

EXHIBITIONS

1989 - 2021

EXHIBITIONS 1989

ANDREAS GURSKY

Photographs

From April 5 until May 20, 1989

HENRI MICHAUX

50 works on paper (inks, watercolours, gouaches)

Exhibition catalogue

From May 31 until July 15, 1989

EMMETT WILLIAMS

Edition – exhibition, together with the *Festival de Poésie Sonore*, Geneva (performance)

Edition of a book-object, *La dernière pomme frite et autres poèmes des fifties et sixties*

From September 18 until October 28, 1989



EXHIBITIONS 1990

ANDREAS HOFER

Installation - edition

From February 10 until March 24, 1990

ANNE PESCE

Exposition - edition

Edition of an artist's book, *Pêcheur c'est lui qui devient un poisson*, 1990

From March 29 until May 12, 1990

JEAN-MARC MEUNIER

Sapins de Noël (1988-1989)

Photographs

From May 31 until July 14, 1990

ROMAN SIGNER

Installation - hélicoptère

Exhibition – edition of a video

From October 26 until December 8, 1990

EXHIBITIONS 1991

JEAN-MICHEL OTHONIEL

Exhibition – edition

From February 15 until April 6, 1991

MARCEL BROODTHAERS

Exhibition of editions and books by Marcel Broodthaers, and publication of a catalogue with critical texts by specialists of Broodthaers' œuvre. Presentation of a selection of his films at the MJC – Saint-Gervais, Geneva. Essays by: Rainer Borgermeister, Johannes Cladders, Michael Compton, Philippe Cuenat, Yves Gevaert, Alain Jouffroy, Anne Rorimer, Dieter Schwarz.

From May 31 until July 20, 1991

SUZANNE LAFONT

Photographs

From October 11 until November 23, 1991

LAURENCE PITTET

Exhibition – edition

From December 6, 1991, until January 11, 1992



EXHIBITIONS 1992

MARIE SACCONI

Exhibition – edition of an artist's book, *Madame B. a ri*

Exhibition of drawings and recent work

From January 17 until February 8, 1992

STEPHAN LANDRY

Edition of an artist's book and a colour lithograph, *Esquive*

Exhibition of drawings, and in situ intervention

From February 13 until March 7, 1992

JEAN STERN

Exhibition and edition of two series of book-objects, *Panini alle melanzane*

From March 12 until April 4, 1992

PARKETT

Exhibition of all editions made by the magazine *PARKETT* (1984-1992). Engravings and multiples by: Alighiero e Boetti, Richard Artschwager, John Baldessari, Georg Baselitz, Christian Boltanski, Louise Bourgeois, Francesco Clemente, Enzo Cucchi, Martin Disler, Eric Fischl, Peter Fischli/David Weiss, Günther Förg, Katharina Fritsch, Franz Gertsch, Gilbert & George, Robert Gober, David Hammons, Rebecca Horn, Alex Katz, Mike Kelley, Martin Kippenberger, Jeff Koons, Jannis Kounellis, Brice Marden, Mario Merz, Bruce Nauman,

Meret Oppenheim, Sigmar Polke, Markus Raetz, Thomas Ruff, Edward Ruscha, Tim Rollins + K.O.S., Cindy Sherman, Philip Taaffe, James Turrell, Jeff Wall, Andy Warhol, Robert Wilson.
May 13, 1992, at 6.30 pm, conference held by Jacqueline Burckhardt : *Le Musée en appartement*.
From April 15 until May 30, 1992

JOHN M. ARMLEDER

Edition and exhibition
From June 10 until July 18, 1992

EDITIONS OF CGGC 1986 - 1992

Exhibition of all editions of the Centre Genevois de Gravure Contemporaine edited between 1986 and 1992
From November 19, 1992, until January 16, 1993

EXHIBITIONS 1993

CLAUDE GAÇON

Exhibition, installation and edition, *Sans Cible*
From February 12 until March 27, 1993

IAN ANÜLL

Exhibition and edition
From April 3 until May 15, 1993



GERRY SCHUM

On May 24, 25 and 26, 1993, at 8.30 pm
Fernseh Galerie - Television Gallery, three video programs:

- *Land Art*, 1969
Barry Flanagan, Richard Long, Walter de Maria, Dennis Oppenheim, Robert Smithson, Jan Dibbets, Marinus Boezem.
- *Identifications*, 1970
Giovanni Anselmo, Joseph Beuys, Alighiero e Boetti, Stanley Brouwn, Daniel Buren, Pierpaolo Calzolari, Giino de Dominicis, Ger van Elk, Hamish Fulton, Gilbert & George, Mario Merz, Klaus Rinke, Ulrich Rückriem, Reiner Ruthenbeck, Richard Serra, Keith Sonnier, Franz Erhard Walther, Lawrence Weiner, Gilberto Zorio.
- Other productions of Video-Gallery Gerry Schum.

SIGURDUR ARNI SIGURDSSON

Exhibition and edition of a series of phototypes: *Corrections*, as well as edition of an artist's book: *Réserve*
From June 17 until July 30, 1993

GIUSEPPE PENONE

Exhibition of drawings and installation
Images de pierres : edition of a series of lithographs, printed from several marble plates
Event organized in parallel with the Musée d'Annecy, and in collaboration with the Annecy Arts School (Ecole des beaux-arts d'Annecy). Co-edition with the Ecole des beaux-arts d'Annecy.
From October 15 until December 18, 1993

EXHIBITIONS 1994

ALEX HANIMANN

Exhibition and edition of an book-object, 235.605-1789
From January 27 until March 26, 1994

ALEXANDRE BIANCHINI & HUBERT MEAN

Presentation of the edition conceived for the 1993-1994 members : edition of a vinyl with a mix of different music (rap, house) and a text, by A. Bianchini and H. Mean.
Evening of Friday, May 13, 1994

CLAUDE CLOSKY

Exhibition and edition of two series of 80 artist's books : 8560 *nombres qui ne servent pas à donner l'heure*
From May 19 until July 9, 1994

OLIVIER MOSSET

Edition and exhibition
From October 27 until December 10, 1994

EXHIBITIONS 1995

JEAN-MARC BUSTAMANTE, RODNEY GRAHAM, THOMAS SCHÜTTE, JAN VERCRUYSSSE

Editions of Yves Gevaert : Prints and photographs published by Yves Gevaert, editor, Brussels
From January 29 until March 11, 1995



LUC TUYMANS

Exhibition and edition of a series of 11 lithographs, *Le Verdict*
From June 1^E, until July 15, 1995

KAREN KILIMNIK

Exhibition and edition of a series of 7 lithographs, *Tiger*
From October 12 until November 18, 1995

THOMAS HIRSCHHORN

Exhibition and edition of an offset brochure: *Les plaintifs, les bêtes, les politiques*
From November 30, 1995, until January 27, 1996

EXHIBITIONS 1996

THOMAS HIRSCHHORN

Edition and exhibition
Until January 27, 1996

ROSEMARIE TROCKEL

Edition and exhibition of a series of 3 etchings
From February 29 until April 20, 1996

KRISTIN OPPENHEIM

Edition and exhibition of a series of 6 lithographs, *Slip*
From May 4 until June 15, 1996

