modern age,” Marclay explores a common space, often considered improbable, that brings together the visual arts and music. At the heart of his experimentation, the Geneva-raised American artist combines a multitude of media such as sound, record covers, vinyl LPs, magnetic tape, and film excerpts. While he owes his fame basically to the virtuosity of his film montages, and his performance work is a characteristic part of his oeuvre, he does have one daily art practice that is less well known, namely, photography. From photograms to digital snapshots to cyanotypes and found photographs, the artist tackles a whole history of photography. Silently the images are meant to be understood paradoxically as musical notes. And indeed, the shots he has been gathering around the world for forty years give birth to sounds in the mind. The apparent stillness in the galleries where the photographs are displayed, broken by shots of onomatopoeia, concerts, even a T-shirt or an umbrella featuring a music staff, plays a latent music that oscillates between the spheres of archiving and actualization. In these images (cibachromes) produced all over the world between 2003 and 2005, the guitar is king thanks to its form, promotion, even absence; the instrument dominates the composition and knocks out those tunes that are played everywhere, whether on the road or on a street corner.



Untitled, 2001
Unique Photogram
30.5 x 30.2 cm



Lisbon, 2005

C-print

Ed. 1/5

32.8 x 39.4 cm



CHRISTIAN MARCLAY

New-York, 2004

C-print

Ed. 1/5

32.8 x 39.4 cm



Los Angeles, 2003

C-print
Ed. 1/5
32.8 x 39.4 cm

CHRISTIAN MARCLAY



Seattle, 2005

C-print
Ed. 1/5
39.8 x 32.4 cm



Vishh!, 2006
Pigment print on Arches paper
Edition of 5 + 2 AP
267,9 x 100 cm



Cigarettes, 2016

Single-channel animation, silent, continuous loop
Edition 5/6 + 2 AP
Variable dimensions

Teresa MARGOLLES

MEXICO

BIOGRAPHY

Born in Culiacán, Mexico, in 1963, Teresa Margolles studied art and communication sciences in Mexico City before starting her career as a photographer. In these early years, she learned much from Chilean and Argentine refugees who, as she puts it, “encourage a humanist vision”. She later became a member of the Semefo collective (disbanded since), in which she sang and could satisfy her interest in performance. Strongly believing that “the emotion is more direct when there are not too many elements”, she moved her art towards increasingly minimalist forms. For the purposes of her work she frequented morgues and eventually obtained a degree in forensics. “The morgue of any country in the world is like a social thermometer,” she says. “The way people die in a city reflects the city.” What interests her, then, is neither death nor the body as a physical presence, but the economic and political conditions of her country, where the death occurs.

THE ARTIST AND HIS WORK

In installations that she has shown in Kassel and Vienna but also Venice, Madrid, Glasgow, Gwangju and New York, Teresa Margolles evokes the Mexican morgues where most of her works are elaborated, physically or conceptually. Her works are rooted in the endemic violence of her country, where drug trafficking, corruption and poverty cause thousands of deaths every year. Her goal is not to shock, but to force her audience to face realities that nobody wants to recognize. Confronting the war between drug traffickers and government, the score-settling between cartels, and the femicide of Ciudad Juárez, Margolles is an emblematic artist who decries violence in works that take their visual language from the primary product of that same violence: lifeless, assassinated bodies. In the 21 photographs of *40 kilómetros* she shows the altars set up under the trees between Culiacán – the capital of Sinaloa – and Playa Altata. Paying tribute to the victims who died along this road, the series intensifies the horror through the contrast between trees as universal symbols of life and the deadly crimes committed under their boughs. If, among other things, this work draws its power from its silence, that is because the artist avoids the pitfall of saturating the media space with violent images. Let us recall, however, that for the Mexican Pavilion at the 2009 Venice Biennale, Margolles occupied a *palazzo* with mud and blood gathered from a crime scene. The title of the work: *De qué otra cosa podríamos hablar?* What else can we talk about? On the ground, the red fluid was washed away by several performers using floorcloths, filling the space with a smell that it was impossible to forget.



40 Kilómetros, 2014

Colors prints

Ed. 2/6

21 pieces, each 42.5 x 29 cm

Fabian MARTI

SWITZERLAND

BIOGRAPHY

Fabian Marti was born in Fribourg in 1979. He completed his studies at the Hochschule der Künste and the Mountain School of Arts in Los Angeles. In 2011, he was featured at the Venice Biennale with a monumental installation, *The Summit of It*. In 2013, he exhibited at the PasquArt centre in Biel/Bienne in a show titled *Marti Collection*, including his *TwoHotelProject*, inspired by Alighiero Boetti, as well as works he had received in exchange from other artists. In 2014, Marti designed the architecture for the major exhibition *The Crime Was Almost Perfect* at the Witte de With Contemporary Art Center in Rotterdam. Other recent shows include the Centre de la Photographie in Geneva and the Rietberg Museum in Zurich and the Kunstmuseum in Lucerne. Fabian Marti lives and works between Los Angeles and Zurich.

THE ARTIST AND HIS WORK

The works of Fabian Marti oscillate between geometrical forms and references to the vanity of the world. In his art, tapestry cohabits with installation and photographs. Ceramics, an ancestral technique that the artist has been using for several years now, goes to make vases, many of which evoke perpetual motion by means of spiral forms while harking back to the archaic use of clay, a basic and primitive raw material. His obsessional forms evoke hypnosis and optical effects while also bringing to mind discs containing secret, magic music. The artist continues to make the photograms with which he first came to attention. Working with large-format images on photosensitive paper printed randomly in the dark room using images from his extensive visual repertoire, Marti reprocesses his forms on a computer using transparent paper, resulting in imposing, highly aesthetic works of art.

Marti's diverse cultural influences and inspirations include pre-modern art, African masks and American superheroes, to name but a few. He also strives to connect with nature, aiming to communicate with its essence via ephemeral constructions for the use of other artists: *TwoHotelProject*, a wooden structure built on the beach at Bahia in Brazil, references the *One Hotel* created by Alighiero Boetti in Kabul in the 1970s. A simple, minimally structured space, it can serve as a living and working space for two artists. Marti is also interested in natural substances that can be used to explore the unconscious and lead to loss of control, like the magic mushrooms that he photographs glowing mysteriously amidst the surrounding darkness. Such natural forms, a feature of the shamanic rituals that fascinate this artist, appear recurrently in his work.

Using his materials to create imposing structures, Marti sometimes fills exhibition spaces with his complicated constructions, subverting the traditional mode of hanging works on walls and inviting visitors to enter his singular artistic world.



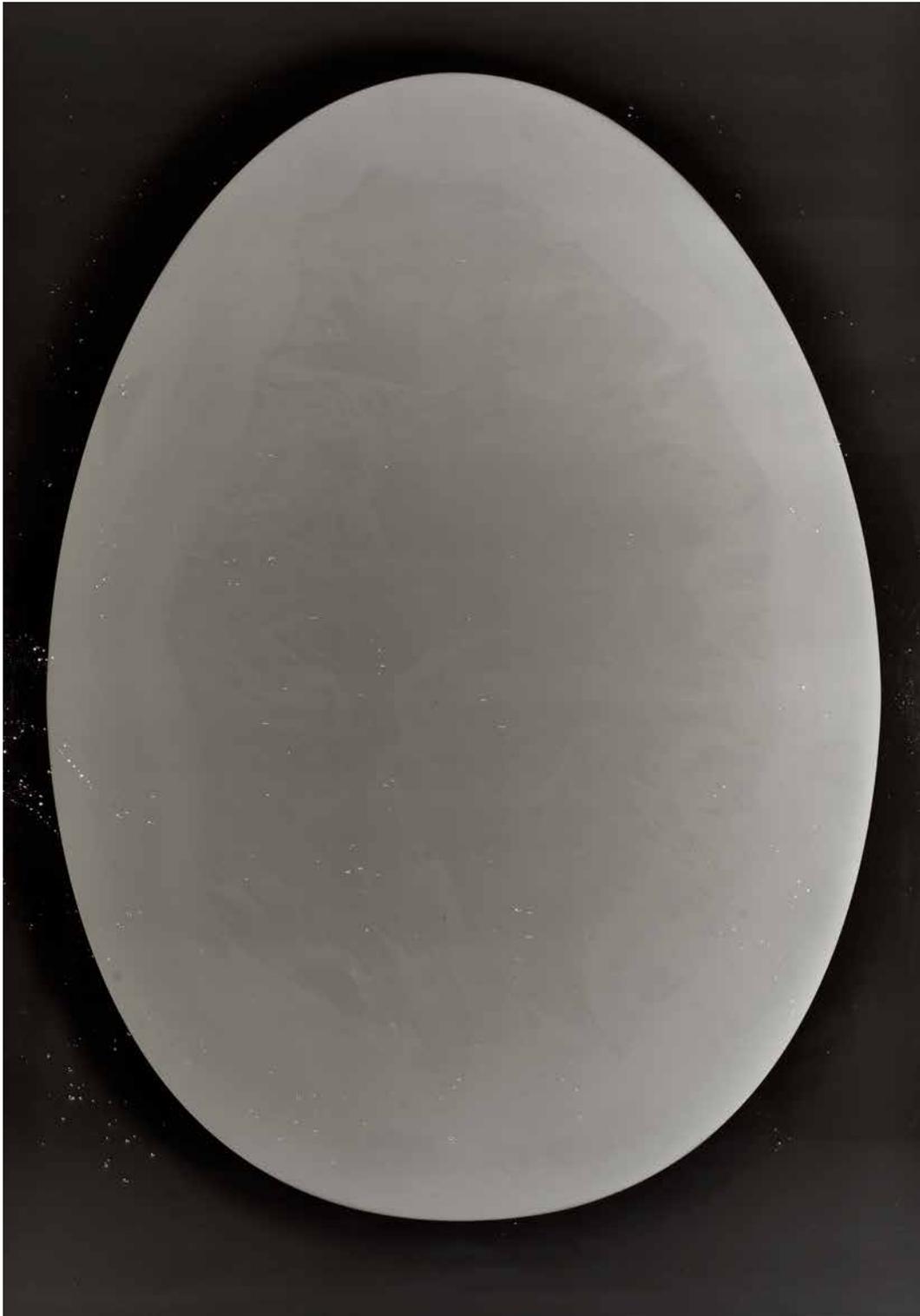
bc1q3dyh7c2a2swh72fkeltvul32qxe7jqms6r5zlv, 2014

Glazed fired clay, 12 passwords engraved on 12 metal washers (1M satoshis)
30 x 21 cm



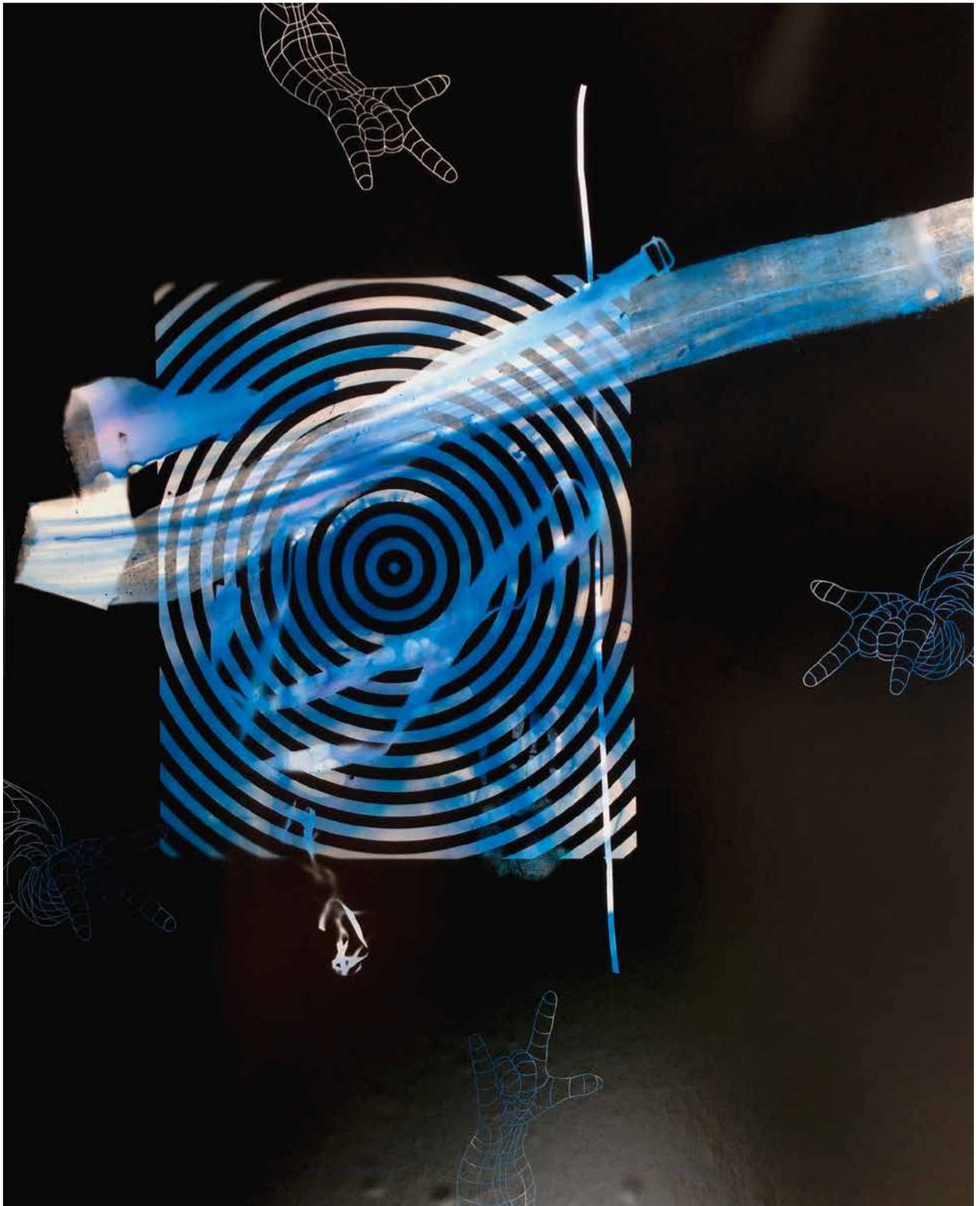
Deep Egg (None), 2016

Silver print, photogram
206 x 143 cm



Deep Egg (Better Never to Have Been), 2016

Silver print, photogram
206 x 143 cm



Azure Kanara, 2014
Photogram, gelatin silver print
125 x 100 cm



FABIAN MARTI

Turquoise Kanara, 2014
Photogram, gelatin silver print
125 x 100 cm





Left to right:

*OZYDRTIMYNHZLO ORCRMLOTYM FYSMLOICWOKHV
2009 (Green), 2018*

Acrylic and inkjet on canvas
103.5 x 71.5 cm

*LOVLSSMSYN FKZOKSM YS ISCLMOIHZM
WLN QOYTIMQYUDLN 2009 (Green), 2018*

Acrylic and inkjet on canvas
103.5 x 71.5 cm

To Be Titled 2009 (Green), 2018

Acrylic and inkjet on canvas
103.5 x 71.5 cm



Philosophers and Shrinks
(Venice nr. 9, nr. 19, nr. 21), 2011

Installation
Fired and varnished clay, varnished wood
66.5 x 170 x 85 cm



More and More and More of Reality, 2011

Photogram, gelatin silver print
59 x 46 cm

Allan MCCOLLUM

UNITED STATES

BIOGRAPHY

Born in 1944 in Los Angeles, Allan McCollum lives and works in New York. With over a hundred solo shows to his credit, including retrospectives at the Musée d'art moderne of Villeneuve-d'Ascq in France (1998), the Sprengel Museum in Hanover, Germany (1995-1996), London's Serpentine Gallery (1990), Malmö's Rooseum Center for Contemporary Art in Sweden (1990), IVAM Centre del Carme in Valencia, Spain (1990), and the Stedelijk Van Abbe Museum in Eindhoven, the Netherlands (1989), he was initially recognized as a minimalist artist before making his mark as one of the principle representatives of the appropriationist movement. His works is found in important museum collections around the world, including MoMA, the Metropolitan Museum, the Whitney Museum, and the Guggenheim Museum in New York, as well as in the Art Institute of Chicago and MOCA, the Museum of Contemporary Art in Los Angeles.

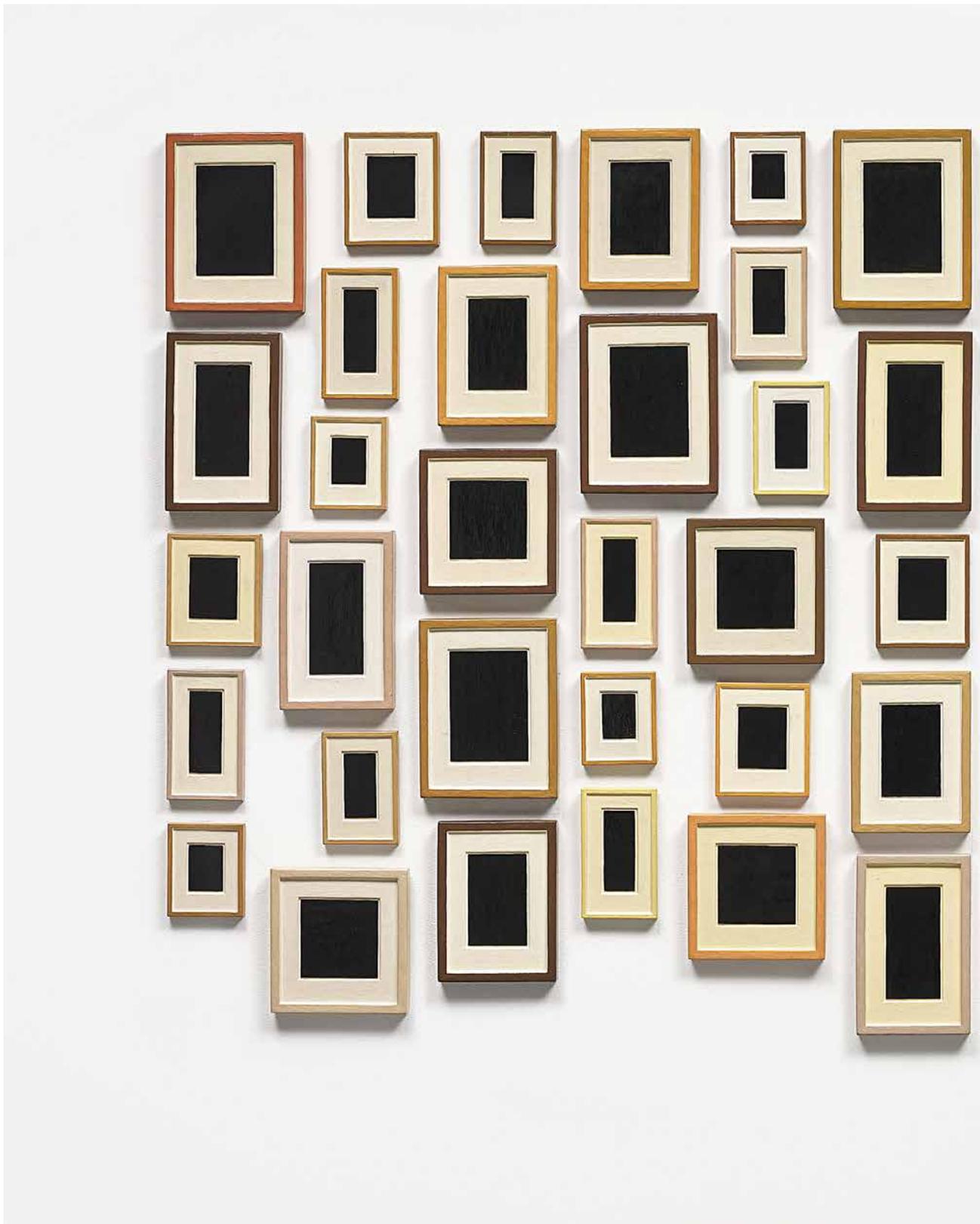
THE ARTIST AND HIS WORK

In *Brave New World* (1932), the British writer Aldous Huxley imagines a society that uses genetics and cloning to condition and control individuals, a visionary Dantean scenario that raises real ethical questions today. Well before any possible realization of this prediction, Allan McCollum highlighted the interlinking problems posed by reproduction and repetition in his own field of expression, namely the visual arts. Through a body of work that is copious, original, and serial, the American artist raises the question of representation of the work of art while developing a culture of the multiple and the copy. Thus, since the end of the 1970s, he has been engaged in a critical reflection that questions the modes of production, distribution, acquisition, presentation, and reading of a work of art. To this end, without ever turning to industrial production, he fashions objects that simulate works of art. He makes series of objects that are all similar in appearance, although each differs in color, dimensions, or some formal detail. He casts vases, for example, in plaster (*Perfect Vehicles*), then sets them up by the thousands in his shows. Taking this concept of parody to the extreme, he tries to "produce more artworks than most museums have in their inventory." Encouraging collectors to acquire series of works rather than pieces sold individually, he has adopted the attitude of a wholesaler in order to deal with the work of art like any other commercial item, echoing ideas already put forward by Andy Warhol in the 1960s. By endlessly turning out his series, Allan McCollum demystifies the work of art, recognized for its unique, irreplaceable aspect.



Four Perfect Vehicles, 1992

Enamel on solid-cast hydrocal
4 parts, each 50 x 20 cm



Untitled, 1982-1989

Enamel on plaster

64 pieces

124 x 221 cm (installation)





The Shapes Project: Shapes Spinoffs, 2005-2014

Hand-lathed ash wood

Unique

6 parts, each 25.4 x 16.9 cm

100 x 195 cm (installation)



Jonathan MONK

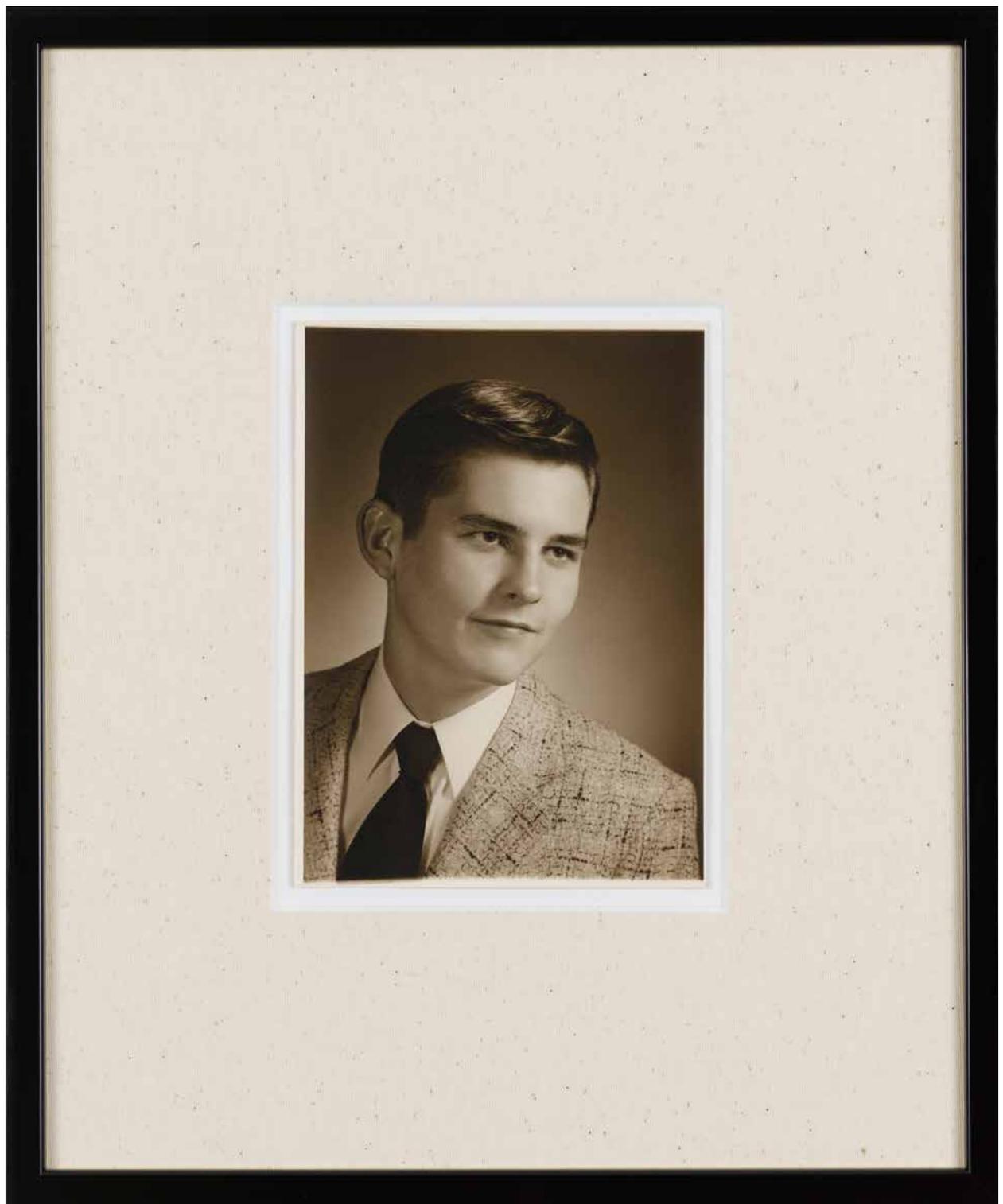
UNITED KINGDOM

BIOGRAPHY

Born in Leicester in 1969, Jonathan Monk lives and works in Berlin. He first studied at Leicester Polytechnic and then at the Glasgow School of Art. His work has been exhibited at the Palais de Tokyo and the Musée d'Art Moderne de la ville de Paris (2008), the Kunstverein in Hanover (2006), the Institute of Contemporary Art in London (2005), the Museum Kunstpalast in Düsseldorf (2003) and the Kunsthaus Baseland in Basel (2016). Jonathan Monk has also participated in various biennales, such as the Whitney Biennale (New York, 2006), Manifesta 11 (Zurich, 2016), the Venice Biennale of Contemporary Art (2003 and 2009), the Berlin Biennale (2001), and the Taipei Biennale (2000). He received the "Quartier des Bains" award in Geneva in 2012.

THE ARTIST AND HIS WORK

"We sometimes forget the obvious. Being original is almost impossible. What matters is what's inside." Convinced that art does not only aim to be absolutely original, Jonathan Monk likes to create pieces from things that already exist, examining the world in its habits and history. Born in 1969, a crucial year for the formulation of conceptual art postulates, it is not without humor that the artist integrates things that are part of daily life into his work, drawing inspiration mainly from his family history and from minimal and conceptual art. He often reactivates some iconic forms of art history in an extremely protean practice, ranging from performance to sculpture, installation or photography. Although his works are not distinguished by a particular style, they do have in common to offer a different view of the world in a subtle way, generally resulting from a manipulation that is both striking and powerful. "What interests me above all is to create confusion, to see how harmless gestures can have artistic value." *Looking to the Left* is an installation of thirty-five portraits organized in a grid dominated by a monochrome of black and sepia. But more than a dominant hue, it is an attitude that unites all these portraits, since all of them have a look to the left. Like a stamp collector who seeks to bring together established similarities between different items, Jonathan Monk highlights a precise posture that is repeated in all the photographs. A way of "bringing art to life" and thus demystifying the creative process.



JONATHAN MONK

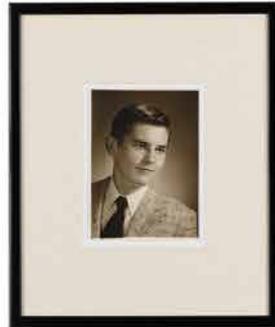
Looking to the Left, 2007

Vintage photographs in artiste's frame

Detail



Looking to the Left, 2007
Vintage photographs in artist's frame
35 parts, each 37.5 x 31 cm



Gabriel OROZCO

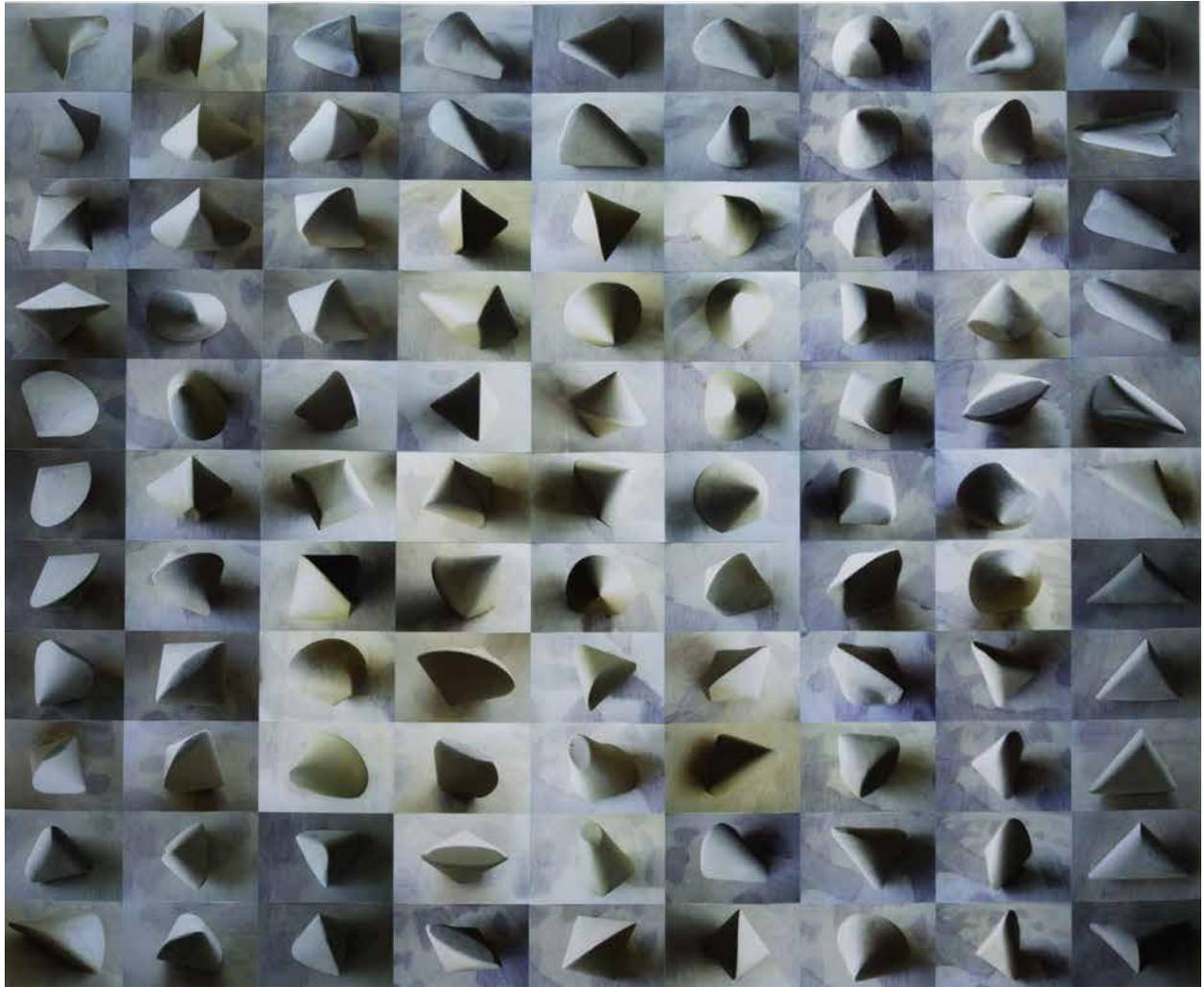
MEXICO

BIOGRAPHY

Born in 1962 in Xalapa in the Mexican state of Veracruz, Gabriel Orozco studied art in his native country at the Escuela Nacional de Artes Plásticas (1981-1984), and later in Madrid at the Círculo de Bellas Artes (1986-1987). An internationally recognized visual artist who began his career in the early 1990s, this son of the renowned Mexican muralist divides his time today between Paris, New York, and Mexico. A major traveling retrospective devoted to his work was seen at a number of venues between 2009 and 2011, including MoMA in New York, the Kunstmuseum in Basel, the Georges Pompidou Center in Paris, and the Tate Modern in London. Following a residency in Japan, the Museum of Contemporary Art in Tokyo featured him in a 2015 show. His work has garnered several prizes, including the Cultural Achievement Award of the Americas Society (2014), the Insignia of Officer of the Order of Arts and Letters (2012), and the Blue Orange Prize (2006).

THE ARTIST AND HIS WORK

Gabriel Orozco began to develop an abstract geometry in the 1980s that surfaces again and again in his works, notably with the presence of concentric circles, ellipses, and spheres. Conceptually, the balance of the universe – the phenomena of gravity, growth, erosion, change, the laws of physics and those of matter in motion (combining, growing, transforming, shifting, expanding) – is a question that has run throughout his work for over twenty years. “I am very interested in the start of things, what begins or develops, or what goes in a certain direction.” In 2012, he created a series of ceramics called *Orthocenter*, focusing on the way gravity, rotation, and fluidity of mass generates geometric shapes. This specific line of inquiry and experimentation has given rise to pieces of sculpture that are fashioned around the figure of the triangle, in which Orozco works with two mathematical concepts, the orthocenter – that is the point where three altitudes of a triangle intersect – and the Euler line. While in general the Mexican artist practices a broad range of media (drawing, painting, sculpture, video, digital design, architecture), his photography mostly consists of snapshots that bring to light a concept or document a specific intervention. Thus, through a grid of 99 photographs (*Orthocenter Views*) arranged in nine rows, Orozco presents the transformation of masses of dirt in the studio – which should be understood as physical and symbolic imprints of time on matter – by playing with light and shadows in an almost theatrical manner.



GABRIEL OROZCO

Orthocenter Views, 2012

Silverdye bleach print

Ed. 2/3 + 1AP

123.5 x 149 cm



Palm Palm, 2012

Inkjet print
Ed. 1/10
20 x 15 cm



Boulder Whale, 2012
Pigment print on photo lustre paper
Ed. 26/50
20.3 x 15.2 cm





Cornelia PARKER

GREAT BRITAIN

BIOGRAPHY

British-born artist Cornelia Parker completed her Master of Fine Arts at Reading University in 1982 and was shortlisted for the country's most prestigious art award, the Turner Prize in 1997. A year later, she exhibited her picture *Meteorite Lands on the Houses of Parliament* at MoMA in New York. It shows the imprint made by a heated meteorite on a map of London, the artist's home city. Other major works include *The Distance (A Kiss With String Attached)*, 2003, for which she wrapped up the Tate Gallery's copy of Rodin's *The Kiss* in a mile of string. Her work has been the subject of numerous exhibitions throughout the world, notably at the Serpentine Gallery in London, the ICA in Boston and the Venice Biennale. More recently she exhibited at the Metropolitan Museum of Art in 2016 or at the Whitworth Museum in Manchester in 2017. Cornelia Parker is a member of the Royal Academy of Arts in London, an Officer of the British Empire and was elected Official Artist for the 2017 UK General Election. A monograph about her work was published by Thames & Hudson in 2014. Cornelia Parker lives and works in London.

THE ARTIST AND HER WORK

The works of British artist Cornelia Parker always tell a story, a story that may be poetic, anecdotal or legendary. Memory and the memories that can be transmitted by material are two of her interests. She sees every object as having its own artistic potential, which she seeks to bring out. Working in a variety of media, she has taken photographs of objects owned by such famous figures as Sigmund Freud, Einstein and the Brontë Sisters, or exhibited the unassuming relics of the past presences of figures both famous and obscure. Parker also works with the idea of destruction. She once got British soldiers to blow up a garden shed and then hung the fragments, lit up from within, to capture that ephemeral moment of explosion. She also helps design pyrotechnic events. The power of gravity and its suspension is evident in several other works, such as the ones in which objects crushed by a steamroller are hung enigmatically in the exhibitions, or a circle of brass instruments form a silent orchestra. Parker has notably collaborated on a performance with the famous actress Tilda Swinton, who lay sleeping in a vitrine surrounded by objects that belonged to figures such as Queen Victoria and Charles Dickens.

Prison Wall Abstract (A Man Escaped) comprises a series of 12 photographs representing the details of the wall at Pentonville Prison that the artist walked past every day on the way to her studio. She photographed the details, fascinated by the retouches made by a group of workers with white putty. Only a few hours afterwards, a murderer escaped from the prison by climbing over the wall she had just photographed.

In Parker's two Rorschach drawings, *Poison and Antidote*, snake venom is mixed with ink and combined with anti-venom, also mixed with ink. Parker's works thus invite a twofold approach: while we admire the beauty of the visual forms and compositions, they also bear witness to singular events that the artist raises to another level.



CORNELIA PARKER

Ghost Notes: Reality/Delusion, 2021

Neon, paint

Ed. 1/3

49 x 75 x 6 cm

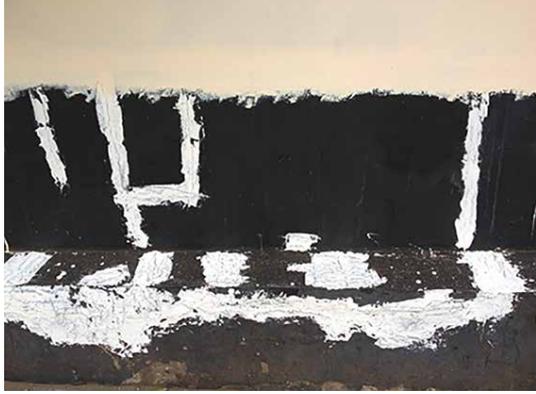
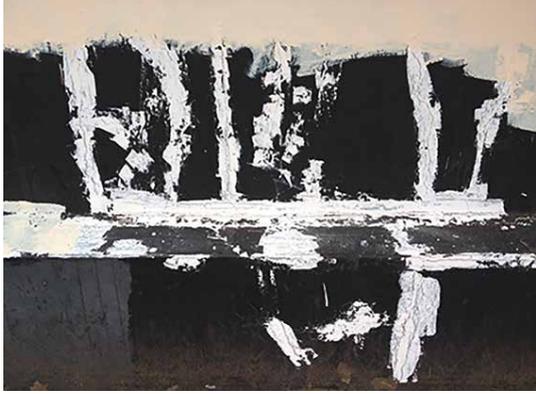


Prison Wall Abstract (a Man Escaped), 2012–13

Pigment prints on Hahnemühle Photo Rag

Ed. 2/6 + 2AP

12 parts, each 60 x 76 cm





Poison and Antidote 3, 2012

Ink on paper, rattlesnake venom and anti-venom
56 x 56 cm



Poison and Antidote 5, 2012

Ink on paper, rattlesnake venom and anti-venom
56 x 56 cm

Javier PÉREZ

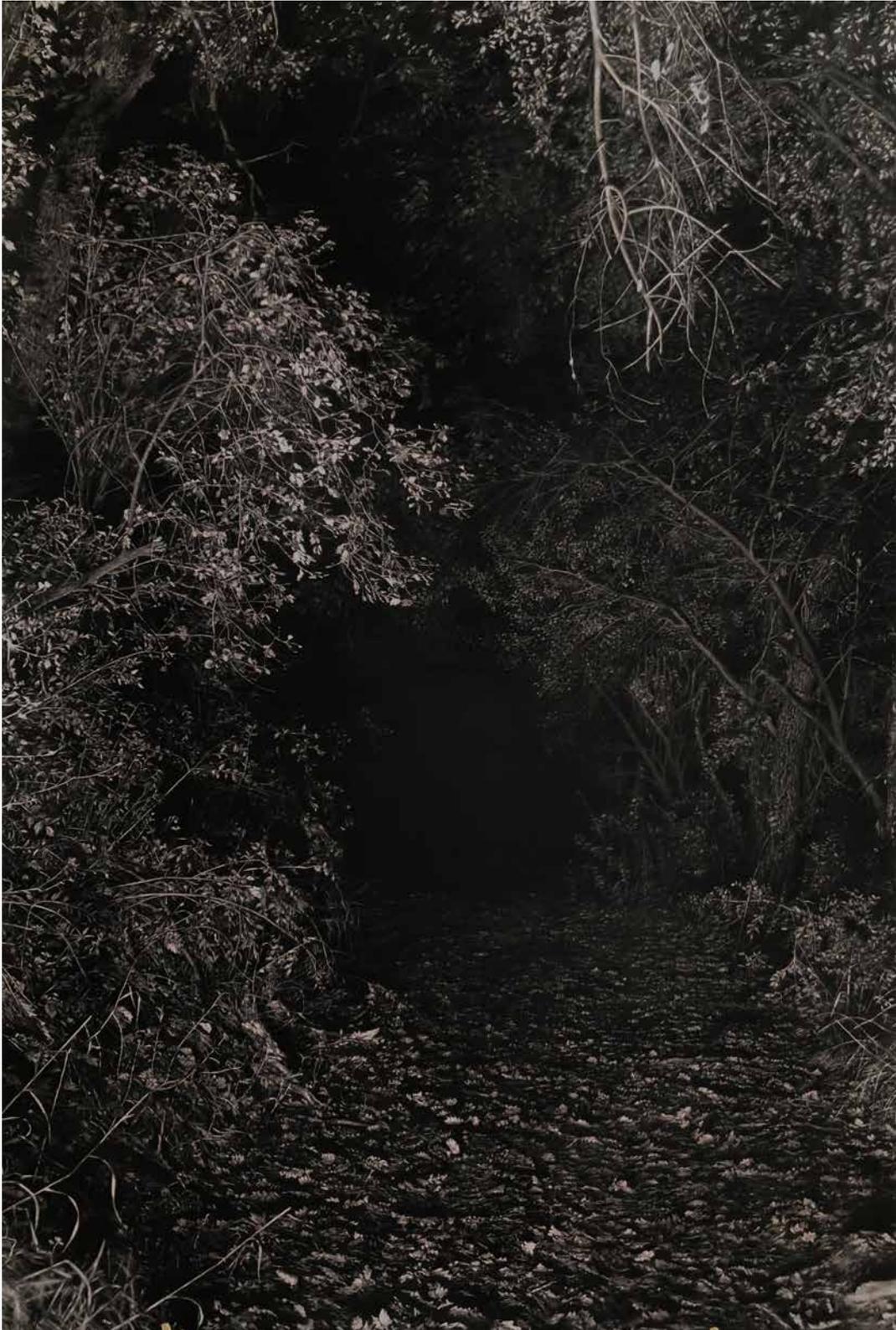
SPAIN

BIOGRAPHY

Born in Bilbao in 1968, Javier Pérez read fine arts in his home town then completed his studies at the École nationale supérieure des beaux-arts (ENSBA) in Paris. He represented his country at the Venice Biennale of contemporary art in 2001 and won the First Prize for Drawing awarded by the Fondation Guerlain in 2007. Currently living and working in Barcelona, he is recognized for his work on the body, on the notions of constraint and confinement and the pressures of identity. In his exhibitions, held for example in Spain, France, Switzerland and the United States, he expresses himself mainly in installation and sculpture. Drawing too has been an important part of his practice since the 1980s. He began working with video in 1998, using it to document his performances, which usually consist of simple, repetitive actions. His works are held at museums such as the Reina Sofia in Madrid, the Guggenheim in Bilbao and MACBA in Barcelona, as well as in the Fonds national d'art contemporain in Paris.