**ALEXANDRE BIANCHINI, NICOLAS FERNÁNDEZ,
JÉRÔME HENTSCH & ALAIN JULLIARD**

Editions and exhibition
From June 21 until September 21, 1996

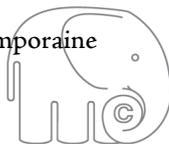
HEIMO ZOBERNIG

Edition and exhibition of a series of 15 lithographs
From November 7 until December 21, 1996

EXHIBITIONS 1997

GRAVURES ET MULTIPLES

Editions of the Centre genevois de gravure contemporaine
From January 25 until March 29, 1997



EXHIBITION OF THE WINNERS OF THE 1996 CGGC PRIZE

Hinrich SACHS

Born in 1962, lives and works in Hamburg

B.TOGUO TAMOKOUE

Born in 1967, lives and works Grenoble

From April 18 until May 31, 1997

STAN DOUGLAS

Photographs

Born in 1960, lives and works in Vancouver

From June 6 until July 18, 1997

ÉTÉ 97

On September 26, 27 et 28, 1997 : performances, films, videos

- Alexandre Bianchini (GE, production) -Henry Bond (GB) -Cosima von Bonin (D, help for production) -Mourad Cherait (GE, production) -Claude Closky (F) -Jeanne Dunning (USA)
- Olafur Eliasson (ICL, production) -Andreas Exner (D, help for production) -Helga Fanderl (D)
- Nicolás Fernández (GE, help for production) -Urs Fischer (CH, production)
- Mathilde ter Heijne (NL, help for production) -Jérôme Hentsch (GE)
- Thomas Hirschhorn (CH, production) -Laurence Huber (GE, help for production)
- Bethan Huws (GB, help for production) -Fabio Jaramillo (GE, help for production)
- Karen Kilimnik (USA) -Elke Krystufek (A) -Yves Lasseur (GE, edition and production) -Aernout Mik (NL)
- Elena Montesinos (GE, edition) -Gianni Motti (GE, help for production)

-Kristin Oppenheim (USA, production) -Jean-Michel Othoniel (F) -Alix Pearlstein (USA)
-Anne Pesce (F) -Lisa May Post (NL) -Christophe Rey (GE) -Marie Sacconi (GE, production)
-Hinrich Sachs (D) and *Marylène Negro as surprise guest* -Sidney Stucki (GE, help for production) -B.T.
Tamokoué (CAM, help for production) -Rosemarie Trockel (D) -Luc Tuymans (B)
-Marijke van Warmerdam (NL, production) -Carl Emanuel Wolff (D, help for production)
-Heimo Zobernig (A)
Exhibition from September 26 until December 13, 1997

ELENA MONTESINOS

TUNE OUT, TURN OFF, DROP IN

Edition for the 1996-97 members and edition *FUJI 4*, MXP Live electronics, non-stop drinks + noise
On November 28, 1997

EXHIBITIONS 1998

LITHOGRAPHIES

Editions of the Centre genevois de gravure contemporaine.
From March 16 until May 30, 1998

ONE STEP BACKWARDS : books, prints, videos, 1998

LISTE 98, The Young Art Fair, Basel

Alex Baladi (GE, edition), Alexandre Bianchini (GE, help for production), Cosima Von Bonin (D), Mourad Cheraït (GE, edition), Claude Closky (F, help for production), Adam Dant (GB, help for production), Alain Declercq (F, help for la production), Jeremy Deller (GB, help for production), Andreas Exner (D), Nicolas Fernandez (GE), Claude Gaçon (CH), Vidya Gastaldon & Jean-Michel Wicker (F, production), Jakob Gautel (D), Fabrice Gygi (CH), Mathilde ter Heijne (NL, help for production), Thomas Hirschhorn (CH, production), Laurence Huber (GE, help for production), Klat (GE, production), Koo Jeong-A (Korea, edition), Elke Krystufek (A), Yves Levasseur (GE, production), Claude Lévêque (F), Elena Montesinos (GE, edition and production), Gianni Motti (I), Honoré D'O (B, production), Kristin Oppenheim (USA, production), Anne Pesce (F), Christophe Rey (GE, production), Allen Ruppertsberg (USA), Alain Séchas (F), Luc Tuymans (B, edition), Heimo Zobernig (A, edition).

Exhibition from June 10 until June 14, 1998

Live events + music : Alexandre Bianchini (GE), Nicolás Fernández & Laurence Huber (GE), Elena Montesinos (GE), 2X2L (GE), on June 10, from 9pm

EXHIBITIONS 1999

Exhibition of editions of the centre genevois de gravure contemporaine, 1986-1998

From May 3 until September 3, 1999

With Ian Anúll, John M. Armleder, Alex Baladi, Alexandre Bianchini, Marcel Broodthaers*, Stéphane Brunner, Mourad Cheraït, Claude Closky, Philippe Favier, Nicolas Fernandez, Claude Gaçon, Fabrice Gygi, Alex Hanimann, Jérôme Hentsch et Alain Julliard, Thomas Hirschhorn, Andreas Hofer, Karen Kilimnik, Elke Krystufek, Simon Lamunière, Stephan Landry, Claude Lévêque, Christian Lindow, Henri Michaux*, Elena Montesinos, Olivier Mosset, Kristin Oppenheim, Giuseppe Penone, Anne Pesce, Marie Sacconi, Roman Signer, Sigurdur Arni Sigurdsson, Rosemarie Trockel, Emmett Williams, Heimo Zobernig.

*Catalogue

ELKE KRYSTUFEK

Exhibition and edition

Exhibition of recent work, paintings, photographs, mannequins, videos, music

Edition in collaboration with the Centre national de l'estampe et de l'art imprimé, (Chatou, Paris). Presentation of the edition on June 23, at Centre National de la Photographie (Paris)

From September 24 until November 20, 1999

THOMAS HIRSCHHORN

Coproduction of C.G.G.C. and Centre pour l'Image Contemporaine, Saint-Gervais, Geneva : *Vidéos*

Intégrées/Integrated videos 95-99, 1999, presented at the 8th Biennial for the moving image, from November 5 until November 13.

Exhibition from November 5 until December 12, 1999

EVIL TALK - KLAT

Presentation at Forde (Geneva) of the poster *EVIL TALK* by the group KLAT, co-edition C.G.G.C. and Forde
December 13, 1999

EXHIBITIONS 2000

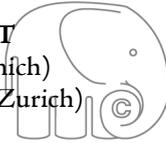
Exhibition of the winners of the 1997-99 CGGC prize

From February 3 until March 31, 2000

1997: **ROLAND HERZOG and OLAF PROBST**

Olaf Probst (born in 1962, lives and works in Munich)

Roland Herzog (born in 1967, lives and works in Zurich)



•1998: **MARIEKE PALOCSAY-DEGAÏCHIA and TONY MORGAN**

Marieke Palocsay-Degaïchia (born in 1970, lives and works in Geneva)

Tony Morgan (born in 1938, lives and works in Geneva)

•1999: **DELPHINE KREUTER**

Delphine Kreuter (born in 1973, lives and works in Paris)

Tommi GRÖNLUND and Petteri NISUNEN, Mika VAINIO and Ilpo VÄISÄNEN, Carl MICHAEL VON HAUSSWOLFF (exhibition on proposal of Cristina Ricupero)