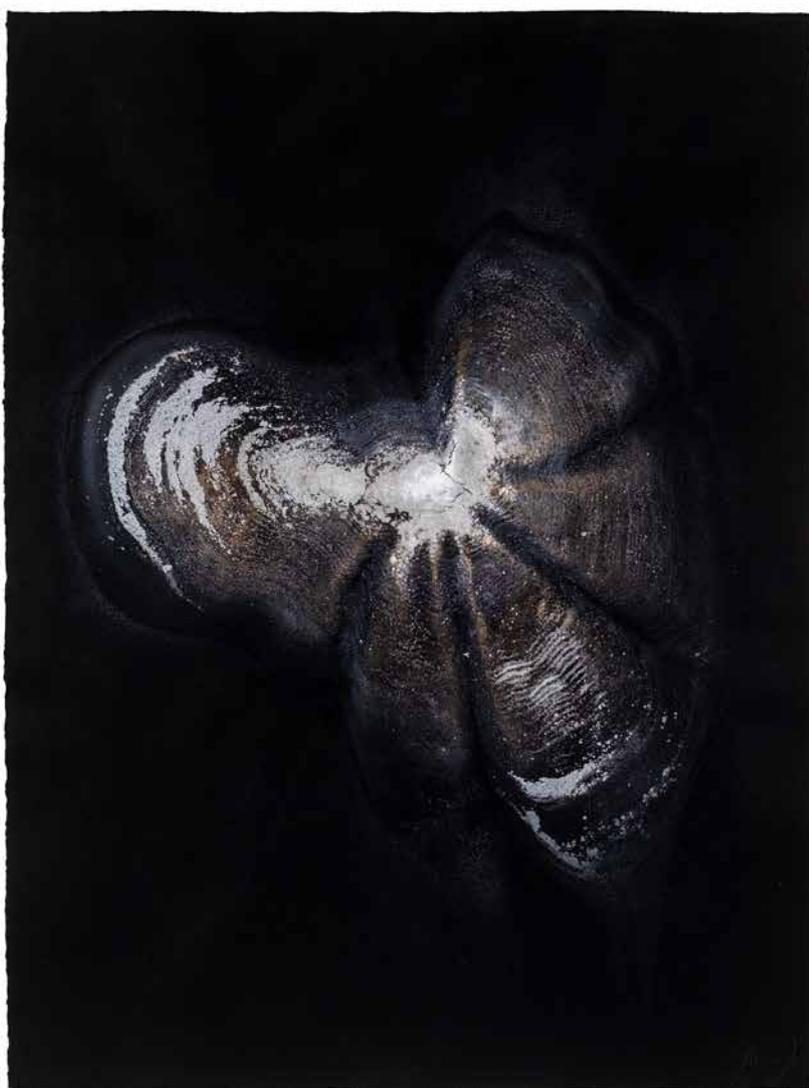
THE ARTIST AND HIS WORK

As part of his tireless work on time and the evolution of life forms and on changes in the body and in nature, Javier Pérez has made a number of dresses and masks — mainly between 1995 and 1998 — which reflect his desire to go beyond the body's natural envelope and, at the same time, express feelings of angst and confinement. Disappearance, lightness, movement and instability are themes found throughout his work, this is exemplified in his deliberate use of fragile materials such as smoke, air and glass, and also in his drawing. Drawing, a more traditional medium, interrogates the possibilities of representing the difficulties experienced by each human being as they constantly try to redefine themselves: "For me, drawing is a form of expression like any other. I feel comfortable alternating it with sculpture, to which drawing is almost always closely connected," he explains. "I am not a naturalist, so I draw whatever I want. [...] Most of the time, I try to convey the fact that things are not fixed." Not to be separated from the literature that inspires him — he refers in particular to the writings of Borges and Kafka — his work tries to offer a perception of the human condition and revolves around notions of hybridity as well as oppositions such as interior/exterior, desire/repulsion, vegetable/animal, precious material/poor material, while exploring notions of metamorphosis. As he remarks, "I like to work on what is not finished, on what is unstable. The human condition interests me, therefore, because it exists within a world of fragility, and is constantly being transformed."



CAMINO 200721, 2021
Pastel and charcoal on paper
152 x 102 cm





Left to right:

ESTRATOS I, 2019
Drawing, ink on paper
76 x 56 cm

ESTRATOS III, 2019
Drawing, ink on paper
76 x 56 cm

ESTRATOS IV, 2019
Drawing, ink on paper
76 x 56 cm

Françoise PÉTROVITCH

FRANCE

BIOGRAPHY

Born in 1964 in Chambéry, Françoise Pérovitch lives in Cachan, France and has been teaching in Paris at the École Estienne (ESAIG) since 2005. She discovered drawing at the age of six and kept up the practice ever since, developing her range by attending a preparatory class in Applied Arts in Lyon. She has had regular solo exhibitions around France—from Paris to Lorient, via Arles, including, for example, the Musée des Beaux-Arts de Chambéry, 2014; Centre d'Art de Campredon, L'Isle-sur-la-Sorgue, 2017—and abroad (Italy, Spain, Hong Kong, Ukraine, United States). Her works feature in numerous collections, including those of the MNAM-Centre Pompidou, MAC/VAL and the Fonds National d'Art Contemporain de Paris, or again the Musée d'Art Moderne de Saint-Étienne, and the Leepa-Rattner Museum in Tarpon Springs in the United States, to name but a few.

THE ARTIST AND HER WORK

Drawn to the lightness of drawing and to the world of books, Françoise Pérovitch's techniques range from print-making to wash painting, but also ceramics and, more recently, video. On paper or on the wall, she relates a silent universe, packed with secrets, inhabited by teenagers or strange figures playing with the borders between masculine and feminine, by dolls and animals with uncertain identities. Generally tinged with melancholy, she stages a private world that is intermingled with the collective; her everyday seeps into the universal. On paper, a clear line delimits reserves of paper that dialogue with pigments released into water, bringing the outside world into the characters and vice versa. In the paintings, the same dialogue continues, characterised by a visual power resulting from freedom of gesture and a sensitive handling of the medium. If Pérovitch's palette has for decades been dominated by the color red—scarlet like blood, cardinal or vermilion, delimiting the form, underlining an expression and directing the gaze towards a significant detail—a great deal of space is generally given to bright tones that confront and are juxtaposed with each other as if to contribute to the ambiguity of the subjects. Without a precise or linear narrative, Pérovitch's works seem like stolen fragments from an imaginary world, extracts from a story whose previous and future chapters escape us. Characters look away, chimerical beings appear, all are in reality the reflection of apparitions born of nocturnal fantasies or anxieties.



Île, 2021
Detail



Sans-titre, 2021

Oil on canvas
160 x 130 cm



Île, 2021

Oil on canvas
160 x 130 cm

Carmen PERRIN

SWITZERLAND

BIOGRAPHY

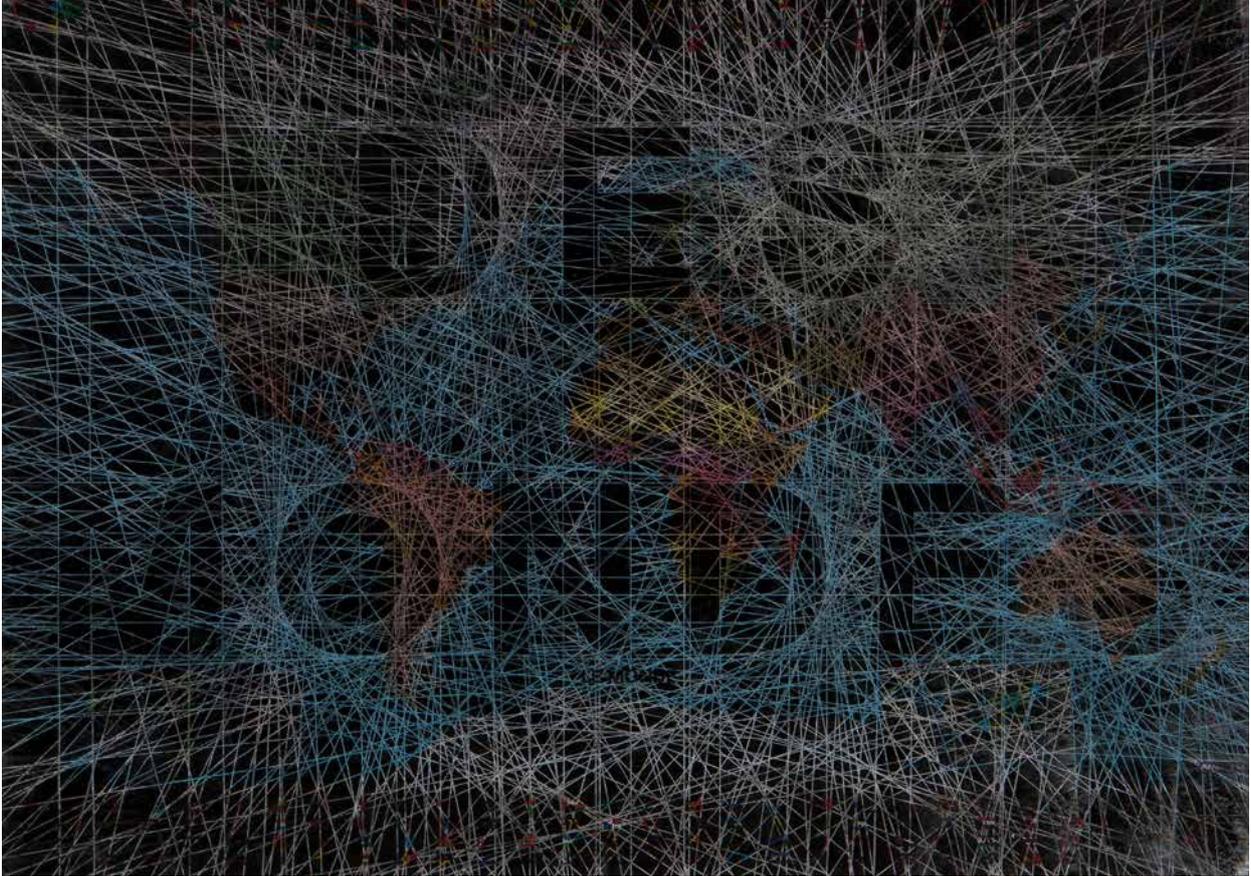
Born in La Paz, Bolivia in 1953, Carmen Perrin arrived in Switzerland in 1960 when her father decided to return with his entire family to his native country. She studied at the Fine Arts and Applied Arts School (now known as HEAD) in Geneva, graduating in 1981. Together with fellow artists Stéphane Brunner, Albert Piloud and Jean Stern, she opened the exhibition space Dioptré, where she showed her work from 1981 to 1983 as well as at the gallery Andata/Ritorno. In the mid eighties, she began exhibiting in France and moved to Marseille in 1986, where she lived for the next 10 years. Since then, she has been awarded various prizes for her work and in 1993, she moved to London for two years on a grant from the Landis & Gyr Foundation in Zug. She taught at the Fine Arts School in Geneva from 1988 until 2004, when she decided to focus exclusively on her own art. Perrin's permanent works in the public domain can be admired at the Cornavin train station in Geneva, the Kloten Airport in Zurich, the Jardins d'Eole in Paris among others. In 2017, her work was shown for the opening of the Pavillon Sicli in Geneva. She now lives and works between Switzerland and France.

THE ARTIST AND HER WORK

Since the early 1980s, Carmen Perrin has established herself as a visual artist making sculptures. Towards the end of the decade, she began working in the public domain on urban projects in collaboration with architects, producing pieces increasingly concerned with architectural and landscape contexts. Through her installations, she tries to create a close relationship between light and materials and the architectural and social characteristics of the space they exist in, whether public or private. In her studio work, she continues to research the close links between sculpture and drawing, producing drawings that have a strong connection with the physicality of their own production, be it time passing, the movement of the body or hand in space, its effort, etc.

The meaning of her work is not to be found in the materials she uses – egg shells, bicarbonate, straws, bricks or industrial honeycomb polycarbonate panels – but rather in the evocative power they possess. When she works with industrial materials such as steel and concrete, she often combines them with natural ones such as slate, wood and wicker, and manufactured materials such as bricks and rubber.

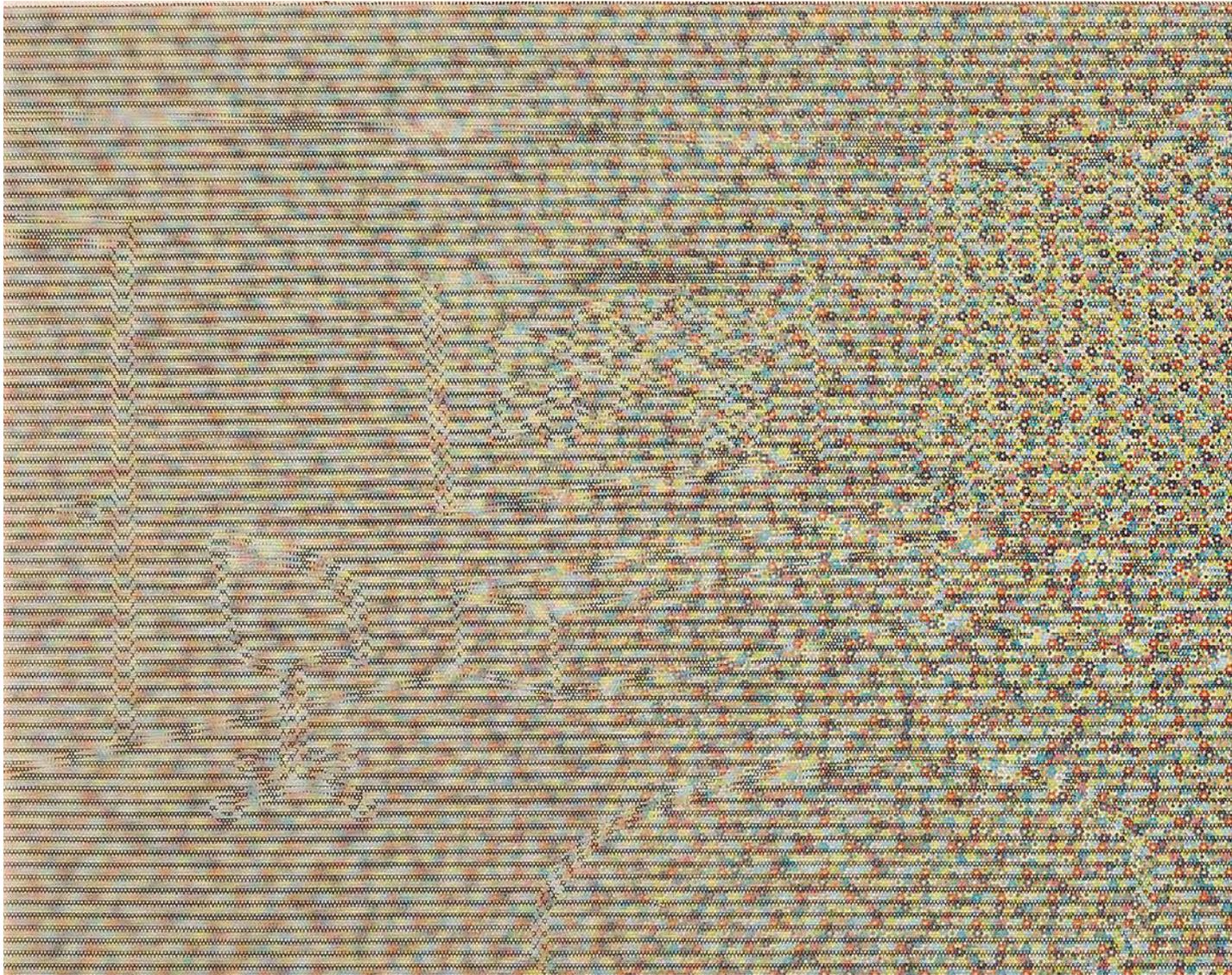
There is always an intimate, almost narrative, relationship between experience, material, form, and context. Even when her installations take on monumental proportions, they remain discreet, encouraging viewers to enter into a physical relationship questioning the sense of perception of their own reality. Some of her research focuses on volume and how it can be defined by its contours or the surrounding void. It has also taken more playful turns in a series of tableaux in which she created textures with elastic or wire, or by removing material to make rhythmic and geometric compositions. She has applied this technique of using absence to solid structures, carving and piercing them, bringing a certain lightness, softness and vulnerability to otherwise hard and heavy objects.