From May 19 until June 16, 2000

Group show with Finnish and Swedish artists, several light and sound installations

JULY 2000

The CGGC moves into a temporary space (rue saint-leger) in the heart of Geneva old town, waiting to join its definitive venue in the BAC (bâtiment art contemporain)

Editions 2000

From September 28 until December 23, 2000

First exhibition in the new venue:

Presentation of older and new editions, of which the 2000 editions:

ALEXANDRE BIANCHINI

LAURENCE HUBER and MARIE-JOSÉ BLANQUET

SIDNEY STUCKI

And the older ones: **Claude Closky - Jérôme Hentsch and Alain Julliard - Elke Krystufek - Stephan Landry - Elena Montesinos - Giuseppe Penone - Anne Pesce - Marie Sacconi - Roman Signer - Sigurdur Arni Sigurdsson - Rosemarie Trockel - ...**

Annual Prize of the CGGC (with the help of UBS S.A.)
Winner of the year 2000: **EVA GRUBINGER**
Presentation from November 3, 2000

EXHIBITIONS 2001

VIDYA GASTALDON & JEAN-MICHEL WICKER

From February 15 until April 21, 2001
Vidya Gastaldon (born in 1974 in Besançon, lives and works in Geneva)
Jean-Michel Wicker (born in 1970 in Mulhouse, lives and works in London)
Exhibition of a new piece and presentation of the edition *Chromolux Landscape 2000*, silkscreen prints

FABRICE GYGI

From May 4 until June 23, 2001
Fabrice Gygi (born in 1965 in Geneva, where he lives and works)
Installation in relation with the new venue and presentation of the edition *PITON UNIVERSEL*

Editions

From July 3 until August 31, 2001
Choice of editions of the CEC (John M. Armleder, Rosemarie Trockel, Giuseppe Penone, Olivier Mosset, Karen Kilimnik, Jean-Michel Othoniel, Kristin Oppenheim, ...)



SOCIAL HACKERS

From September 12 until November 11, 2001 (exhibition on proposal of Cristina Ricupero, Paula Toppila and the CEC). 2 exhibitions, 4 collaboration projects between two artists, 9 editions for the project *Dispensing with Formalities*, 2 venues for contemporary art: Forde and the CEC

At the Centre d'édition contemporaine: **Jeremy DELLER (GB) and Karl HOLMQVIST (SE), Plamen DEJANOV & Svetlana HEGER (A) and Jarno JOKINEN and Katja VALANNE (FIN)**

At Forde : **Gunilla KLINGBERG (SE) and Matthieu LAURETTE (F), Claude CLOSKY (F) and Tuomo TAMMENPÄÄ (FIN)**

KLAT (CH) (only for the project *Dispensing with Formalities*)

In addition to this series of collaborations, each invited artist realizes an edition (flyers, posters, papers, multiples (...)) given to the public for free in dispensers through the city). This project entitled *Dispensing with Formalities* is upon the initiative of Brett Bloom and the artists' group of Chicago *Temporary Service*.

Affiches/Livres

From November 20, 2001 until January 12, 2002

Posters: Jakob Kolding, Alexandre Bianchini, Vidya Gastaldon & Jean-Michel Wicker, KLAT, Elke Krystufek, Fabrice Gygi, Claude Lévêque

Books: Elke Krystufek, Alex Baladi, Thomas Hirschhorn, Claude Closky, Sigurdur Arni Sigurdsson, Stephan Landry, Marie Sacconi, Anne Pesce, Emmett Williams

Presentation on December 13, 2001, of the edition for the members of CEC's association : poster by **JAKOB KOLDING** (born in 1971 in Albertslund, Denmark), offset, black/white, 59.3 x 83.5 cm, edition of 200, edition of Centre d'édition contemporaine, 2001.

EXHIBITIONS 2002

MONICA BONVICINI

Bonded Eternmale

From January 25 until March 30, 2002

Monica Bonvicini (born in 1965 in Venice, lives and works in Berlin)

First presentation of Monica Bonvicini's new publication, on the occasion of her two shows in Switzerland : *bad bed bud pad bet pub* at the Kunsthau Glarus (Summer 2000) and *Bonded Eternmale* at the Centre d'édition contemporaine.

ETERNMALE, publication with 13 reproductions of collages from the series *Drawings for Eternmale* (2000) and an interview of Monica Bonvicini by Beatrix Ruf, offset print on white opaque Patinata paper, 200gm², colour, 14 pages bound together by a metal spiral, 50 x 60 cm (same size as Pirelli calendars), edition of 1000, co-edited by Kunsthau Glarus and Centre d'édition contemporaine, 2002.

Monica Bonvicini transforms our venue into a living room with brutal design, characterized by virile aesthetics but not lacking critical humour.



KIOSK (V) - MODELES DE MULTIPLICATION

From April 11 until May 15, 2002

Group exhibition of a collective we are part of, with about 30 independent editors and alternative magazines gathered together by the editor Christoph Keller / Revolver – Archiv für aktuelle Kunst, Frankfurt.

The Centre d'édition contemporaine presents the Genevan session, after the ones in 2001 in Hamburg, Vienna, Düsseldorf, Berlin, and before the one in Frankfurt for Manifesta 4.

For the occasion, the CEC becomes a salon for reading, open for every reader, for consultation, with a subjective and instructive selection of independent, alternative and contemporary projects, editions, magazines, video and sound projects

A non-representational and informative selection of independent publishing projects, alternative magazines, and audio works on contemporary art, compiled by Revolver – Archiv für aktuelle Kunst, Frankfurt, with the help of many friends.

Reading-room, archive, library, documentation, kiosk – a subjective and instructive selection of independent/ alternative publishing-, magazine, and audio-projects on contemporary art. In focus : Various models, strategies, and motivations of publication, distribution, multiplication. A collection of books, magazines, newsletters, CD's, LP's, videos, editions; provided by more than thirty international projects – for your information. A first overview on media, content, modes, and the people behind these labels: publishers, editors, galerists, producers. Publish – or perish, as they say... (CK)

With: 100 Magazine, Zurich - Artimo Foundation, Amsterdam - bdv artview, Paris - Because Tomorrow Comes, Cologne - Black Dog Publishing Limited, London - Boileau & Narcejac, Frankfurt - Book Works, London - Bottrop-Boy, EN/OF, Kleve - BQ, Cologne - Bruno Dorn Verlag, Berlin - Galerie Daniel Buchholz, Cologne - Butt Magazine, Amsterdam - Centre d'édition contemporaine, Geneva - Der Wandel, Berlin - Finger, Frankfurt - Galerie für Landschaftskunst, Hamburg - Herzrasen, Karlsruhe - Infection manifesto, Düsseldorf - Irrégulomadaire, Paris - Porc Salad Press, Copenhagen - JRP Editions, Geneva - Les presses du réel, Dijon - Lukas & Sternberg, Inc., New York - Memory/Cage Editions, Zurich - Metronome, London - Montage, Vienna - Morning Star Publications, Edinburgh - naïv hören+sehen, Stuttgart - Neid, Berlin - Galerie Nicolai Wallner, Copenhagen - Ohio, Cologne - OneStarPress, Paris - oVER Magazine, Bangkok - Point d'Ironie, Paris - Pocketbooks, Edinburgh - Possible Press, Berlin - Purple, Paris - Re_Magazine, Amsterdam - Regina - Revolver - Archiv für aktuelle Kunst, Frankfurt - Salon-Verlag, Cologne - Silke Schreiber Verlag, Munich - Site, Düsseldorf - Spector cut+paste, Leipzig - Starship, Berlin - Super-Umbau, Hamburg - supposé Verlag + Label, Cologne - tonschacht, Cologne - Valdez, Bogota - Verbrecher Verlag, Berlin - Vice Versa Verlag, Berlin - Whatness, Frankfurt - Wiens Laden und Verlag, Berlin - Work Web Art, Cologne - Galerie Yvon Lambert, Paris

ROSEMARIE TROCKEL

Edition 1996, etchings

From May 23 until July 12, and from August 14 until August 31, 2002

ANIMATION: VIDEOS

From September 17 until December 20, 2002

One video every week, 7 days a week, 24 hours a day, visible from the street

With : Knut Åsdam (NO), Jonas Dahlberg (SE), Esra Ersen (TR), Vidya Gastaldon (FR), Tommi Grönlund (FI), Elke Krystufek (AT), mvrdiv (NL), Olivier Nottellet (FR), Amy O'Neill (US), Pia Rönicke (DK), Markus Schinwald (AT), Mika Taanila (FI), Pablo Vargas Lugo (MX), Paul Viacoz (CH), ...

...and maybe more in case of new discoveries. A new name or title could find its way into this program during the Fall, nourishing and reinforcing the interplay between the themes already selected: animation (Vidya Gastaldon, Olivier Nottellet, Pablo Vargas Lugo) and sound-based works (Amy O'Neill, Tommi Grönlund, Mika Taanila), pieces dealing with the space of the city and society (Esra Ersen, mvrdiv, Pia Rönicke, Paul Viacoz), or with the interior, more intimate and closed space of obsession (Knut Åsdam, Jonas Dahlberg, Elke Krystufek, Markus Schinwald). While each of these films can withstand repetition, their diversity and the difference between genres should surprise and arouse the curiosity of the spectator, of the passer-by. Here for once we will break with the tradition that wants everything to be "finished" on the day of the opening. There will be no opening, no "in presence of the artist", no opening-hours and finishing dates. Instead, we will put in practice a principle of public visibility implying a greater freedom of the spectator. The series of videos we are proposing will be visible at all times, day and night: just as people pass-by, or many times a day, unexpectedly or while window-shopping, distractedly or with curiosity, as a way to pass the time or by interest. Their apprehension will not be determined by the customary conditions of the gallery or the museum: a space beyond explanations, wall labels and other commentaries, outside of intellectual and contextual conditionings, where the viewer is free to encounter these videos on her own terms, in her own time, within her everyday habits. With no imposed hierarchies, it will be possible to experience these videos as carelessly and lightly as a shop window, like browsing through a magazine or watching television. Our street level, storefront location, enables us to touch all the anonymous people passing by our window everyday, from the office worker to the tourist, from the flâneur to the busy manager, to actually reach a public that probably would never cross the door of a contemporary art space. By adapting to our surroundings and the habits of its population, we enable the public to escape the conventional principles of the exhibition, while simultaneously liberating ourselves from dogmatic analyses and other attendance statistics.

KARL HOLMQVIST **SOIREE TROPICALE**

On November 21, 2002

Evening-event organized by **Karl Holmqvist** (born in 1964, lives and works in Stockholm) on the occasion of the presentation of his edition, a multiple given as a gift to our members: *CECI N'EST QU'UNE ILLUSION*, white plastic bag printed in silkscreen, 2002

Videos: WORLDSAVER, 15'30" (Chiang Mai 2002, 15'30")

GREEN PARTY (Chiang Mai 2002, 60')

De Kongelige Elefanter (Copenhagen 2002, 23'20")

Posters and publications: Aesthetic movement, Real Art & Poetry, etc

Music: CHA-BASHIRA L?K?O, MusicSystemM, Greatest Hits, ACE OF BASE, Tigerma, Teddybears STHLM, Djurens Parad, PLUXUS, Villa Lecitin et d'autres

Poetry: SPOKEN WORD, Les Fleurs du Mal

EXHIBITIONS 2003

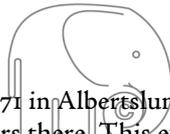
AMY O'NEILL and EMMANUEL PIGUET

From January 30 until March 7, 2003

Presentation of Amy O'Neill's (US/GE) and Emmanuel Piguet's (GE) edition: *dm-melkenburg* (*death match-melkenburg*) realized within the 2001 Prize of the CEC. This edition is in reality a virtual one, consisting of a computer card with a fighting game to be played in networks or on the internet. The environment of the game reconstitutes the death row of an America prison.

JAKOB KOLDING

From March 27 until May 10, 2003



Jakob Kolding is a young Danish artist born in 1971 in Albertslund. We point out the place where he was born because he has spent his entire childhood and teenage years there. This experience greatly influenced his vision of society and provided the starting point for his artistic practice. Albertslund is a suburb on the outskirts of Copenhagen, a perfect example of these ideal cities imagined by late 60s utopian architects and urbanists, very present in Nordic countries. With their egalitarian social vision, these projects derived directly from the garden-cities born in Europe at the turn of the XXth century which started to multiply from the 1920s. The type of program that inspired Kolding's suburb aimed to reconstruct a kind of perfectly autonomous village, where everything was provided for: town hall, church, hospital, meeting rooms, theater, school and kindergarten...Of course, houses were all perfectly identical. Designed with the traditional family of two or more children in mind, each offered the same facilities, the same common and private spaces, both inside and outside. On these hundred or so single houses all practical and decorative details were the same, from mail and milk boxes to sheds and front doors, from gardens and canopies to fences... This repetition erased all social and economic differences, giving these places a minimal and abstract feel that emphasized the global program. While they might seem dehumanizing at first, closer to ghettos than to ideal cities, bringing together in a single place a specific population and a particular social group, these cities also provided a totally protected and safe environment.

Jakob Kolding is the son of these 1960s/70s utopians, people often involved with progressive projects, who often choose to live there themselves and his work, with a sense of irony and provocation, rehabilitates this suburbia often considered prison-like today. Aware of the damage and social disparities these isolated suburbs foster, he interrogates their current status, their successes and failures but also their future. In his collages two generations and periods cross, bringing together, juxtaposing and interweaving the photographs, plans and programs of architectural complexes, representations of long-haired architects leaning over enormous models, with images from the sports and music culture of their young inhabitants: graffiti writers, skaters, football players and DJs at the decks. The juxtaposition of the two worlds of idealistic 1970s urban planning and the more pragmatic projects of recent day dormitory towns, and that of the street and its youth, shows that supposedly difficult suburban contexts can also give rise to politicized attitudes and creative explosions. This re-appropriation of the city finds a youthful and humorous echo in the intermingling of historical references in Kolding's collages, as he breaks from traditional cultural hierarchies by insinuating a so-called sub-culture within the dynamic and elegant aesthetic of El Lissitzky or László Moholy-Nagy's montages, or by associating a young skater's exploits with a great figure from the 1970s such as Robert Morris.