CARMEN PERRIN

Des mondes, 2008

Oil pastel, scraping on printed image
100 x 140 cm



La Chambre, 2008

Polycarbonate and acrylic colour
100 x 250 x 3 cm



CARMEN PERRIN

Markus RAETZ

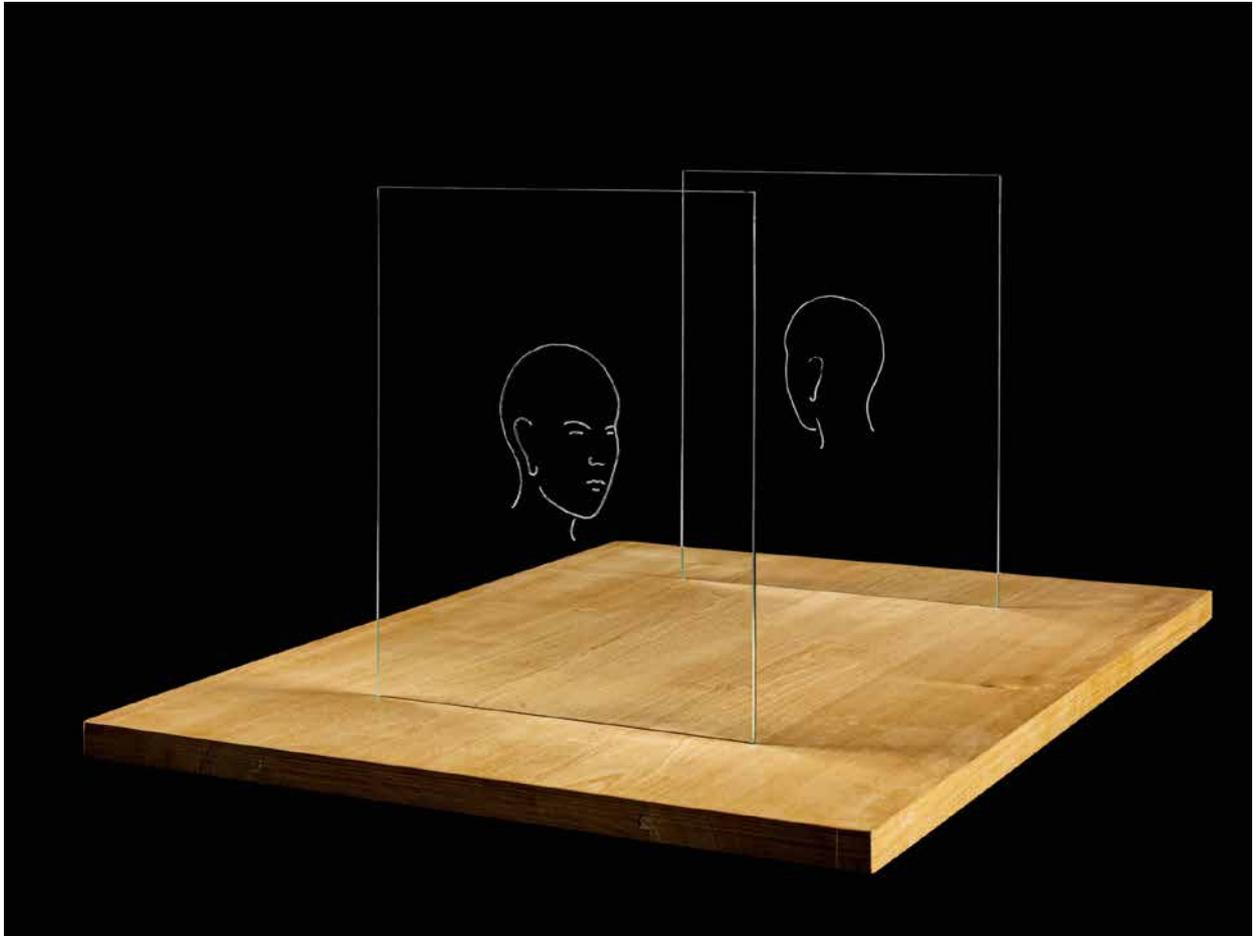
SWITZERLAND

BIOGRAPHY

Born in 1941 in Büren an der Aare, Markus Raetz grew up in the canton of Bern. After working for two years as a schoolteacher, he began his career as an independent artist in 1963. Apart from two longer stays outside the canton — four years spent in Amsterdam and three in Carona, canton of Ticino — and regular trips to South of France, he spent his entire life in Bern. He has had numerous group and solo exhibitions — Musée d'Art Moderne et Contemporain, Geneva, 2011; Kunstmuseum Bern, 2014; Museo d'arte della Svizzera Italiana, Lugano, 2016, to name but a few — and has participated three times in the international Documenta exhibition in Kassel (editions 4, 5 and 7). His works are collected by leading Swiss and European institutions.

THE ARTIST AND HIS WORK

Since the mid-1960s, Markus Raetz has been developing a body of work centered on the question of perception and language that reveals the relative nature of reality. In this he echoes some of his favorite writers: Robert Walser, Raymond Roussel and Lawrence Sterne. He uses words, natural materials such as twigs, leaves from a tree, metal, and cardboard to develop a poetic universe whose recurring themes are those of the human figure and the landscape. On his travels, as in his studio, he is constantly creating. Drawing is his primary mode of action, feeding his intuitive and optical research. His interest in anamorphosis — a process that distorts the representation of objects in relation to the rules of ordinary perspective — has given rise to devices that, in order to be fully apprehended, get the viewer moving, forcing them to go around the artwork. As for the lightweight assemblies such as the mobiles, they are among the pieces that highlight an unstable, fluid universe which never ceases to recompose itself, similar to the fleeting and dynamic relationship to the world via the variety of possible perceptions. From one form to another, from hesitation to obviousness, from fragment to whole, Raetz is fascinated by the transition from one dimension to another, from the second to the third, from the third to the fourth, and by its metaphysical implications. His entire body of work is committed to demonstrating how easily our gaze is deceived and how easily it can take one point of view as the only truth, when there are countless others. In Geneva, in the public domain, his installation *Oui-Non* (2000) reads sometimes "yes" and sometimes "no," even though it is the same three metallic twists that write what we see differently depending on the angle of vision adopted.



MARKUS RAETZ

Zwei Köpfe – NOI, 1978-1980

Two etched glasses on maple base
56 x 42 x 26 cm



Reflexion I

Rotogravure printing
Ed. 32/35
48 x 65 cm



Reflexion II

Rotogravure printing
Ed. 32/35
48 x 65 cm



Reflexion III

Rotogravure printing
Ed. 32/35
48 x 65 cm

Robin RHODE

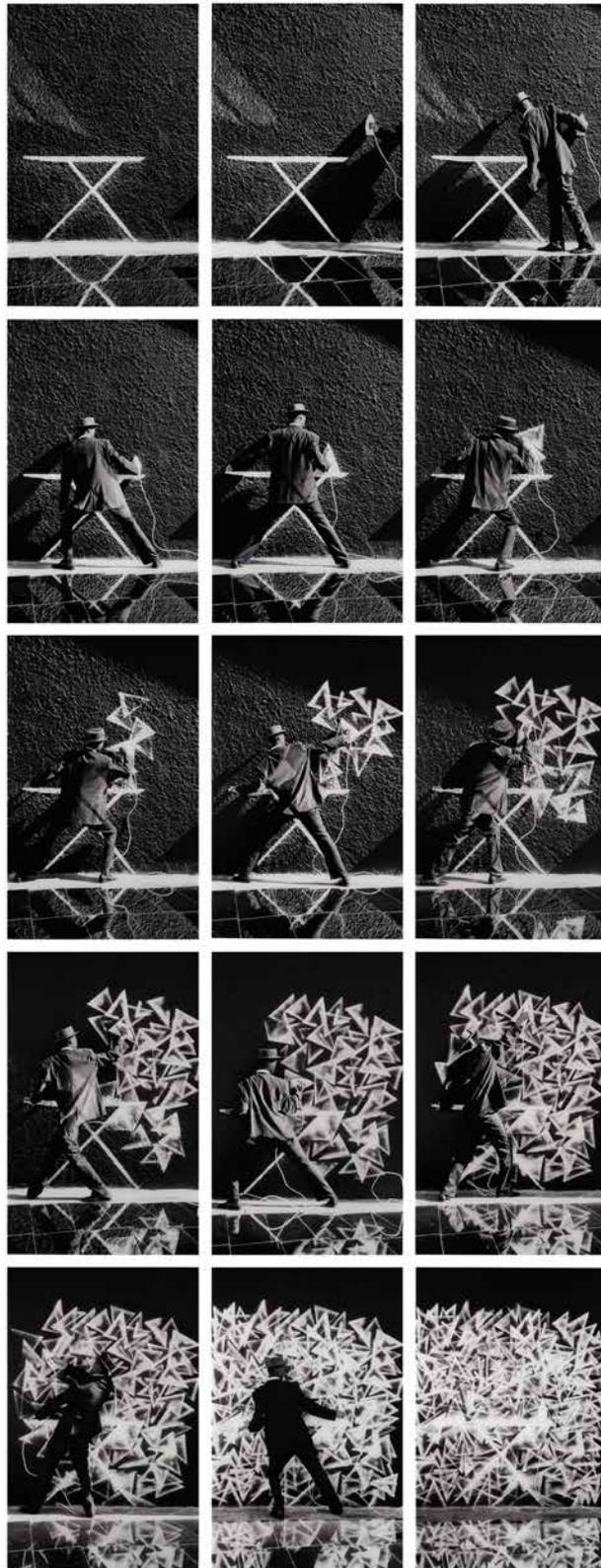
SOUTH AFRICA

BIOGRAPHY

Born in 1976 in Cape Town, South Africa, where apartheid was still in force, Robin Rhode today lives and works in Berlin in a large studio that allows him to freely develop his choreographed artworks. This artist-acrobat began his art studies at the Technikon Witwatersrand (now known as the University of Johannesburg), in South Africa, then went on to study at the South African School of Motion Picture Medium and Live Performance. He was selected for several residencies in the United States (Minneapolis, Boston), London, Berlin, and Cape Town, in his native country, and has been awarded several prizes, including the Roy R. Neuberger Exhibition Prize New York (2014), the Young Artist Award, A.T. Kearney in Germany (2011), the Illy Prize Art Brussels (2007), and most recently the Zurich Art Prize (2018). In 2007, an important showing of his work was mounted at the Haus der Kunst in Munich, accompanied by the first publication dedicated entirely to his output, *Walk Off* (Hatje Cantz). He now exhibits around the world, from Los Angeles (LACMA) to Turin (Castello di Rivoli), to Melbourne (National Gallery of Victoria). His works have been collected by a number of important institutions, including MoMA in New York and the Pompidou, the Louis Vuitton Foundation, and the Musée d'art moderne in Paris.

THE ARTIST AND HIS WORK

Robin Rhode's work occupies a place somewhere between street dance and the pioneering photographers of the second half of the 19th century — Étienne-Jules Marey and Eadward Muybridge — who brought to light the mechanisms of movement that had been difficult to observe until that point, either by decomposing each fraction of a movement, or by rendering the fractions in a single image. Thanks to a synthesis of the observed movement — impossible to catch with the naked eye, whose retinal abilities are limited — Rhode's works break down movement into a ballet of possible forms and combinations. The successions of his photographs juxtapose the dancer's positions while at the same time on a wall in Berlin or Johannesburg the gradual realization of a chalk or pastel drawing plays out. Thus a story is told, a story in three dimensions that include time. Versatile and deeply influenced by popular street culture and the emergence of hip-hop and street art after apartheid, Rhode stages his own movements in his performances, deliberately concealing his face beneath a black stocking in order to neutralize any question of race. The motifs of his most recent wall paintings reference modernism and constructivism while incorporating notions of color theory.



Pascal Iron, 2010
C-print on aluminum
Ed. 6/6 + 2AP
15 parts, each 56.5 x 35.5 cm



Motorbike, 2001

Color print mounted on aluminium,

Ed. 3/3

28 parts, each 21 x 28 cm



Antoine ROEGIERS

BELGIUM

BIOGRAPHY

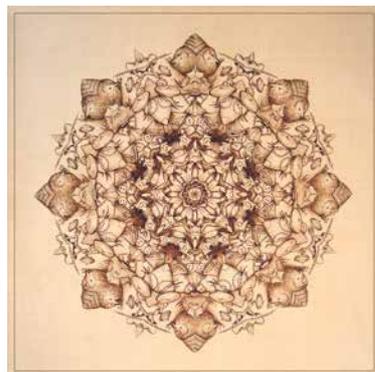
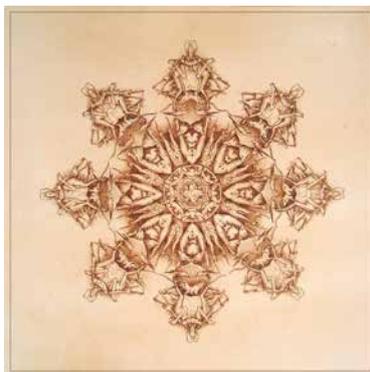
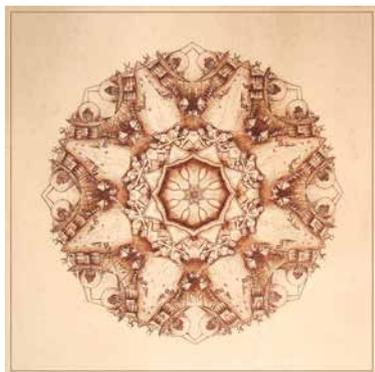
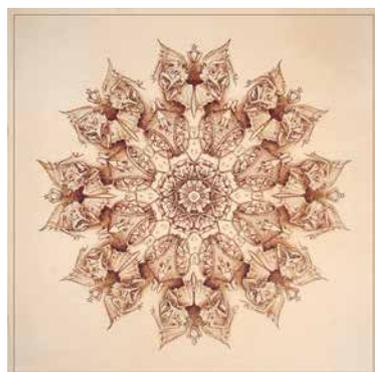
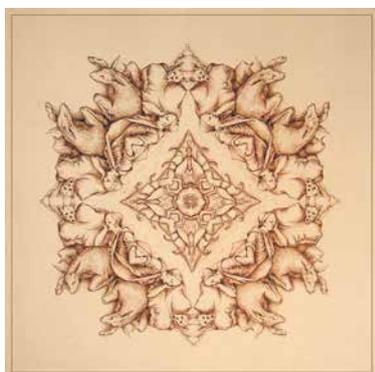
Antoine Roegiers was born in Belgium in 1980. Three years later, his family moved to France, where he completed his studies at the École Nationale des Beaux-Arts de Paris in 2007. That same year, he won the Prix de la Fondation Roger Bataille, following up in 2012 with the Yishu 8 prize, leading to a three-month residency in Beijing. The 2012 – 2013 season was particularly rich for the artist, with exhibitions at the Palais des Beaux-Arts de Lille, at Le Botanique in Brussels, at the Albertina in Vienna and at the São Paulo Biennial. In 2014, his works have been exhibited at the Fondation d'Entreprise Glénat in Grenoble, at the Salon du Livre in Geneva, at the Château de Nyon, and at the Médiathèque du Fonds d'Art Contemporain in Geneva, the Petit Palais in Paris, the Harvard Art Museum and the Palacio Bellas Artes in Mexico among others. The artist has also won prizes for his short films. He lives and works in Paris.

THE ARTIST AND HIS WORK

Constantly navigating between traditional references and innovations, past and present, Antoine Roegiers finds inspiration in numerous sources. Using a variety of media, he explores the work of the great masters of the past, seen during his many visits to the Louvre and elsewhere, as well as the more private world of his family. Video installations, of which he produces every aspect himself, are one of the means he uses to animate works by the Flemish and Dutch painters linked to his roots in the Low Countries, giving them an inner life that viewers can usually only imagine. To the music composed by Antoine Marroncles, the figures come alive in their landscapes, as bizarre situations are played out before our eyes.

Roegiers also makes paintings and drawings of remarkable delicacy, usually in series. His *Corps Enlumés*, for example, were inspired by pen and brown ink drawings of *The Seven Deadly Sins* by Pieter Brueghel the Elder (1558), and highlight the significant aspect of each sin through a prism that multiplies their presence. The works are like illuminated miniatures teeming with precise details. Presented in the form of a kaleidoscope, each of these compositions develops outwards in masterly fashion from the centre. In what also looks like the kind of rose windows one could imagine decorating a surrealist Gothic church, the profane comes together with the sacred. The forms also recall the famous series by Maurits Cornelis Escher (20th century) in which figures spawn animals or strange hybrid forms and architectural forms interlock in impossible perspectives.

Also fascinated by Rubens and Velasquez, Antoine Roegiers explores old master art and infuses it with a touch of modernity, thus offering a new, surprising and fascinating vision of these works from the past, and creating original worlds that the viewer enters, as if being immersed in a dream.



Corps enluminés, 2013

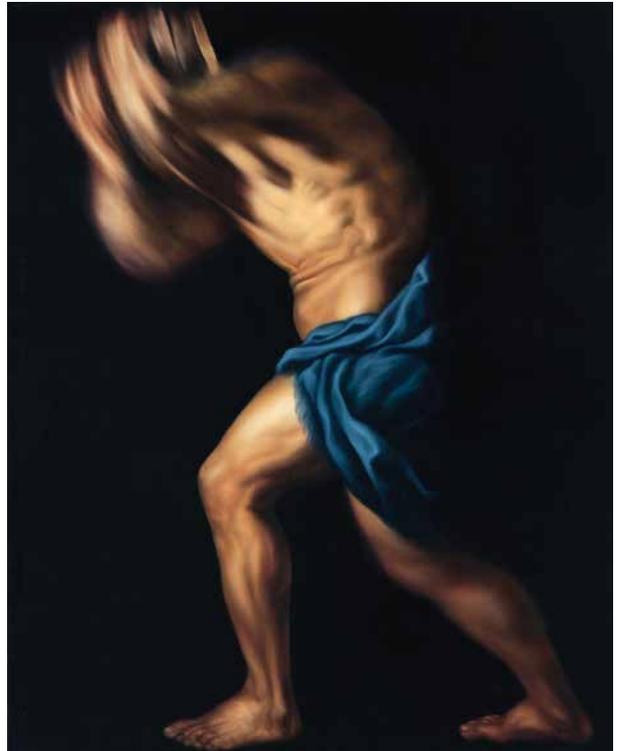
Ink on paper

7 parts, each 46 x 46 cm



Le Ballet I (d'après Pierre Paul Rubens), 2014

Oil on canvas
193 x 97 cm



Le Porteur, 2015

Oil on canvas
162 x 130 cm



Le Combat (d'après "Samson broyant les mâchoires du lion" de Pierre Paul Rubens), 2014

Oil on canvas
130 x 162 cm





Ugo RONDINONE

SWITZERLAND

BIOGRAPHY

Born in 1964 in Brunnen, Ugo Rondinone lives and works in New York. He is currently one of the most important contemporary Swiss artists with an international profile. A graduate of the Hochschule für Angewandte Kunst of Vienna (Austria), since the mid-1980s he has been developing a multiform body of work – sculpture, painting, photography, video, poems – which is frequently shown around the world. The Musée d'Art Moderne de la Ville de Paris (1995), the Migros Museum für Gegenwartskunst in Zurich (1996), the Consortium in Dijon (1997, 2004), P.S.1 (2000) and the Swiss Institute in New York (2002), Vienna's Kunsthalle (2002), the Museum of Contemporary Art in Sydney (2003), the Pompidou in Paris (2003), London's Whitechapel Gallery (2006), Aarau's Kunsthhaus (2010), and the Rockbund Art Museum, Shanghai (2014) are some of the many institutions that have presented solo shows featuring his work. He also represented Switzerland at the 2007 Venice Biennial.

THE ARTIST AND HIS WORK

Over the last twenty years, Ugo Rondinone has focused on the figure of the artist, questioned her or his connection with the world. The image of a sad and silent clown has long been used as a metaphor of the artist – of all artists – as a character at the opposite extreme of the traditional depiction that sees in the artist a hero or star. Centered on humans, their psyche and emotions, his work spins out multiple references to literature, theater, music, and history, drawing the viewer into pieces that are meditative, even hypnotic, and often suffused with melancholy and disenchantment, yet highly poetic. As in many of his works, Rondinone looks to destabilize viewers, getting them to lose their bearings before reality through an oeuvre founded on pleasure and play, dream and escape, and the interiorization of emotions.

As Marc-Olivier Wahler points out in his talk with the artist, "What I find fascinating in your work is that way the pieces have of being transitive. The work exists for itself, is independent, but has that power to put [us] back in contact with things." So it is with *The Prudent*, a standing figure that is connected with a certain number of similar monumental pieces set up in the public domain, including *The Wise*, which towers over Place des Deux-Églises in Onex. This ten-meter-high sculpture is inspired by the Stonehenge site (UK), whose imposing stone monoliths and architecture are deliberately borrowed by the artist – the figure's forking legs create a doorlike opening. In his way he updates a colossal Bronze Age construction that displays an unparalleled feat of group engineering, given the size and weight of those blocks hewn from the "oldest organic material in the world."



UGO RONDINONE

The Prudent, 2016
Stone, steel, concrete pedestal
H. 187 cm

Georges ROUSSE

FRANCE

BIOGRAPHY

Georges Rousse was born in Paris in 1947, where he still lives and works. At the age of nine, he received a Kodak camera as a Christmas present and his destiny was traced. While studying medicine in Nice, he learned the techniques of photographic studio work and printing with the intention of setting up his own studio. Quickly he acquired an interest in architecture. Since his first exhibition in the early '80s, Georges Rousse has exhibited extensively throughout the world and has taken part in major art events such as the Paris and Venice Biennales. He has received prestigious prizes and his works can be found in the collections of many museums across Europe, in the United States and in Japan as well as in major institutional collections.