Kolding interrogates the social and cultural preconceptions of our prosperous Western environment, thus opening a space for debate, where power and vital resistance clash: "SPATIAL DEVELOPMENT PROCESSES; ORGANIZED OR DISORGANIZED?" , or "TRANSFORMATION OF PUBLIC SPACE: FROM DOMINATION TO EMPOWERMENT", "SPACED OUT? RESISTANCE AND POSSIBLE SCOPE FOR ACTION".

The publication is financed by the Fonds cantonal d'art contemporain, Genève.

With the support of Danish Contemporary Art Foundation, Ville de Genève, Département des affaires culturelles and Office fédéral de la Culture.

Editions :

- Posters, artist's publication, briefcase with 18 folded prints, streetview photos of the posters, several texts in french/english, offset, black/white, 22 x 30,5 cm, 700 copies, edition of the Centre d'édition contemporaine, 2003.
- Poster, offset, black/white, on paper affiche couché blanc brillant, 135 gm2, 60 x 84 cm, 700 copies, unnumbered, undated and unfirmed, edition of the Centre d'édition contemporaine, 2003.

Finger, the CCC and the CEC : *finger no 12*

From May 22 until July 19, 2003

A collaboration between finger (artist collective based in Frankfurt-am-Main, Germany) and three graduating students – Aurélien Gamboni, Sloane Huguenin and Marion Ronca – from the CCC critical curatorial cybermedia postgraduate program of the Ecole supérieure des beaux-arts HES-Genève, and the centre d'édition contemporaine. « finger » was founded in 1998. The group, composed today of four artists, Martin Brandt, Florian Haas, Claudia Hummel and Andreas Wolf, aims to undertake research in the form of "fieldwork": mediating actions and alternative realizations which are later regularly documented in their eponymous publication. A platform for discussion and exchange between artists and authors, finger deals with exhibitions, conferences and publications touching on the new phenomena, whether unconscious, popular, individual or more general which traverse contemporary society, at the level of the everyday, the local and the city, but also through larger economic, social and cultural movements: globalization, immigration, political and social conflicts, new technologies...

At the beginning of the year 2003 a collaboration was initiated between the finger collective and three CCC students, which would lead to the publication of the twelfth issue of the Finger magazine, co-published by the CEC and finger. An exhibition focusing on this collaboration and the magazine will take place at the CEC, organized by finger and the students. The show will document the collaboration around the new issue, and will also include all the magazines previously published by finger since 1998 – date of the magazine's foundation – as well as archives from various exhibitions and projects by the collective.

The new issue of finger focuses primarily on conventions regulating the micro-structures of society. Through a series of articles, it attempts to show the influence of decisions taken by Swiss or international institutions—the squat brigade of the Geneva police, the International Organization of Normalization (ISO) or the Centre for Research on Anarchism (CIRA)—on the social conventions, customs and everyday habits of the citizens. « finger no 12 » is published by the Centre d'édition contemporaine and the finger collective, and was produced in collaboration with Aurélien Gamboni, Sloane Huguenin and Marion Ronca. It brings together essays in French, English and German, including "L'histoire d'une brigade", "The Give-Away Books", "Lew", "CIRA", "Petit Voyage dans le monde des norms", "Match it if you can" and "Das Noizemobil 2000". Offset, black/white, on green paper, 21x29.7 cm, 5000 copies, 2003. Free.

Exhibition of Monica BONVICINI's *ETERNMALE*

Edition of 2002

From September until October 2003

FILIÈRE PAPIER-FILIÈRE EXPO

From October 30, 2003, until January 17, 2004

In order to pursue our investigation into the field of the multiple and to consider it as a field of experimentation and test site, this year we have chosen to shift our perspective towards objects that straddle the border between the artistic and commercial systems. Throughout 2003 we have been showcasing publications that operate outside the constraints of traditional channels of distribution and communication, with multiples such as posters and portfolios, fanzines, Xerox books, newspapers and free magazines, distributed – before or after the exhibition – by hand, through the mail, or in public places such as bars, stores, galleries, art centers and museums, ... These light and offbeat alternative editorial practices that remained the province of artists in the past have recently been adopted by exhibition curators, contemporary art centers and graphic designers. Today cheap and speedily produced publications can be used as tools for communication and information both for exhibition projects and for art critics looking for independent media supports.

The expansion of this type of publications has led us – after having produced similar projects in the past – to invite four independent curators who also often act as editors or publishers, Jacob Fabricius (DK), María Inés Rodríguez (CO/FR), Alexis Vaillant and Eva Svennung (FR). In addition to a wide variety of activities, each are involved in rethinking and liberating curatorial practice from the predetermined role of the curator or the institution director. They have often reinvented contexts and presentation modes and created new attitudes to encounters with the spectators. Independently from each other and in very personal ways, each of these curators has developed strategies giving them more autonomy in relation to institutions (museums, art centers) or the market (art fairs, galleries), by transforming or subverting living spaces: an apartment, a hair salon, a storefront, a bar, public benches or even more directly, the street. The moment of exchange and communication can alternatively be a party, a concert, an event with or without a public, a book, writing, critical texts, or even a direct and personal intervention in the creative process, i.e. real “artistic” collaborations. With no preconceived idea about the value of each particular media, all these different approaches function as a commentary, a distancing mechanism, a critical gesture.

The aim of this exhibition is precisely to showcase innovative and sometimes ironic positions that operate outside the current conventions of contemporary art and exhibition practice, and of the field of publishing and multiples as well, through three new publication projects (5 Xerox artist's books proposed by Jacob Fabricius, the issue n°5 of the *Valdez* magazine founded by the Valdez family and María Inés Rodríguez, and issues n°1, 2, 3 and 4 of *Pacemaker* by *Toasting Agency*, a structure created by Eva Svennung and Alexis Vaillant) which each advocate, in their individual way, a lighter approach to distribution systems.

With :

JACOB FABRICIUS/ *Pork Salad Press* (DK) : publication of 5 text/image artists book (A5, Xerox, between 16 and 32 pages, 200 copies each), by Céline Duval (FR), Katie Holten (IS), Roman Ondak (SK), Josef Strau (DE), Mads Ranch Kornum (DK).

MARÍA INÉS RODRIGUEZ and the Valdez Family (CO/FR/US) : publication of issue #5, *Valdez de oro- anthologie des revolutions* of the artists' magazine *Valdez*, produced in collaboration with three artists: Lucas Ospina (CO), François Bucher (US/FR/CO) and Bernardo Ortiz (CO). The periodical primarily brings together texts and projects by both artists and critics, as well as interviews, inserts, images and drawings, ... Every issue includes a flip-book movie by an invited artist, in the bottom right hand corner of the magazine. In the *Valdez* #5 there is an extract of *El día que me quieras* (1998) by Leandro Katz. *Valdez de oro* is designed by Lucas Ospina (19,5 x 13 cm, 270 pages, black/white, French-English-Spanish, 500 copies each, free).

Eva SVENNUNG et Alexis VAILLANT/ *Toasting Agency* (FR) : publication of a free newspaper, *Pacemaker*, foldout, 148.5 x 210 mm, double-sided, 7000 copies, English and/or French. Four issues coming out between Spring 2003 (1st issue May, 2nd issue June for ArtBasel and Liste 03, 3rd issue for the opening of *paper field-exhibition field*, and the last one at the end of 2003). Art direction of each issue by a new designer (#1 by Devalence, Paris; #2 by Swiss artist Valentin Carron; #3 by Sylvia Tournerie/3 points, Paris, ...)

All these news publications have been published or co-published in 2003 by the Centre d'édition contemporaine.

Thanks to : Nestlé Foundation for Art and the French Embassy in Switzerland (for the exhibition); the Ministry of Culture and Communication – the Centre national des arts plastiques – FIACRE and Revolver/Frankfurt-am-Main (for *Pacemaker's* edition and diffusion). The Centre d'édition contemporaine receives the support of the Department of Cultural Affairs of the City of Geneva, the Federal Office of Culture, Pour-cent culturel Migros and the British Council.

EXHIBITIONS 2004

HAROUTIOUN SIMONIAN

From January 30 until March 27, 2004

Opening on January 29, 2004, from 6pm

Haroutioun Simonian (lives and works in Yerevan, Armenia) will present the video projection of a performance, carried out behind closed doors in the venue of the CEC. This performance, between body art and dance keeps the artist in a situation of constant loss of balance. The unstable body is here the metaphor for the loss of political, cultural references and the loss of identity following the moral void left at the end of the soviet authoritarian political system. The video will be set in the device having been used during the performance.

Exhibition organized together with Utopiana (curator : Anna Barseghian) and the Centre pour l'image contemporaine, in the frame of the round-table (January 31, 2004) *A l'Est, rien de nouveau, l'Europe et ses marges*, and the exhibition of Karen Andreassian and Melik Ohanian at the CIC from January 31 until April 4, 2004.

MAI-THU PERRET

From April 9 until June 12, 2004

Opening on April 8, 2004, from 6pm

5 *Sculptures of Pure Self-Expression*, edition of a series of five objects in earthenware, enamelled in red, Ø about 20 cm., 155 issues, 2004, edition from the CEC offered to the association's members.

Since 1999, **Mai-Thu Perret** (born in Geneva in 1976 where she lives and works) invents the story of an utopian and autonomous community, situated in New Mexico, which is strictly made up of women. *New Ponderosa Year Zero* already exists in different forms, those of a text-manifest, diaries, objects produced by this community: furniture, decorative elements, sculptures, clothes and party's decor as well as events' residues which testify the existence and the organization of the everyday life of this micro-society. This imaginary world gives the artist the possibility to invent a society, its story and its organization and to project her fantasies, her comments whether they are of a social or political nature, putting together reality and fiction just as her pleases her. This work's structure allows Mai-Thu Perret to play different roles: artist, director, novelist. More seriously, this is also maybe a way of thinking about the reconstruction of an ethic, a search for lost idealism or a new form of commitment.

M/M

From June 22 until September 25, 2004

Summer presentation

Edition of M/M (Paris)

Pour Hom/Me, printemps-été 2004, 6 posters, colour silkscreen prints, 120 x 176 cm, edition of 25, coedited by Cneai, Chatou/Paris and Centre d'édition contemporaine, 2004.

These silkscreen prints present a « new » clothes collection for men, integral and technological outfits. The 6 models have integrated tools offering communication means and a large autonomy to its owner.

FLORIAN PUMHÖSL

From October 29, 2004, until January 29, 2005

Opening on October 28, 2004, from 6pm

Florian Pumhösl (born in 1971 in Vienna, where he lives and works)

Exposition and edition

In one of the last **Florian Pumhösl's** movie, *Untitled (Mixed Exhibits)*, images of a deserted city slowly unfold in a strangely timeless mood of expectation, threat and ending. The viewer is taken, by a slide show succession of dissolving images, from the outside walls of a huge fortress to a wild courtyard; in the back a motionless isolated Cyclops sits in semi-obscurity. Led back out to the open, the viewer then finds himself at ground level, in the mist of stone and concrete blocks. He gets transported abruptly from the artificially stone paved winter garden to the outside barren stone yard. Shown in a long barely moving frame, authentic outside stone blocks seem to acquire a

sort of mineral density. Their radically motionless material aspect alludes back to the Cyclops, and encloses the viewer into a timeless, frozen like surreal space. The Cyclops's single eye, moving within its monstrous cavity, stares at us like a "camera eye" and projects us into a darkened empty place. This film then stands as part of an exhibition where walls have been covered with stretched out black canvases and the architecture entirely designed by the artist. Various elements, such as a black and white photograph of a Henry Moore sculpture, a hawk's mummy lying behind a glass window and a series of almost monotonic black or white photogram inspired by Moholy-Nagy's "collages", contrive to create a space where every element relates to one another through Florian Pumhösl's formal vocabulary, using his own personal aesthetic references, as well as historical and scientific quotations.

His investigations have led him through the 1920's, the 1950's and the 1960's. Periods, which have each time, considered the artistic work in its totality and from which he gets inspiration for his own showings. His more specific interest in abstract and experimental films- of both artistic and scientific nature- and particularly in a rather minimalist and concrete aspect of modernism have enabled him to develop a strong personal sense of abstraction.

At the Centre d'édition contemporaine, Florian Pumhösl will be exhibiting a body of work called *Etudes abstraites*, including a new edition of five black and white helio-engravings, and a recent film *Tableau-horloge, env. 1830, Charles 1er avant son exécution*, U.I. No.2553 (film 16 mm/DVD, 2 min. 2004). These two new productions are presented in the form of an installation exclusively put together for this show. The installation starts with an anonymous painting from the 19th century, part of the Vienna museum of miniature watch making's private collection. This first "sculpture cinétique" can be considered as one of the mechanical era's forerunners. This interpretation correlates the artist's fascination for modern diagrams and 20th century abstract films, which he often uses as referential supports in his conceptual researches for new forms.

Salon des éditeurs "light", Paris

December 4 and 5, 2004

The CEC at the Salon des éditeurs « light » organized by the Cneai (Chatou/Paris) at Point Ephémère, 200, quai de Valmy, 75010 Paris.



End of December 2004 :

Presentation of the special edition **Mai-Thu Perret, 5 Sculptures of Pure Self-Expression**, 12 sets of the five different ceramics gathered in a cardboard box with red print on top, numbered, signed and dated, edited by the Centre d'édition contemporaine, Geneva, 2004.

EXHIBITIONS 2005

BRUNO DÜRR

No More Lights On My Starguitar

From March 4 until April 30, 2005

Presentation on March 3, 2005

Presentation of **No More Lights On My Starguitar**, vinyl, 33 rounds, 12 sound tracks by **Albert Angelo** (GB), **John Armleder** (GE), **Ana Axpe** (GE), **Kim Sop Boninsegi** (GE), **Bruno Dürr** (GE), **Mossuraya** (GE), **Yanick Fournier** (D), **Benoit Guignat** (FR), **Baron Samedi** (Elena Montesinos, C. Daesen at S. Mercier) (CH), **Reynolds** (AR), **SPLITt Jaques Julien & Hugues Reip** (FR), **Uusi Fantasia** (FI), 1000 copies, edited by Made at home records and the centre d'édition contemporaine, Geneva, 2005

This rather rock'n'roll inspired compilation of musical pieces organised by Bruno Dürr is meant to defy this obsolete but nevertheless reactualised idea about the death of the rock'n'roll music. It will be presented together with its video clip, *Glamourama*, realised by **Corine Stübi**. For the occasion, this vinyl will be offered to 2004 Cec members.