THE ARTIST AND HIS WORK

Georges Rousse is a photographer formed as an autodidact in the great tradition of American masters such as Alfred Stieglitz and Ansel Adams. It is only when he discovered Land Art and the abstract paintings of Malevich in the late '70s that he started intervening in the spaces he photographed. He favours abandoned industrial sites – most often deserted buildings – that he transforms, creating ephemeral installations that he captures in his photographs.

With the advent of digital photography, it is easy to mistake his work for mere photomontage. Georges Rousse is a true illusionist. The artist always intervenes directly on site to create an optical illusion following the principle of anamorphosis, whereby a single and precise view point can give shape to an image that will only exist in the eye of his camera. He explores the materials, colours, light and shapes of the chosen spaces before transforming them like a stage director, rendering the invisible visible and creating astonishing gigantic trompe-l'oeil. Most of his work is thus site-specific and the result of careful planning and preparatory sketches but the final product is always a large-format photograph that renders the perfect illusion of transformed space.

His images represent the collision of multiple spaces in time, the real and historical space of the site, the imaginary and invented space of his constructed motifs and the final purely photographic space of the image. This tour de force fundamentally questions the relation between fiction and reality and our sense of perception. In the selection of motifs and colours, as well as in his attention to the relation between space and perception, Georges Rousse follows in the great tradition of the Renaissance and makes multiple references from the old masters to the great modern abstract artists such as Mondrian and Malevich.



Guise 8, 2015
Silver print on diasec
Ed. 1/5
160 x 125 cm



Mumbai 2014 (5), 2014
C-print mounted on aluminium
Unique
49.5 x 62 cm



Mumbai 2014 (3), 2014
C-print mounted on aluminium
Unique
49.5 x 62 cm

Thomas RUFF

GERMANY

BIOGRAPHY

Thomas Ruff was born in Germany in 1958. He studied photography with Bernd and Hilla Becher at the Kunstakademie in Düsseldorf, where he later taught himself. In 1992, he exhibited at Documenta IX in Kassel and three years later represented his country at the Venice Biennale. In 2003, he had a solo exhibition at Tate Liverpool and his work has been seen in leading museums and galleries around the world. In 2012, a large-scale comprehensive survey was presented at the Haus der Kunst in Munich and in 2017, his first major retrospective was held at the Whitechapel Gallery in London. He lives and works in Düsseldorf.

THE ARTIST AND HIS WORK

A leading protagonist of the Düsseldorf School of Photography alongside Thomas Struth, Candida Höfer and Andreas Gursky (all eminent contemporary artists), Thomas Ruff is one of the greatest living photographers. He began his career in 1979 with his photographs of common German apartments. In 1981, he made a series of portraits showing faces in close-up, the composition centred and the gaze staring firmly into the camera. Expressionless but hiding nothing, the faces formed a surface on which anything could be projected. These two ensembles which launched the artist's career were noteworthy for their deliberate absence of emotion.

Fascinated by the night, but also by astronomy, Ruff is also interested in night photography. In his nocturnal photographs the vision is essentially scientific, but while there seems to be no mystery to his images, they do have a certain poetry. His photographs of the starry sky appear, in effect, as monumental and magical. They were made using negatives found in observatory archives and constitute surfaces that exert real charm on the beholder, transporting us into the infinity of the universe. Ruff has also used pornographic pictures from magazines or, more recently, the internet, cutting out details and heightening the presence of the pixels, offering a vision that gets away from obscenity but retains the suggestiveness.

In his photograms, he subverts traditional technique and offers surfaces on which forms and colours mix together. There too, the beholder's imagination is fully engaged. Ruff is always ready to experiment with new techniques and also to give photographs new uses, and therefore new meanings. Sometimes disturbing, sometimes fascinating and sometimes poetic, his art cannot be limited to a single category. Whether his subject is human beings, a starry sky or a building, Ruff's works always have the same emotional distance. He is interested in the creative process, in the effects and limits of photography, but not to the detriment of the beauty and fascination of the subject. On the contrary, this is always fully revealed by the photographic experience.



THOMAS RUFF

Phg.06_I, 2013

C-print

Ed. 1/4 + 1AP

240 x 185 cm



STE 1.41 (Stern 20h48m / -40°), 1992

Chromogenic print

Ed. 1/2

260 x 188 cm



17h58m / -25°, 1990

Chromogenic print

Ed. 1/2

260 x 188 cm

Denis SAVARY

SWITZERLAND

BIOGRAPHY

From Granges-près-Marnand in Vaud, Switzerland, Denis Savary, born in 1981, studied at Lausanne University of Art and Design. He is rapidly being invited to exhibit his work in many European institutions. In 2007, he curated an exhibition for the Jenisch Museum in Vevey, presenting works he created, works from the museum collection as well as some from invited artists. That same year, he was in residency at the Palais de Tokyo in Paris. In 2008, he presented his work at Jeu de Paume in Paris and one year later, at the PasquArt centre in Biel/Bienne. In 2011, he received the cultural prize in visual arts, after a retrospective in 2012. In 2015, he exhibited at the MAMCO in Geneva, where he had already shown his creations, and produced an edition for the collection of the newspaper *Le Temps*, which was sold to readers. In 2016, he had a solo exhibition at the Centre Culturel Suisse in Paris. The artist currently lives and works in Geneva.

THE ARTIST AND HIS WORK

Denis Savary has built a complex body of work: sculptures, videos, installations, scenography, or mises en scène witness the artist's numerous interests. Curious, he is interested in art history and culture: cinema, photography, literature, and comics. He draws his inspiration from these universes and especially in works by major artists of the past. Thus, he sets up implicit or explicit references to Oskar Kokoschka, Amedeo Modigliani, Max Ernst, Félix Vallotton – among others – and their works. He often reproduces the female subjects celebrated by the artists.

It is in this infinite art history quotations that the artist from the Canton of Vaud draws his inspiration to create a personal and unique world. The original ideas, transformed by a contemporary interpretation, offer a new perspective. Moreover, the artist's work grows thanks to his encounters and artistic collaborations. Thus, the artist regularly includes pieces from other artists in his exhibitions, celebrating and paying tribute to works that affected him. He imagines, curates and participates in various events in which one can discover different figures that nevertheless, go well together when reunited.

Denis Savary's creations combine popular and high culture. It is a peculiar universe steeped in childhood and dreams. The artist plays with art, makes fun of it, like a child would. The idea of chance is also present in his works as his videos show fleeting, ephemeral and familiar moments, captured spontaneously. With his fruitful career, he is one of the most prominent Swiss contemporary artists.



Charbons, 2014
Burned wood
104 x 50 x 40 cm



Etrusques 9, 2013

Hand-blown glass
Ø. ca 20 cm



DENIS SAVARY

Etrusques 12, 2013
hand-blown glass
Ø. ca 20 cm





Thomas SCHÜTTE

GERMANY

BIOGRAPHY

Born in 1954 in Oldenburg, Germany (Lower Saxony), Thomas Schütte studied art in the 1970s at the Kunstakademie of Düsseldorf, notably where Katharina Fritsch and Gerhard Richter were teachers. And it is in Düsseldorf where Schütte lives and works today. In 1981, he took part in the Westkunst exhibition in Cologne while the Konrad Fischer Gallery put together a solo show of his works, marking the start of his international career. Museums that have mounted major solo exhibitions include the Haus der Kunst in Munich (2009), the Reina Sofía in Madrid (2010), and the Castello di Rivoli in Turin (2012). His work was also seen in *Dokumenta 8*, *9*, and *10*. In 2005, Thomas Schütte was awarded the Golden Lion at the Venice Biennale. Previously, he had earned several important prizes in Germany, including the Kurt Schwitters Preis für Bildende Kunst der Niedersächsischen Sparkassenstiftung (1998) and the Kunstpreis der Stadt Wolfsburg (1996).

THE ARTIST AND HIS WORK

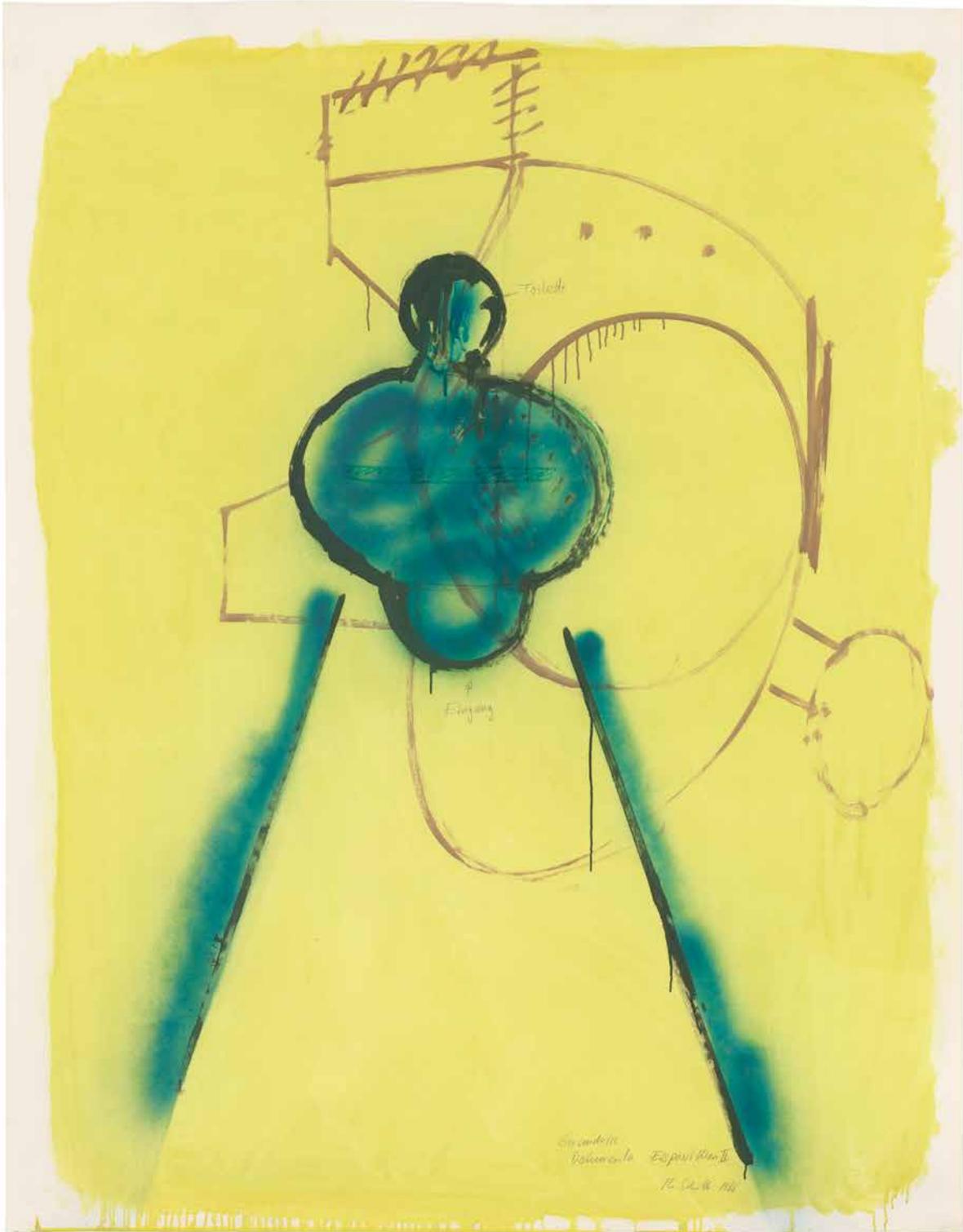
Following the precepts of his teacher Gerhard Richter, who had encouraged him not to adhere to any one style in particular but rather to find his own way, Thomas Schütte has developed a keen regard for experimentation in terms of style, technique, and materials – using banal unworked materials as well as materials that are the result of state-of-the-art technologies. Unsurprisingly, his work defies categorization. In this urge to avoid any definitive classification, Schütte has become, through his practice of engraving, drawing, watercolour, and sculpture, one of the most versatile contemporary artists, suggesting by turns humanity's distant past (ancient Greece and Rome), and a critique of postmodernity. He first made a name for himself with "architectural scale models" – intended as sculptures or enlarged drawings – that remained unrealized. Schütte very quickly demonstrated that he was also able to express himself using a figurative style, producing, for instance, in 1992 for *Dokumenta* in Kassel *Die Fremden* (The Foreigners), an installation that involved a number of large pieces made from ceramics. Although he takes an interest in both public space and the private space of the studio, sociopolitical issues and formal problems, there is nevertheless one significant art history theme that runs throughout his entire body of work, namely, the portrait. Likewise, his fondness for colors can be read everywhere in his output, in their material treatment and their gleams and glints on the surfaces of certain materials like bronze, lacquer, or the glass he works in Murano.



Gartenzwerge (Glas), 2017

Murano glass

7 pieces, variable dimensions



Dokumenta. Projekt II, 1986

Lacquer, enamel, felt tip pen and pencil on paper
142.5 x 110cm



Dokumenta. Projekt III, 1986

Lacquer, enamel, pencil and tape on paper
140.5 x 109.5 cm

Richard SERRA

UNITED STATES

BIOGRAPHY

Richard Serra was born in 1938 in San Francisco. He first studied English literature while working in the steel mills to support himself, and later obtained his MFA in painting from Yale University, New Haven in 1964. During the late 1960s, he travelled to Paris and Florence, across southern Europe and northern Africa on several fellowships. He was given his first solo exhibition at Galleria La Salita in Rome in 1966 and in the United States in 1969 at the Leo Castelli Gallery in New York, where his circle of friends included Carl Andre, Walter De Maria, Eva Hesse, Sol LeWitt and Robert Smithson. His first solo museum exhibition was held at Pasadena Art Museum in 1970. In 1997, his *Torqued Ellipses* were acquired and exhibited at the Dia Center for the Arts, New York. In 2005, eight major works were installed permanently at new Guggenheim Museum, Bilbao and in 2007, the Museum of Modern Art in New York mounted a major retrospective of his work. Richard Serra has participated in several Documenta exhibitions as well as Venice Biennales, and has exhibited around the world in the most prestigious venues. He lives in New York and Nova Scotia.

THE ARTIST AND HIS WORK

Serra is widely considered as one of the most influential sculptors of the late 20th century. He has produced large-scale, site-specific steel sculptures for architectural, urban and landscape settings across the entire globe. His work has played a major role in advancing the tradition of modern abstract sculpture in the aftermath of minimalism, as it drew new, widespread attention to sculpture's potential for offering viewers both a physical and visual experience. His monumental arcs, spirals and ellipses engage the viewer in an altered experience of space.

A modern Renaissance man with a forceful personality, Serra's interest in painting, sculpture, music, dance, film, performance and installation art has affected legions of artists during his long career. As *Tilted Arc*, a gently curved, 3.5 metre high arc of rusting mild steel installed in 1981 on Federal Plaza in New York demonstrated, Serra's work has been difficult to ignore and has brought the discourse about public art to the critical forefront.

In 1966, Serra made his first sculptures out of non-traditional materials such as fibreglass and rubber. From 1968 to 1970, he executed a series of *Splash* pieces in which molten lead was splashed or cast into the junctures between floor and wall. By 1969, he had begun the *Prop* pieces, whose parts are not welded together or otherwise attached but balance solely using the forces of weight and gravity. He produced the first of his numerous short films in 1968, and in the early 1970s, experimented with video. Since 1971, Serra has made large-scale drawings, using first ink, charcoal and lithographic crayon on paper, and later mainly using the paint stick, a wax-like grease crayon. His drawings are not preparatory studies but – surprisingly – produced after a sculpture has been completed, as a form of notation of its spatial relationships. As such, they stand as autonomous artworks.



Path and Edges #8, 2007

Etching
Ed. 31/60
60 x 75 cm



Path and Edges #2, 2007

Etching
Ed. 31/60
65 x 100 cm



Path and Edges #13, 2007

Etching
Ed. 31/60
60 x 90 cm

Shirana SHAHBAZI

IRAN

BIOGRAPHY

Shirana Shahbazi was born in Tehran in 1974. She studied photography and design at the Dortmund University of Applied Sciences and Arts, and photography at the Zurich University of the Arts. She now lives and works in Zurich. Shahbazi was awarded the London Citibank Prize in 2002 and a Swiss Government Excellence Scholarship in 2004. She also took part in the 2005 Venice Biennale. Her work has been shown in many art institutions worldwide, including MoMA in New York (2012/2013), the Fotomuseum in Winterthur (2011), the New Museum in New York (2011), the Hammer Museum, UCLA in Los Angeles (2008), the Boijmans van Beuningen Museum in Rotterdam (2008), the Barbican in London (2007), the Centre d'art contemporain in Geneva (2005), and the Museum of Contemporary Photography in Chicago (2003). Her works can be seen in a number of important collections, including the Tate Modern in London, the Migros Museum in Zurich, and the National Museum of Photography in Copenhagen.

THE ARTIST AND HER WORK

A professionally trained photographer, Shirana Shahbazi shoots portraits, still lifes, city views, and landscapes, but also compositions of pure color surfaces, like backgrounds devoid of any visible subject. Capturing day-to-day moments and landscapes borrowed from Eastern contexts – often with a reflection on contemporary Iran or Persia and its many myths – and Western ones as well, her body of work alternates between representation and abstraction, truth and simulacrum. Occasionally she also reuses her photographs to create wall paintings (executed by Iranian painters who normally do advertising work), posters, and rugs. In short, Shahbazi comes at the genre of photography from a resolutely conceptual angle, questioning the reality that the lens in fact captures by imagining in her displays fictional stories that are entirely cut from the whole cloth. Playing with the size of her artworks, which are more or less large, or with sudden changes of scale, and transposing photographic images to other supports, she undermines viewers' expectations and explores the complexity of reality and identity. Taking great care esthetically, renewing her displays with every exhibition, she works as if she were doing collage but at the dimension of the entire wall, making each image say something new in keeping with the photograph or photographs placed alongside it. The subjects and scenes run into one another without the viewer being able to make out exactly the places, countries, or origins. Shahbazi's work thus refutes and defeats any precise sense of cultural identity; her images are part of the representation of the globalization of contemporary photography.



SHIRANA SHAHBAZI

Rot-Pink-01, 2017
C-print on aluminum
Ed. 2/5 + 1AP
150 x 120 cm

Jim SHAW

UNITED STATES

BIOGRAPHY

An iconic figure on the Californian art scene since the mid-1980s, Jim Shaw was born in Midland in 1952 and lives and works in Los Angeles. He trained at the University of Michigan and the California Institute of the Arts, graduating from the latter in 1978. Like his contemporaries Paul McCarthy and Mike Kelley, with whom he formed the influential punk band Destroy All Monsters, Jim Shaw sets out to produce art that explores the dark side of American society, which these three artists all saw as conformist and standardized, and even in decline. In a series of parallel activities, all treated as equal, he practices dream drawing, collects amateur paintings, produces deformed visions of faces, and subverts Pop Art, which he sees as too smooth and homogenous. It all adds up to an experimental, disturbing and, usually, deliberately unaesthetic form of art. Shaw began to enjoy widespread institutional recognition in the late 1990s and has had a number of major exhibitions, the most recent being in Los Angeles (Marciano Art Foundation, 2017), North Adams (Massachusetts Museum of Contemporary Art, 2015) and New York (New Museum, 2015). His works are collected by the world's leading museums.

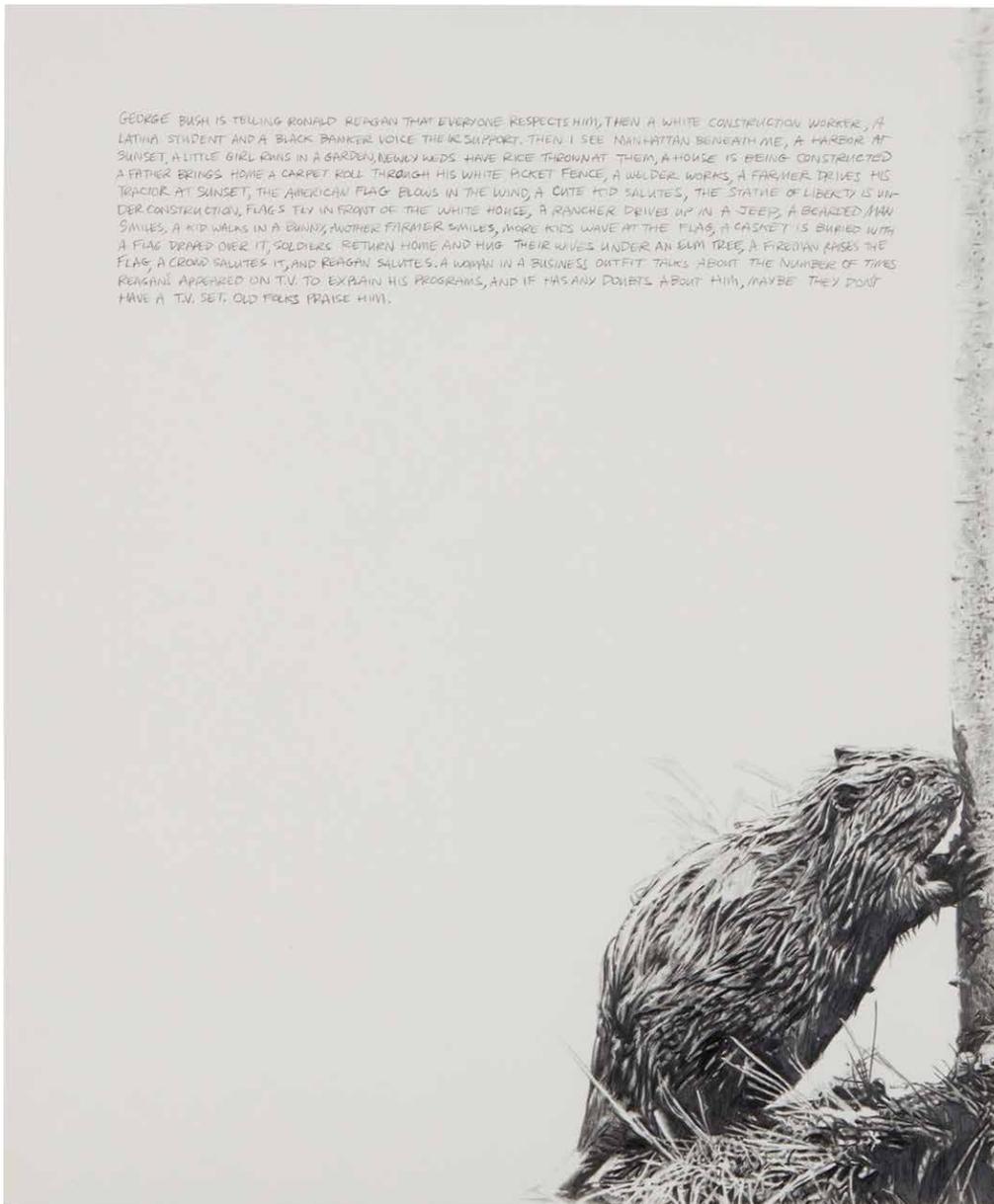
THE ARTIST AND HIS WORK

From 1992 to 2001, Jim Shaw has used images he takes from popular culture, contemporary art and cartoons to record his dreams in a corpus that now amounts to more than five hundred *Dream Drawings*. These amount to a flux of images involving every kind of color and style, generally done on small or medium sheets. The expression is spontaneous, the representation of dreams at once dense, extensive and vibrant. This is a way for the artist to let his dream-self speak, not so that we can understand his dreams, but to evoke a world that exists deep within him in a way that is direct, without restraint or shame, as in the practices of the Surrealist artists in Europe who worked on the unconscious. At the same time, since 1994, Shaw has also been producing *Dream Objects*, their inordinately long titles serving to describe the context in which each object first appeared to him. Together, all these works pull together fragments of a history that is both personal and collective, as does his collection of *Thrift Store Paintings*, a semi-comical ensemble of vernacular art which has been a great source of inspiration for his own work, and *My Mirage*, a series of 170 pieces that relates the peregrinations of a middle-class white boy lost in the whirlwind of the 1960s and 70s counterculture.



The Blood of Fafner, 2013

Acrylic on canvas
152.4 x 152.4 cm



Untitled (Beaver: George Bush Is Telling Ronald Reagan...), 1993

Pencil on paper
43.2 x 35.6 cm



JIM SHAW

Untitled (Monster Face # 5), 2004

Acrylic, ink, oil and pencil on paper
124.5 x 88.9 cm

José María SICILIA

SPAIN

BIOGRAPHY

Born in 1954 in Madrid, José María Sicilia studied at the Facultad de Bellas Artes in Madrid from 1975 to 1979. In 1980 he settled permanently in Paris, where a number of compatriots, including Miquel Barceló, were already active. Together they represented the most prominent school of Spanish painting in the 1980s. In those same years, Sicilia was already well known internationally, principally in France and New York, where the painter had stayed for a number of long months while preparing his solo show mounted by the Blum Helman Gallery. His time in New York also gave him the occasion to meet and befriend John Cage. He was awarded the National Visual Arts Prize in 1989 and represented his native country at the Universal Exposition of Seville, Expo '92. His works can be seen in numerous collections, including CAPC in Bordeaux, the Museo Nacional Centro de Arte Reina Sofía in Madrid, the Cincinnati Art Museum (Ohio), MoMA in New York, and the Fundació La Caixa in Barcelona, to name just a few.

THE ARTIST AND HIS WORK

At the start of his career, José María Sicilia produced a series of paintings of objects in a style akin to Bad Painting, thus confirming his interest in a form of figuration. He made a name for himself with his paintings of nature, landscapes, insects, and flowers, but also mythological characters and animals. Until 1985 he painted his pictures with a free and energetic hand, but after that date began to push his research towards an analysis of forms, the structure of the painting, and the materiality of the brushstroke, while readily giving himself over to experimenting in different techniques — he often employs wax, for example, to create subtle veneers on the surface of his paintings and lithographies. In Sicilia's works, the materials he employs occasionally appear so fragile they seem on the point of disintegrating, creating a feeling that wavers between evanescence and disappearance. Enticing and decorative, the images he produces are now more centered on an autobiographical imagery. Often, they are deeply buried in the pigment on the picture, letting only certain elements like the twinkling points of constellations rise to the surface, demanding of viewers an experience of time and the slow plunge into pigment that has become a painting. For fifteen years now, he has also been creating works on paper, terracotta sculpture, installations, and works in print, sometimes accompanied by writing and photographs that conjure up the "inner science" of Arab-Andalusian mysticism.



La Locura del Ver (Verde), 2017
Mixed media on wood
200 x 200 cm



La Locura del Ver (Rosa), 2017
Mixed media on wood
200 x 200 cm





Roman SIGNER

SWITZERLAND

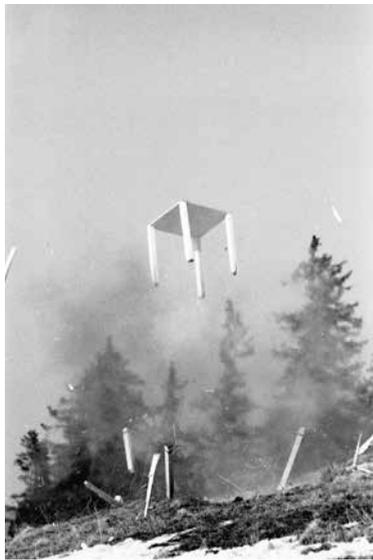
BIOGRAPHY

Roman Signer was born in the Swiss canton of Appenzell in 1938. He trained as an artist in Lucerne, Zurich and Warsaw. In 1987, he carried out a performance at Documenta 8 in Kassel during which he threw thousands of sheets of paper into the air, creating a spectacular, ephemeral wall. In 1999, the artist represented Switzerland at the Venice Biennale. His work can be seen in numerous museums worldwide, as well as in public space, notably in Zurich, Appenzell, Aarau and Saint Gall, among others. In 1995, he was the subject of a film by Peter Liechti, a road movie following him across Europe. Roman Signer has won a number of international prizes. The Kunstmuseum in Saint Gall, where he lives and works, held a tribute to the artist for his 75th birthday in 2013, followed by a solo show in 2014. Between 2015 and 2018, he had solo shows at the Centre Culturel Suisse in Paris, the Centre de la Photographie in Geneva and the Kunsthall in Aarhus (Denmark) among others.

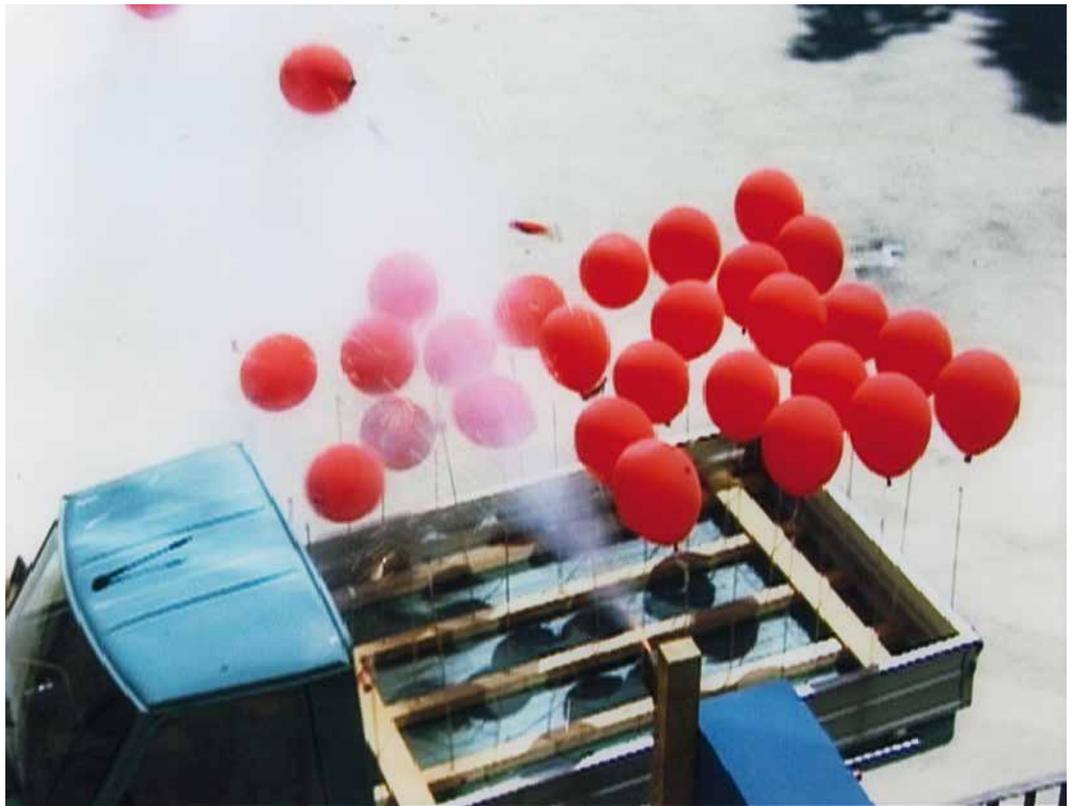
THE ARTIST AND HIS WORK

Surprising and eclectic, Roman Signer is one of the best known Swiss artists internationally. His work is a mixture of performance, land art and more traditional forms. Seeing himself as essentially a sculptor, Signer creates ephemeral installations that he does not hesitate to destroy by the use of fire, explosives or mechanical movements. He often takes part himself in the performances he dreams up, while in others, objects simply interact together, moved by speed, noise or wind. The notion of time is also important, and Signer uses it like a material with its own specific plasticity. The conception of the work thus includes each phase that takes it from construction to its eventual destruction. Although they are rarely public, the artist's performances are recorded in photographs and videos, allowing others to witness these poetic moments, and giving us an idea of his "dematerialised sculptures". Direct and authentic, Signer's art makes use, among other items, of everyday objects such as chairs, tables, ladders and plastic bottles.

For example, *Turm – Tisch* is an ephemeral installation for which the artist piled up tables on a mountain top – a recurrent feature of his work, referencing his origins – and then blew them up, playing on the notions of verticality and on the destruction of what this represents. Described by some art critics as a "Buster Keaton of art", Signer likes to integrate notions of cause and effect into his artworks. The element of chance thus occupies an important position because the final result is never really known before the intervention has occurred, making these pieces possible metaphors for human destiny.



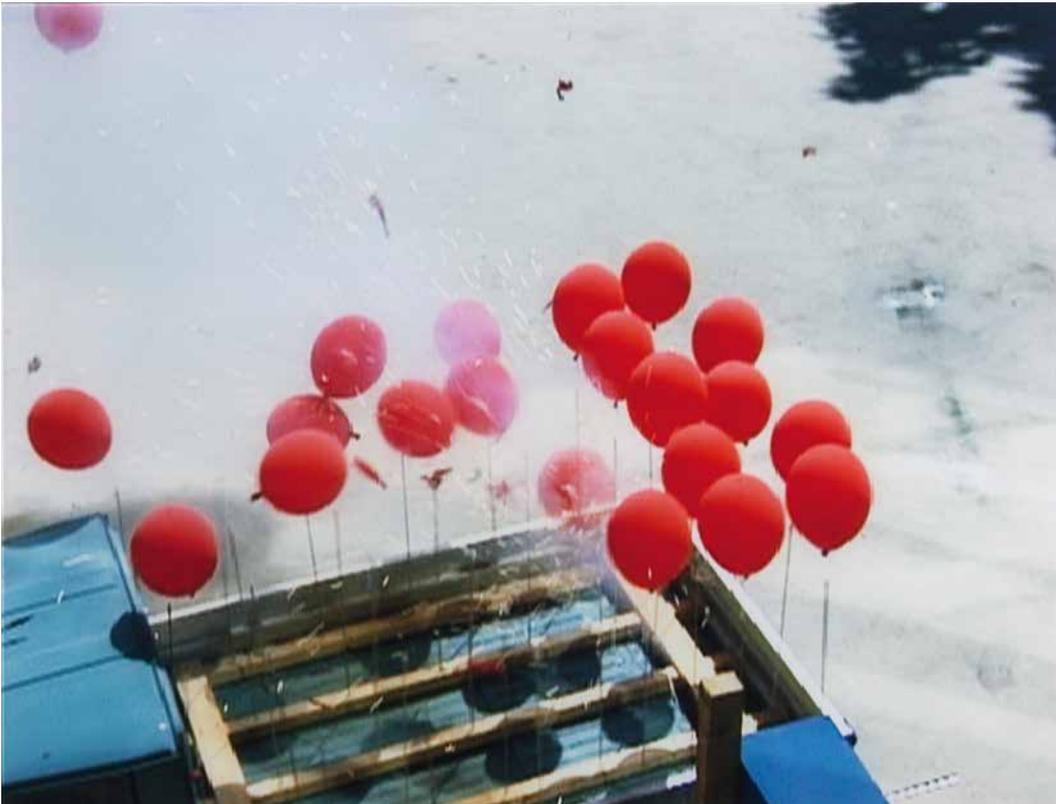
Turm - Tisch, 1979
B&W photographs
Ed. 10/10
6 parts, each 40 x 26.5 cm



Aktion Konstanz, 1998

C-prints

4 parts, each 40 x 52 cm





Schwarzes, 1982
B&W photographs
Unique
4 parts, each 11 x 7.6 cm



Kiste, 1985
B&W photographs
Unique
6 parts, each 7.7 x 11.2 cm



Kajak, 1989
B&V photographs
Unique
4 parts, each 10 x 14.5 cm

Jean-Vincent SIMONET

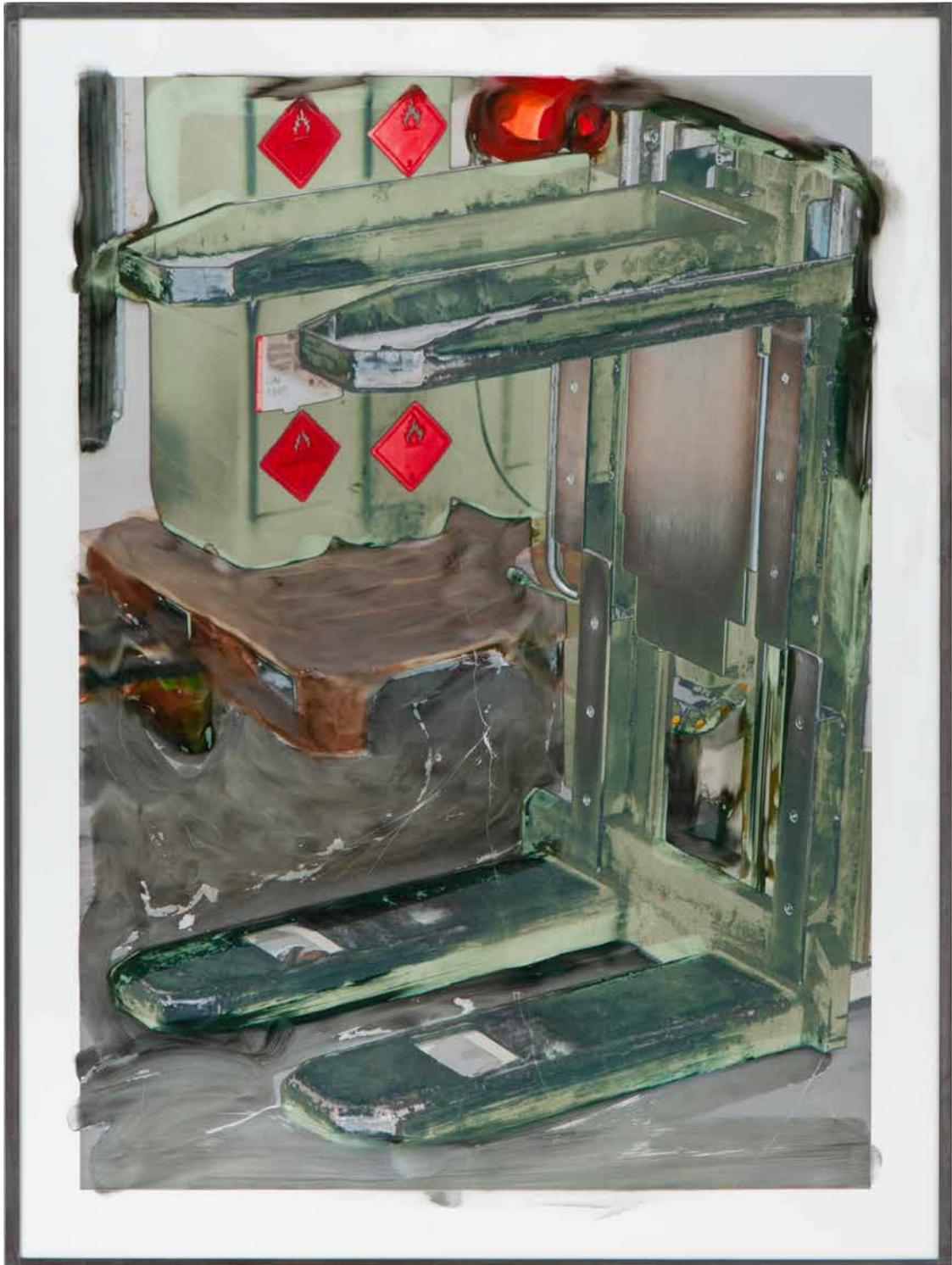
FRANCE

BIOGRAPHY

Born in 1991, French artist photographer Jean-Vincent Simonet graduated from the École Cantonale d'Art de Lausanne in 2014 and lives and works between Paris and Zurich. His work has been exhibited in internationally renowned museums such as FOAM in Amsterdam and the Fotomuseum in Winterthur, but also in numerous festivals and fairs dedicated to photography such as Les Rencontres d'Arles, UNSEEN in Amsterdam and the Festival de Mode et de Photographie in Hyères. In addition to his artistic work, he regularly collaborates with the press and renowned brands such as Maison Martin Margiela and Louboutin on specific projects.

THE ARTIST AND HIS WORK

As a digital photographer and visual artist, Jean-Vincent Simonet pursues a practice at the crossroads of old photographic techniques (the gelatin-silver image), new technologies (digital, digital retouching), collage, editing, sculpture and painting. "I think that photography is becoming more and more commonplace, no technical knowledge is necessary to practice it, all you need is a smartphone to make good images. We can produce phenomenal quantities in a ridiculous amount of time. What interests me? To contaminate it, to divert it and to free it," he explains. In the exhibition and publication project *In Bloom* (2018), which he developed after his return from Japan in 2016 using the 4,000 or so photographs he took there, he seeks to move away from the digital in order to liberate forms and colors by means of analog and plastic processes. He explores the processes of image transformation and metamorphosis of the photographic surface, thereby expanding the field of the eighth art. He develops hybrid objects by means of experimental manipulations, printing on plastic or sculptural resin so that the ink never dries completely. He uses water and chemicals, for example, and his long exposures transform the surface of his prints, abstracting and blurring them as if the reproduced scenes were melting together. Nor is he afraid to go as far as the partial destruction of his works. His art is based on a poetics of overkill or accumulation, bringing into play bodies, natural elements or urban landscapes and night views. Influenced by the worlds of pop and punk and by the Japanese photographers Moriyama and Araki in particular, Jean-Vincent Simonet is not afraid of excess. He pushes the artistic value of chaos to its limits.