Editions diverses, site internet, ...

From May 17 until July 22, 2005

Editions by John M. Armleder, Jakob Kolding, Mai-Thu Perret, Florian Pumhösl, ...

Launch of the new internet site of the CEC: www.c-e-c.ch

CHRISTOPHE REY

Ocean Bluff

From October 28 until December 17, 2005

Opening on October 27, 2005, from 6pm

Introduction to the exhibition by the artist at 7.15pm

Christophe Rey is an artist who is particularly interested in photography and its history as well as in the cinema, architecture and literature. His long journeys – preferably across Canada or the United States – have enabled him to build up an extensive photographic archive which provides him with a major source of inspiration for his writing. His texts, often concise, express deep introspection. Yet, without restricting himself to a purely autobiographical approach, the artist's keen eye goes far beyond mere 'impressions of a journey' and is infused with a social, moral or political awareness drawn mostly from the very heart of cities.

Within the framework of his exhibition at the Centre d'édition contemporaine, the artist will be presenting a series of colour photographs taken during a recent visit to the United States and graphite drawings after daguerreotypes. So many disillusioned and chilling portraits that reveal an austere atmosphere and recall an archaic, sectarian America.

Please note that Christophe Rey's book: *Dragon bec verseur, 108 fragments of a journey through the Eastern United States* (typographical printing, printed by hand, 13 x 18 cm closed, 120 pages, 350 exemplaries, sewn and glued binding, co-production by the Centre d'édition contemporaine and API-TypoPharMaCie, Geneva, 2005) will be published on **December 15, 2005**.



EXHIBITIONS 2006

MARIE VELARDI

Futurs Antérieurs, 20006

From February 3 until March 18, 2006

Opening on February 2, 2006, from 6pm

Launching the French and English editions – *Future Perfect, 21st Century* – recounting the history of the 21st century from anticipatory texts and scenarios.

This edition is presented in the form of a 5-meter-long scroll with a timeline running through it relating the history of the 21st century. It uses short, compelling descriptions of events taken from films and well-known science-fiction scenarios and vanishes into the void of an inconceivable future. Tense and endless, the projection into the future takes us, in this version, from 2001 to 2100. The texts conjure up scenes inhabited by the visionary intelligence of film-makers such as Kathryn Bigelow with *Strange Days*, Stanley Kubrick and *2001, A Space Odyssey*, Paul Verhoeven and *Robocop* as well as Oliver Stone, Ridley Scott, Steven Spielberg, James Cameron, Norman Jewisson and Richard Fleischer. We are also taken back to the great cult films: *Gattaca*, *Metropolis*, *La Jetée* and *Alphaville*.

At the same time an anticipatory scenario, situated in 20006 following the 'Black Gases' era, will be put up on one of our exhibition area's large windows offering passers-by a vision of a vanished world. Inside, the scenario continues, completed by a series of black-and-white photographs showing barren, charred urban landscapes, in this case Geneva, blown apart by a global cataclysm: nuclear war or giant tsunamis. Nothing is left of the city, just the remains of its urban network – buildings, roads, squares – as well as dried-up canyons, traces of waterways and a lake. This deadly vision could just as well be an earth before life, as an 'after' all life. Although this world of total emptiness is fictional, for Marie Velardi it is the magnified metaphor of the dawn of our new century – like an aesthetic, hysterical exaggeration of a society which has lost its bearings and is exploding in fundamentalist wars, frantic quests for new beliefs, uncontrolled capitalism, unbridled technological development and the ultra-

powerful world of science. The first consequences of all this are already being heralded : rising fascism and populism, radicalization of existing religions, new sectarianism, ecological catastrophes, pandemics...

ACCROCHAGE DES EDITIONS 1995-2005

From April 5 until May 6, 2006

Exhibition of editions produced between 1995 and 2005 for members of the association of CEC :

Olivier Mosset (1995): Untitled, engraving, black & white.
Fabrice Gygi (1996): Untitled, poster, coloured serigraphy.
Elena Montesinos (1997): *Love it*, blotter, and plastic bag.
Elke Krystufek (1998): *Economical Love*, poster, coloured offset.
Klat (1999): *EVIL TALK*, poster, black & white and phosphorescent serigraphy.
Alexandre Bianchini (2000): Untitled, poster, serigraphy, coloured.
Jakob Kolding (2001): Untitled, poster, black & white offset.
Karl Holmqvist (2002): *CECI N'EST QU'UNE ILLUSION*, plastic bag, serigraphy.
Mai-Thu Perret (2003): *Sculpture of Pure Self-Expression*, five ceramic object series.
No More Lights on My Starguitar (2004): rock'n'roll compilation directed by Bruno Dürr, vinyl, 33 tours.
Christophe Rey (2005): *Washington*, coloured photography.

THE MISSING EVIDENCE

From May 26 until September 17, 2006

Opening on May 25, 2006

With **John M Armleder**, **Marcel Broodthaers**, **François Curlet**, **Trisha Donnelly** and **Pierre Vadi**
« **Fiction can help to find both the truth and what it hides.** » **Marcel Broodthaers**

The Missing Evidence is an exhibition aiming to explore strategies of mystification towards which tend certain artists, playing of their status of creators. It takes to witness the emblematic figure of Bas Jan Ader (1942-1975). The artist, mysteriously gone missing at sea at age of 33, during his performance-trip entitled *In the Search of the Miraculous*.

This conceptual Dutch artist, whom art was a voyage just as real as metaphorical, chose to cross the Atlantic alone on a sailboat from the United States. Upon his arrival, an exhibition was planned at the Groninger Museum (Holland) to present works realized during his voyage. However, only his damaged boat was recovered a few months later off the Irish coast. His enigmatic disappearance, kind of proof by the lack, contributes to the remaining fascination for the both melancholic and provocative character which Bas Jan Ader had carefully made up while he was alive, both a figure of a romantic poet and a talented mystifier. His work, marked by solemnity seems retrospectively to contain premonitory elements of this ultimate performance, which one doesn't know if it should be comprehended as an unfounded mystery, a fatal event or premeditated suicide.

The works which are brought together in *The Missing Evidence* each provide a form of proof by absence. Enigmatic, neat or invisible, they initiate a hollow tale which only the spectator has the power to resolve. The artists leave a trace, a symbol, a signature or a screen upon which one can project our conclusions. Absence thus fills us by his presence.

Curator : Eveline Notter

With the support of the Embassy of the United States of America in Switzerland, the Fondation Nestlé pour l'Art, the Département des affaires culturelles de la Ville de Genève and the Office Fédéral de la Culture.

GIANNI MOTTI

Perpetual Channel

From November 17, 2006, until February 10, 2007

Opening on November 16, 2006, from 6pm

A digital clock, recently installed on the fronton of the Tokyo Palace entrance chimes the 5 billion year countdown, which separates us from the explosion of the sun and therefore the end of all life on earth. *Big Crunch*

Clock (1999) reminds us of the inexorable end of all things. A cake of soap made from extra fat recovered after Silvio Berlusconi's liposuction in a Swiss plastic surgery clinic: *Mani pulite* (2005).