Untitled (heirloom), 2022

Inkjet print on plastic foil, fingertips intervention
42 x 31 cm



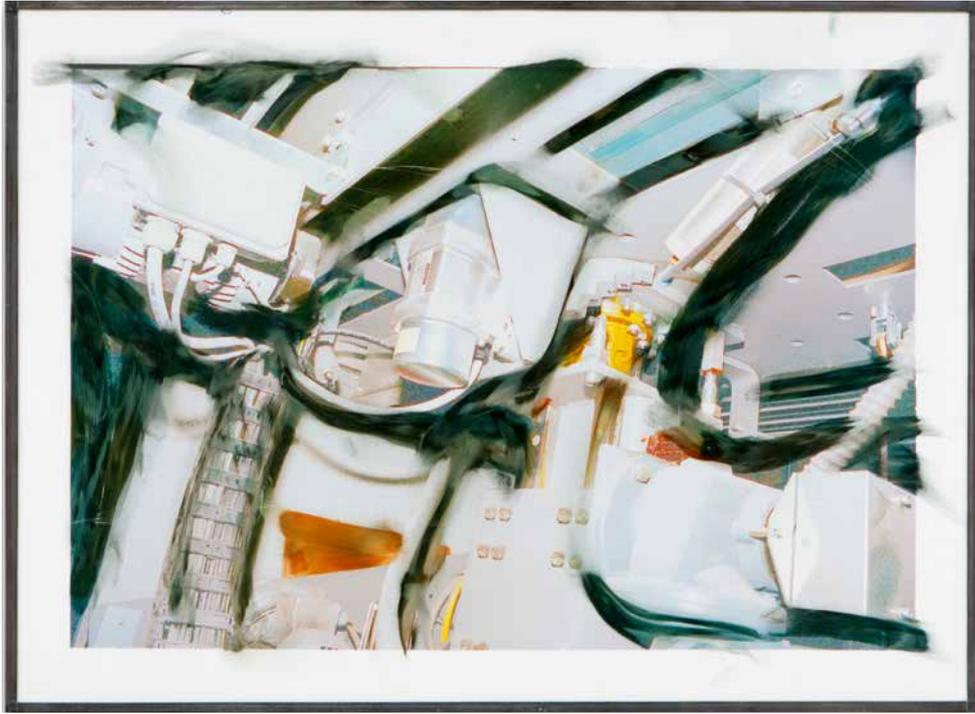
Office (heirloom), 2022

Inkjet print on plastic foil, fingertips intervention
31 x 42 cm



Untitled (heirloom), 2022

Inkjet print on plastic foil, fingertips intervention
31 x 42 cm



Untitled (heirloom), 2022

Inkjet print on plastic foil, fingertips intervention
31 x 42 cm



Untitled (heirloom), 2022

Inkjet print on plastic foil, fingertips intervention
31 x 42 cm

Richard STANKIEWICZ

UNITED STATES

BIOGRAPHY

Richard Stankiewicz was born to Polish parents in Philadelphia in 1922. After his father's death, he moved with his mother to Detroit where he spent his formative years. He lived near a foundry dump and used to make playthings from scraps. Stankiewicz began painting and sculpting while serving in the US Navy from 1941 to 1947. Upon his return, he moved to New York where he studied with the abstract expressionist painter Hans Hofmann. In 1950 and 1951, he lived in Paris and studied with Fernand Léger and Ossip Zadkine. He returned to New York and in 1952, became a member of the cooperative Hansa Gallery where he exhibited in 1953. Throughout the 1950s, he participated in numerous shows, including at the Whitney Museum, the Venice Biennale and the Contemporary Arts Museum in Houston. In 1962, Stankiewicz moved to Huntington, Massachusetts and continued to exhibit his work internationally until his death in 1983. Group and solo exhibitions of his work are still held in famous institutions such as the Whitney Museum in New York, the Museum Tinguely in Basel and his work is presented in various international galleries and art fairs.

THE ARTIST AND HIS WORK

Richard Stankiewicz was known for his work with scrap iron constructions made from rusted pipes, nuts, bolts, screws and other discarded parts that were carefully welded together into whimsical compositions that both respected their fragmentary and arbitrary elements and transcended them to become works of art. He acknowledged the influence of Dubuffet, David Smith and Giacometti on his work.

His early pieces were particularly witty and irreverent. Most often biomorphic, they wryly conjure up figures such as dancers, soldiers and politicians, using the judicious positioning of ready-made objects to call attention to some trait of the human figure. Birds and plants were also recurring compositions, bringing to life the inert materials with their strong presence. His later pieces were no longer assembled from metal scraps but made of milled steel. They were also heavier, larger and more abstract. Through them, the formal intelligence underlining his work is more prevalent and the humour more discreet.

Stankiewicz's body of work emerged from early modernism and prefigured what was to follow in the second half of the century. He remained actively represented on the gallery circuit throughout his career and never failed to demonstrate the dynamic and multidimensional potential of sculpture.



RICHARD STANKIEWICZ

Untitled, 1961

Welded metal
49.5 x 40.5 x 40.5 cm

Wolfgang TILLMANS

GERMANY

BIOGRAPHY

Born in 1968, Wolfgang Tillmans studied in England. In 2000, he was the first non-British winner of the Turner Prize. Tate Britain in London put on a retrospective of the artist's work in 2003. In 2006, the artist had his first solo shows in American museums (Los Angeles, Chicago, Washington, D.C.). In 2008, a German retrospective was put on at the Hamburger Bahnhof in Berlin. In 2014, the artist's work featured in group shows at the Venice Architecture Biennale, at Manifesta in Saint Petersburg, at the Beyeler Foundation in Basel, and at the Fondation Louis Vuitton in Paris. In 2015, he won the Hasselblad Award for photography, another famous art-world prize. In 2017, Tillmans had two big solo exhibitions at the Tate Modern in London and at the Fondation Beyeler in Basel. Wolfgang Tillmans is a member of the Royal Academy of Arts. He lives and works between London and Berlin.

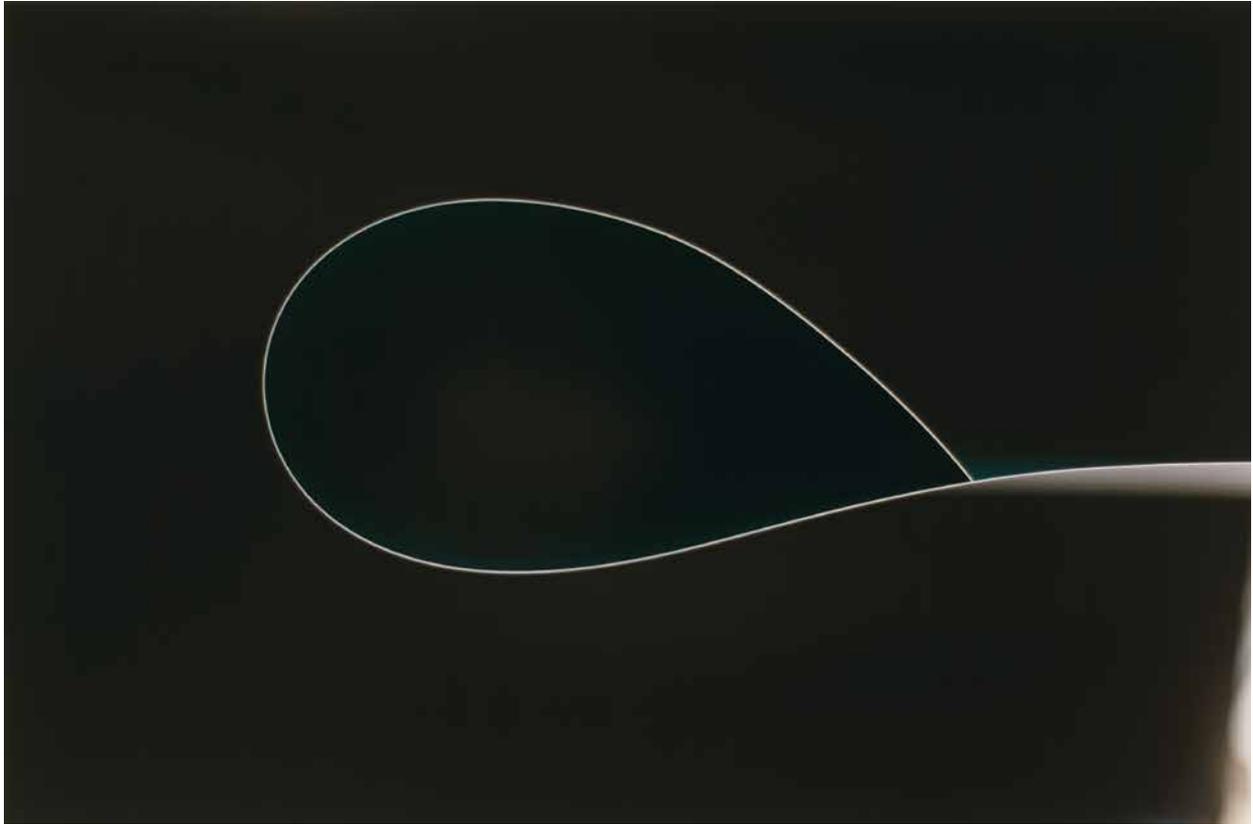
THE ARTIST AND HIS WORK

Wolfgang Tillmans's photographs embrace a wide and constantly developing range of subjects. The German-born artist questions the resources of photography while covering a wide range of themes. Active since the 1990s, Tillmans began his career photographing parties in nightclubs, the results being first published in the urban magazine *i-D*, reflecting his own life at the time.

His photographs speak to us about society, about the artist's friends, about people in the world of fashion and people of the night, and about the homosexual community. They examine the quest for identity, whether existential or visual. The artist photographs strangers but also celebrities like Kate Moss and Lady Gaga. His sensitive vision offers an emotional vision of his environment; he captures a fleeting moment, an unusual viewpoint. The body parts that he photographs create poetic and sculptural visions of humanity. Other images penetrate other universes. Nature is thus presented from many different perspectives in Tillmans's work, notably in views of the sky or stars. Still lifes of flowers or food, presented in front of windows opening onto the exterior, letting in the light, link this natural world to the daily disorder of humanity. All these images produce an impression of purity and stability.

Beyond observation of his entourage, Tillmans's work also takes a social and political perspective. Since 2000, however, abstraction has also occupied an important position in his work: in the *Freischwimmer* series, the artist experiments with the chemistry of photographic processes. Here, it is light itself that is captured, as the essence of those processes.

Wolfgang Tillmans sees his photographs as objects, occupying space with arrangements that are often innovative. His novel hangings juxtapose small and large formats. Their layout is never linear, hieratic or hierarchic. The artist sets out to offer the beholder new visions as he speculates on the possibilities that images can offer in a world that is already saturated with them.



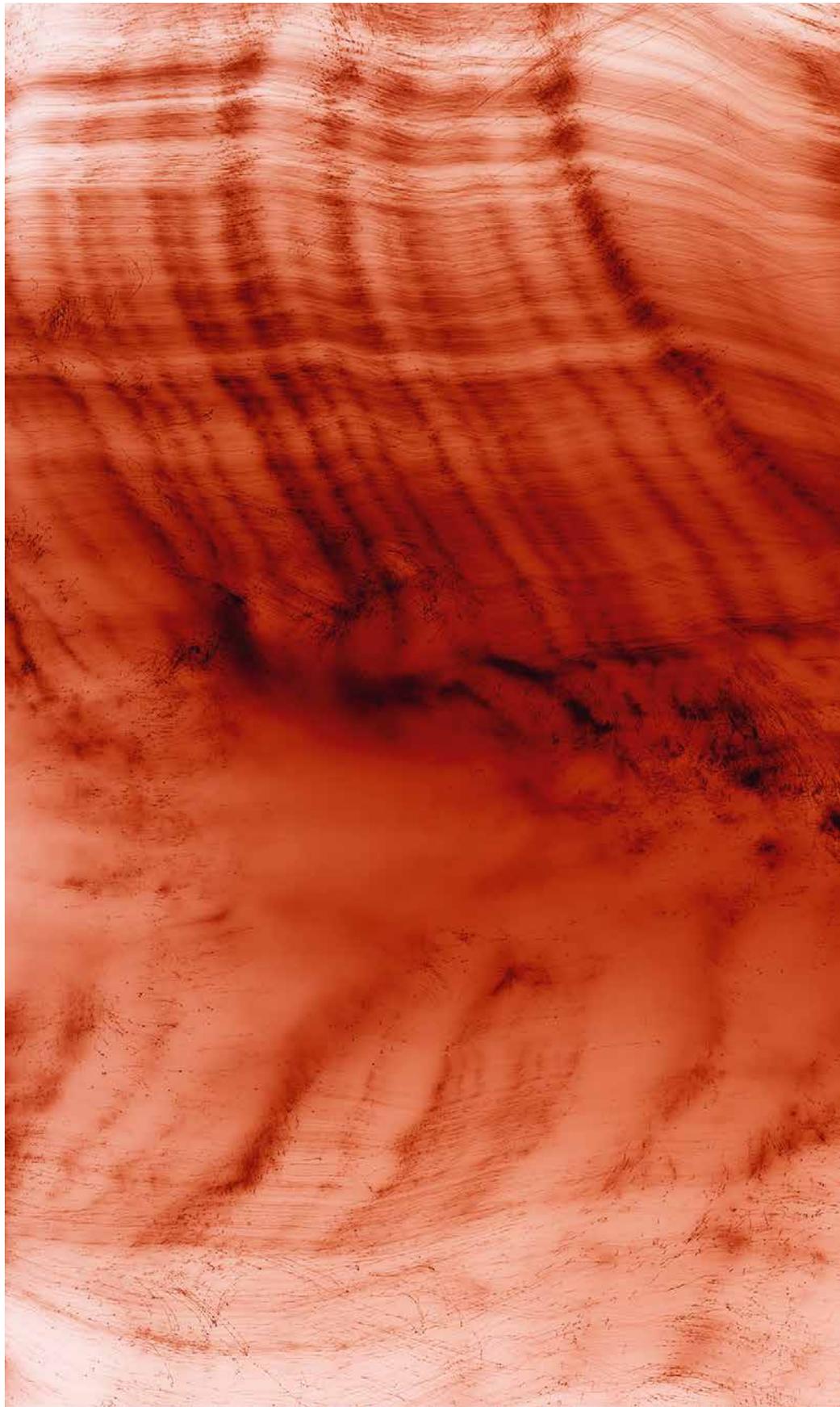
Paper Drop (Black) II, 2006

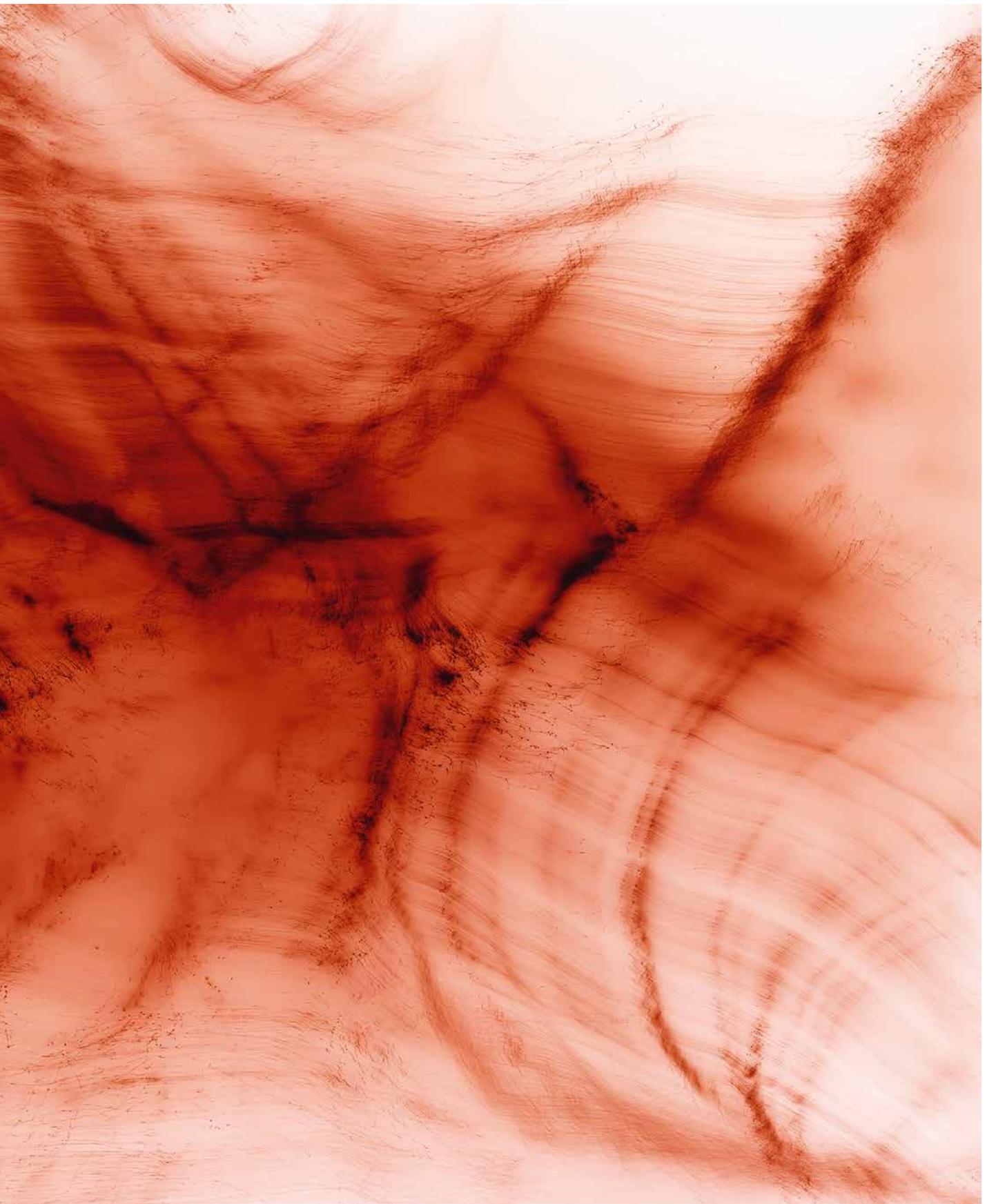
Inkjet print on paper in artist's frame

Ed. 1/10 + 1AP

34 x 44 cm

Greifbar I, 2014
Inkjet print
Ed. 1/1 + 1AP
253 x 355.1 cm







Paper Drop (Reversed) II, 2011

Inkjet print on paper in artist's frame

Ed. 7/10 + 1AP

34 x 44 cm



Oscar TUAZON

UNITED STATES

BIOGRAPHY

Born in 1975 in Seattle, Oscar Tuazon settled in Los Angeles after spending several years in New York and Europe. At twenty, he entered Cooper Union for the Advancement of Science and Art before going on to study architecture. The year 2001 proved decisive for Tuazon when he met the American artist-architect Vito Acconci. He would work for Acconci as an assistant for two years while attending the Whitney Independent Study Program of the Whitney Museum in New York. In 2007, he arrived in Paris for what would be a multiyear stay; there he cofounded *castillo/corrale*, a “non-profit contemporary art venue” that boasted a bookstore, an exhibition space, and a publishing house, as well as a collective that included artists and curators. Also in 2007, Tuazon was awarded the Seattle Art Prize and the Betty Bowen Award, and opened his first important solo exhibition in Oslo, Norway. His work has been shown at the Venice Biennale and the Whitney Biennial, and is regularly seen in Europe and the United States.

THE ARTIST AND HIS WORK

Oscar Tuazon is a sculptor whose artworks in wood, concrete, and steel never go unnoticed; they have a sure way of making their presence felt. They are minimalist constructions that are unabashedly upfront – the result of working with engineers, technicians, and laborers – and little encumbered with any sort of discourse, although they often draw on a particular narrative, situation, or context. In 2017, for FIAC, the international art fair in Paris, he took over Place Vendôme with his *Colonne d’eau*, a horizontal echo of the eponymous historical *colonne d’eau*, or water column. As these watercolours show, the sculpture is divided into four water-conveying elements – thermoplastic pipes whose diameter is large enough to allow an adult to walk inside them – arranged around the classic French square in the capital. Sticking through them were the trunks of trees that had been cut down in the Bois de Vincennes, the park on Paris’s east; these industrial elements, designed to handle flooding and runoff water at the city level, usually form an underground network that makes life on the surface possible. So it was on the surface that the American artist showed them to the public. Water – suggested by its obvious absence – and trees – a biological indicator of the health of an ecosystem – are tokens of the water “inventory” we all depend on. Unless the tree sticking up through the pipe is a metaphor of nature getting the upper hand over industrial activity. Whatever the meaning, Tuazon, taking care to make the work interactive, invited viewers to go through his installation in order to become aware of the inequalities around the world when it comes to accessing fresh water. Los Angeles, the artist’s adopted city, is the prime example of a modern city located in an arid region and hence subject to shortages.



Une colonne d'eau, 2017

6 watercolours

6 pieces:

3 of 24 x 32 cm

2 of 17 x 24 cm

1 of 24 x 17 cm

In situ : Sylvie Fleury -- Cuddly Painting, 2017 -- Geneva





Not VITAL

SWITZERLAND

BIOGRAPHY

Not Vital was born in 1948 in Sent, a small village in the Lower Engadin part of the Grisons (Graubünden) where he spent his childhood. Not Vital is not an invented artistic moniker but the Romansh name passed down by his family over several centuries. Not Vital studied at the Centre Universitaire Expérimental in Vincennes and continued as an autodidact, notably during a stay in Rome. Since then he has travelled on every continent, setting up studios in New York, Lucca, Beijing and Agadez. His work featured in the Venice Biennale in 2001 and has been seen in museums and galleries around the world. In 2010 he won the Swiss graphic art prize (Stiftung für die Graphische Kunst in der Schweiz). In 2016 Not Vital had a major exhibition in the Yorkshire Sculpture Park. He divides his time between several cities around the world.

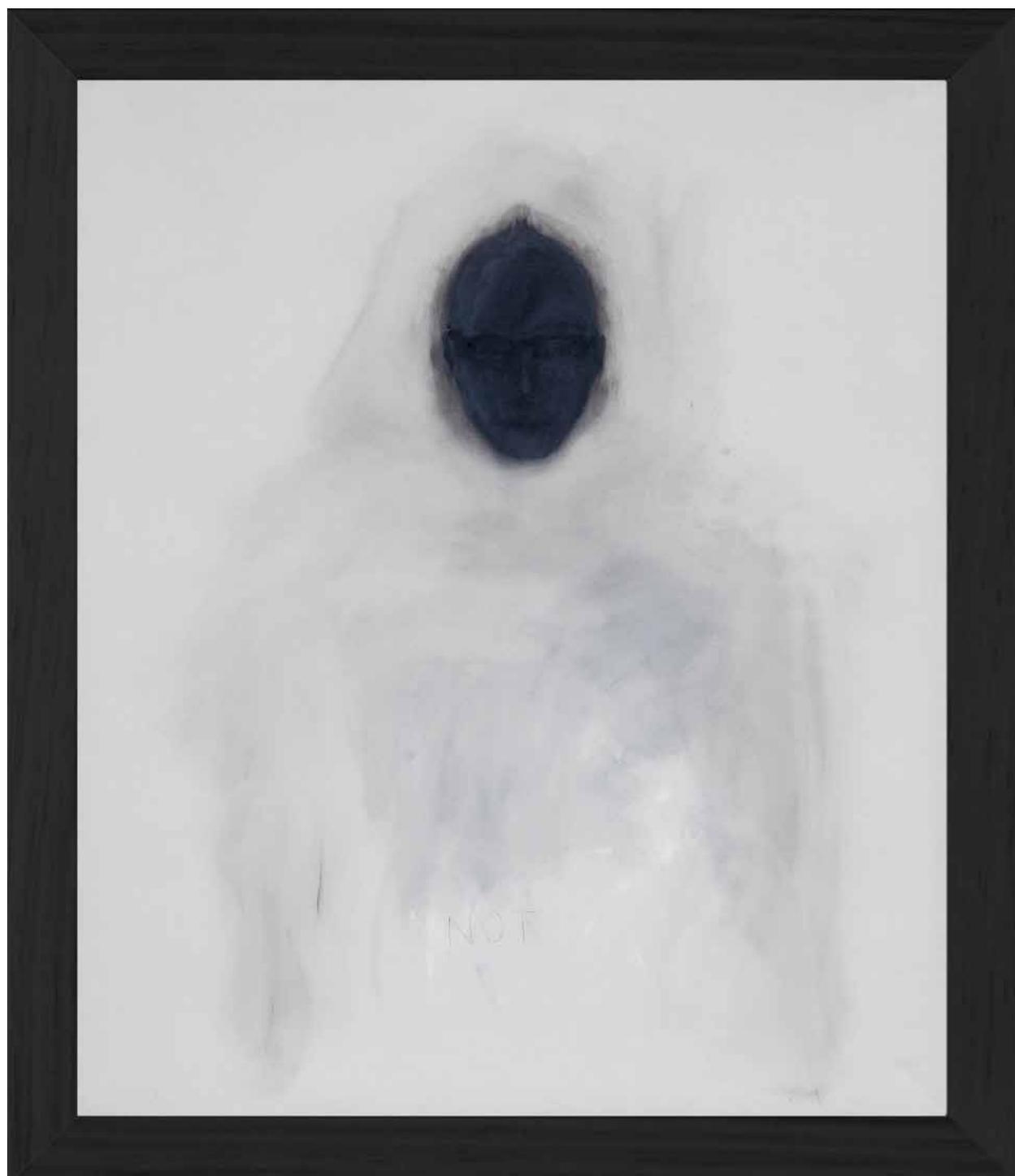
THE ARTIST AND HIS WORK

A real artistic polymath, Not Vital expresses himself in several mediums (sculpture, drawing painting and prints) and in work that is constantly evolving. Making frequent use of materials such as gold, silver, stone, aluminum or steel in their unadulterated form, his pieces are often pared down, their colors — white, black or gray — plain and immaculate.

A tireless nomad, the artist travels the world looking for new emotions, for spectacular viewpoints and strong sensations, always working in collaboration with the local people. Crafts, reflected for example in his use of silver or marble, constitute the natural link that allows Not Vital to express his respect and attachment for foreign cultures, but also for fragile artistic forms that are threatened with extinction. Nature and human beings in relation to their environment are the guiding thread of his subtle, poetic art, recurring either as its theme or material or as the inspiration of his works. Not Vital's rural Swiss roots are another leitmotiv, and in particular his home village, a hamlet surrounded by mountains, animals and legends. Often spiked with a zest of humor, his creations deploy his rich figurative repertoire. These are works to dream on. Not Vital has also reproduced cowpats humorously recalling his Swiss pastoral origins or enclosed glass sculptures from Murano in false snow.

Not Vital has built houses on several different cantons, simply as places from which to admire the dusk or dawn. In 2003 he inaugurated the *Fundaziun* Not Vital in Ardez, in Engadin, dedicated to promoting Romansh culture and cultural exchange. He also keeps a collection of artworks there as well as a sizeable library of books in Romansh from the 17th and 18th centuries. Another creation is a sculpture park, the *Not dal Mot*, in the village of Sent, which is crisscrossed with promenades leading to huts and dreamlike constructions recalling the artist's childhood and inviting visitors to enter its playful spirit while giving their own imaginations free rein.

Representations of heads are a recurrent aspect of his practice. Shortly after opening his studio in the northeastern part of Beijing in 2008, he made a series of painted portraits that would later lead to a set of sculptures. Taking people from his immediate environment as his models, he produced minimal, monochrome black likenesses of their faces. These are echoed in his sculpted heads, even if the latter are given a smooth, shiny surface conducive to the play of reflections. The result strikes a fine balance between individuality, summed up in a few features, and a universality that, because of the pared-down form of the portraits, expresses authority and silence.



NOT VITAL

Self Portrait, 2013

Oil on canvas
138 x 118 x 8 cm



Tower, 1987
Mixed media on paper
196 x 152.5 cm



Whirling Derviches, 1989

Acrylic on paper
196 x 152.5 cm

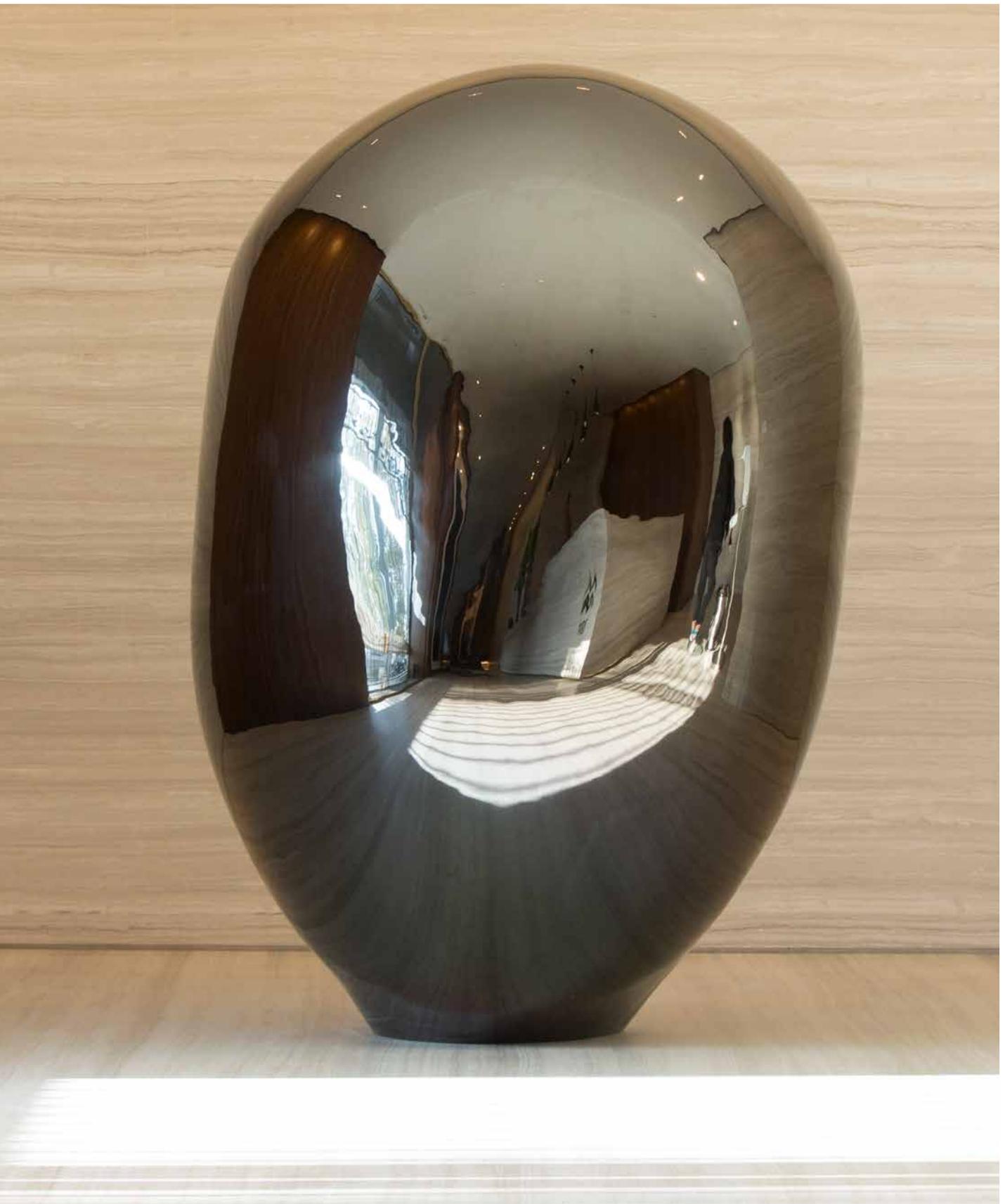
Head 4, 2013

Stainless steel with PVD coating

Ed. 1/3

163 x 130 x 115 cm





Dahn VO

DENMARK

BIOGRAPHY

Born in Bà Rịa, Vietnam, in 1975, Dahn Vo is a Danish artist who escaped by boat from his native country with his parents at the age of four. He studied at the Städelschule in Frankfurt, Germany and at the Royal Danish Academy of Fine Arts in Copenhagen. Winner of the Hugo Boss Prize in 2012, nominated for the Nationalgalerie Prize for Young Art in Berlin in 2009 and recipient of the BlauOrange Kunstpreis der Deutschen Volksbanken und Raiffeisenbanken in 2007, he has participated in various international contemporary art biennials (Berlin, 2010; Shanghai, 2012; Venice, 2013 and 2015). His work has been presented in numerous exhibitions at the most prestigious institutions around the world: Solomon R. Guggenheim, New York (2018), National Gallery Singapore (2017); Walker Art Center, Minneapolis (2016); Museo Nacional Centro de Arte Reina Sofia, Madrid (2015) to name but a few.

THE ARTIST AND HIS WORK

Seeking to address the paradoxes of space and time, Dahn Vo's conceptual work deals with questions of identity, memory and belonging. "My parents were always quite skeptical about my artistic venture [...]. We didn't talk much, because their Danish is not as good as their Vietnamese and I'm the opposite. [...] I think my whole project is about establishing this relationship, how to understand each other without talking, through the structures, the work, everything else." Between his personal experience and the collective history that shapes our individuality, Dahn Vo produces work made of intertwined, superimposed or dislocated elements, sometimes mixing the organic with the cultural, and persuades us that objects accumulate within themselves a highly symbolic charge. The only connection between them — for example, a statue of Liberty in pieces, scattered chandeliers, branches, photographs, etc. — is the one he creates in relation to the things he has lived through and the things that have lived through him. Within an exhibition the artist is thus able to make residues of history, mineral relics and religious relics hum together in a dynamic and intellectually generous conversation. Or in the friction between ages, geological and human, classical and contemporary, illustrating in his own way the relationships of power, influence, domination, shaking the notions of authenticity and purity. "Scattering [objects] is not an act of violence against history but rather a desperate attempt to find the utility of these objects. I believe that things are not made to remain joined, static, it is in everyday history when things always become other and it is in this process of mutation that they acquire their use," he says.



Untitled, 2021

Pencil on paper and stone, calligraphy by Phung Vo
46.5 x 34.2 x 3.4 cm

Untitled, 2021

Pencil on paper and C-Print, calligraphy by Phung Vo
46.5 x 34.2 x 3.4 cm





Untitled, 2021

Pencil on paper and C-Print, calligraphy by Phung Vo
46.5 x 34.2 x 3.4 cm



Untitled, 2021

Pencil on paper and C-Print, calligraphy by Phung Vo
46.5 x 34.2 x 3.4 cm

Rebecca WARD

UNITED STATES

BIOGRAPHY

Rebecca Ward was born in Waco, Texas, in 1984. She received her BA in Fine Arts at the University of Texas in 2006 and her MFA in Fine Arts from the School of Visual Arts in New York, in 2012. In 2013, she received a fellowship for a residency at the Alighiero Boetti atelier in Italy and in 2017, she had a solo exhibition at the FLAG Art Foundation in New York. She lives and works in Brooklyn and exhibits internationally on a regular basis.

THE ARTIST AND HER WORK

Influenced by the Arte Povera movement, Rebecca Ward's work is about the construction or deconstruction of an object and its relationship to a surrounding architecture. She started her exploration of material, processes and space with impressive large-scale installations made principally from duct tape. These tape installations evolved into full coloured large-scale exhibitions, which became her trademark. During her post-graduate studies, her work shifted towards less expressive paintings and sculptures in which she presented the "line" on canvas using domestic materials typically associated with women and domesticity as expressed according to the canon of a male dominated modernity. It is worth noting that the artist's own statement is a scan of Roland Barthes essay "Soap-powders and Detergents". This is a text published in Barthes's famous collection of essays titled *Mythologies*, which looks at the tendency of social value systems to create modern myths.

Ward's work makes abundant references to that of ground breaking feminist artists Eva Hesse and Agnes Martin, whose limited palette, geometric vocabulary and muted tones evoke delicate transparency. Bleach, lambskin, silk, batting and spliced wood are some the artist's preferred mediums. She painstakingly cuts out patches and unravels canvases thread by thread before reassembling the parts of a whole; she reveals frame stretchers in areas within a painting to create new, delicately hand-crafted yet resolutely modernist compositions.

The titles of her works are extremely relevant and personal. They give a resonance to the piece and call it to be *understood* in a specific mind-set. The tape installations, which she had been creating for more than 10 years, found a new form and life in the recent wood sculptures. The evolution of her work from ephemeral installations, to paintings paying attention to frames and how the image responds to the frame, to shaped canvases and ultimately to wooden sculptures, has been an organic process, over the years.



Obdurate, 2015
Oil and acrylic on stitched canvas
81.3 x 61 cm



Salience, 2014
Acrylic on stitched canvas
152.4 x 114.3 cm

Lawrence WEINER

UNITED STATES

BIOGRAPHY

Lawrence Weiner was born in 1942 in the Bronx, New York. In 1968, he exhibited alongside Carl Andre and Robert Barry at Windham College, Putney (Vermont). A year later, in 1969, he took part in the legendary exhibition organised by Harald Szeemann in Bern, *When Attitudes Become Form*. A major retrospective of his work was shown at MoCA, Los Angeles and the Whitney Museum of American Art, New York, in 2007 – 2008, and then toured Germany. Weiner has featured several times at Documenta in Kassel and at the Venice Biennale, as well as at the São Paulo Biennial in 2006. His works are on display in the world's leading museums and in site-specific installations in numerous cities. His many prizes include the 2015 Roswitha Haftmann Prize, Zurich, one of the most prestigious art-world awards. He lives and works in New York.

THE ARTIST AND HIS WORK

After doing various jobs, while still in his late teens Weiner began travelling around the United States, Mexico and Canada, in the late 1950s and early 1960s. A self-taught artist, he began showing his art shortly afterwards, causing a stir with works that radically subverted the forms and structures of traditional art. Weiner's position was that a work of art did not need to exist physically; the spectator could still conceive and elaborate something. In 1969, the year of his participation in the seminal exhibition by Harold Szeemann, *When Attitudes Become Form*, alongside other emerging figures of the day, all now tutelary figures for later generations, he issued his landmark statement defining his artistic position: "1) The artist may construct the piece. 2) The piece may be fabricated. 3) The piece need not be built. Each being equal and consistent with the intent of the artist, the decision as to condition rests with the receiver upon the occasion of receivership." His position has had a lasting impact on the art scene.

A pillar of the conceptual art movement, Weiner is a prodigious explorer of the power of words and, presented in his immediately legible and recognisable form, these have become one of the hallmarks of his work. They are rooted in and inspired by the wall writings he grew up with in the streets of his neighbourhood in New York. This emphasis on words became a dominant feature of the artist's work after 1970, as he explored their potential through different media and on every scale, notably in books, videos and on the walls of buildings or along city streets.

His inscriptions wield the same power as sculpture, occupying space in an impressive fashion. Weiner believes that words can have a real impact on viewers, providing they are simply aware and receptive; that they can then serve the construction of an image or an effect. The choice and size of the typography, the articulation of the words, the occupation of space, the rhythms laid out, the dynamic thus created and the colours used in these artist's statements compose captivating and powerful visual landscapes.

Lawrence Weiner describes language and its referents as his preferred medium. For him, the dematerialised artwork offers unlimited freedom and can be widely accessible: because it calls on the imagination, each person can form their own idea of art. In his practice, and in the theory that he has formulated, Weiner is one of the most important and most in-demand of contemporary artists. His decisive art can be found in the most prestigious museums and collections, including the Guggenheim and MoMA in New York, Tate Modern in London and MACBA in Barcelona, which holds a variant of the work here. A unique art world figure, Weiner and his unwavering visual approach still constitute a major reference for younger artists today.



LAWRENCE WEINER

Put Where It Was Not Left Where It Is Used as It Was Not until It Is, 2000

Language + the materials referred to No. 6840

Variable dimensions

Mirabaud, contemporary art collection, décembre 2022

Cover :

Foreground ; Not Vital, Moon, 2019

Collection of the Fonds d'art contemporain de la Ville de Genève (FMAC),
Gift of the Mirabaud Group on the occasion of its bicentenary, 2019.

Background, on the façade of Mirabaud's headquarters ; Emilie Ding, How High Can You Count, 2017