The first cake of Berlusconi's soap brand which washes whiter than white? What about the replica of the American flag which was erected on the moon (*Tranquility Base*, 1999) once transposed in the space of White Cube? Should we see the poetic nevertheless absurd conquest of emptiness or of contemporary art? We might as well be shooting for the moon! Yet the commemorative tablet of the 759 Guantanamo victims (*The Victims of Guantanamo Bay (Memorial)*, 2006), prisoners, or rather hostages, parked in a space without rights, literally removed from society's awareness.

All those objects are neither sculptures nor installations, not even ready-made, perhaps assisted ready-made, often multiples or single pieces. Often taken "as is" and only displaces, Gianni Motti's objects, deprived of their meaning and of their original symbolism, go through a demystification before being turned towards a new sense, a taking a stand or a turning in. Ironical and critical, they reveal the hidden aspects of the system, or of politics or the state of the world. Indeed, the artist loves considering "the other side of the coin," what is beyond appearances and conscience, paranormal phenomena and anticipation, sectary movements, primitive instincts and plot theories.

The mode of embezzlement, as practiced by Gianni Motti, seems to look like attempts of twisting things, even sleights of hand: dead on July 29th 1989, he organized his own burial in Vigo (*Entierro n°1*), then took the liberty to resuscitate, to be someone else and choose his identity. Even more meaningful was the managing of his retrospective suggested in 2004 by the Migros Museum in Zurich (*Plausible Deniability*): the space was entirely divided by walls of paneling, reconstructing an empty labyrinth which ceaselessly led the spectator to the back yard of the museum. Speech was there instead of absent works. Several guides who were in charge of presenting the important steps of Gianni Motti's work gave the speech. This way, Gianni Motti had already substituted reality by commentary. A way of organizing and having full control over his passage to posterity, of constructing a narrative, a legend, and of giving his artistic career the status of fiction once and for all.



EXHIBITIONS 2007

ANDREAS DOBLER

In Deep Ink

From February 2 until April 1, 2007

Opening on April 1, 2007, from 6pm

→ EXHIBITION PRESENTED AT BAC - BÂTIMENT D'ART CONTEMPORAIN, GENEVA

The approach of Andreas Dobler (b. 1963, Zurich) is characterized by frequent incursions into varied domains such as fanzine illustration, tie-dye, China ink on paper, hard rock or ambient music, as well as screenwriting for films and the stage. Even though painting remains his favored activity, he is still very much interested in drawing. His universe oscillates between oppressive representations, often borrowed from sci-fi imagery, psychedelic culture, the esthetics of comics, petit bourgeois kitsch or exoticism for tourists.

Dobler's uninhibited practice of sampling brings to mind that of artists like Martin Kippenberger, Sigmar Polke and Jim Shaw. His recurring use of preferred motifs brings to mind Dali's surrealism, although Dobler's references appear closer to pop cultural standards: modernist architectures, tropical paradises or, even sexier, the stereotypical image of *Cruella de Vil* or *Wonder Woman*. Dobler also favors more mundane objects – saveloys, meringues, shoetrees, briefs or Q-tips – not without mischievously erotic connotations.

Often realized in very large formats, his flying architectures, dreamy spaces and cosmological landscapes combine and mutate into large vortices of mental projections, almost movie-like: outlines of mysterious and disquieting stories.

The Centre d'édition contemporaine presents at the Bac - Bâtiment d'art contemporain, from February 2 to April 1, 2007, several large-format drawings and a new edition from Andreas Dobler composed of three serigraphs : *Smoking Up Ambition*, *Meringues flottantes* and *Under Fire* (black/white, 90 x 115 cm, edition of 30, 5 A.P., 3 H.C.,

numbered, dated and signed, co-edition of the Centre d'édition contemporaine and the Galerie Evergreene, Geneva, 2007).

Gianni Motti's Perpetual Channel exhibition continues at the Centre d'édition contemporaine until February 10, 2007, afterwards editions of the Cec will be presented continuously.

Upon invitation of the Centre d'édition contemporaine :

WUNDER STANZA

Installation of Zorro & Bernardo & Sibylle Stöckli

From February 2 until April 1, 2007

Opening on February 1, 2007, from 6pm

→ EXHIBITION PRESENTED AT BAC - BÂTIMENT D'ART CONTEMPORAIN, GENEVA

Wunder Stanza presents around sixty objects, belonging to the domain of fine art as well as to the one of applied arts, most of them borrowed from public or private collections in Geneva and Vaud. Either historical or contemporary, some specially produced for the exhibition, their confrontation questions their status as artifacts as well as their decorative, practical and/or aesthetic function.

An indirect reference to the "Wunderkammer", the cabinet of curiosities or chamber of wonders, has appeared in the Renaissance and predecessor of the museum, the *Wunder Stanza* is also the architectural display of *Décorum*, supplement to the *Kunst-Bulletin* (10 issues, 2005-2007) produced by the artists collective Zorro & Bernardo. Developed by the designer Sibylle Stöckli, this charcoal grey "white cube" inspired by the Kaaba in Mecca and calling to mind a Swiss bunker with rounded corners, contains alcoves custom-made for every objects exhibited. These different families of boxes stage the pattern between abstraction and figuration, miniaturization, good and bad taste, fetishization and ownership.

MARKUS SCHINWALD

From April 20 until June 3, 2007

Opening on April 19, 2007, from 6pm



→ EXHIBITION PRESENTED AT BAC - BÂTIMENT D'ART CONTEMPORAIN, GENEVA

Markus Schinwald is an artist whose work is protean and has no hierarchy of genres. Inspired by the worlds of fashion, dance or opera, and more broadly by that of entertainment, he moves easily from performance to film, from photography to clothes making. His heelless pumps (*Low Heels*, 1998) or his snakeskin sneakers (*Snakers*, 1998) – fetishistic objects *par excellence* – suggest a subtler conditioning of the body. Markus Schinwald's universe wavers between that of Lynch, Cronenberg and Chalaian, and the clothes he designs can become instruments of constraint, transform themselves into prosthesis, and even replace the body. This dividing, or dual body, expresses hidden fantasies and brings to the surface the intricacy of our subconscious depth.

In his movie *Dictio Pii* (2001), actors slowly pass each other in the hallways of a deserted turn-of-the-century hotel, repeating automatic and ritualized gestures. They are attired with absurd, disturbing, minimalist accessories. The protagonists of the *Contortionists* (C-print, 2003), whose extremely twisted bodies are standing in a frozen dance, get transformed into puppets, into figures. These are the signs of a sophisticated and baroque culture, which suit both SM aesthetics and symbolic painting, as well as the clumsiness of Biedermeier style and the sensuality of *chinoiseries*. Besides being an aesthetic pose, Markus Schinwald's work questions the freedom of bodies and their drifting in a society fascinated as much by perfection as by self-destruction.

These manipulated bodies, controlled and mechanized, mimed by contortionists, played by actors or overacted automats, are confined in a space staged by Schinwald. These figures, frozen in a motionless choreography, are partially concealed from the sight of the spectator, thus arousing his curiosity and inciting him to play the role of a Peeping Tom. This theater made of pictures leads the spectator in a bumpy journey, which hinders his progression and forces him to walk like a puppet with a halting and disjointed gait.

This path also leads to the presentation of Markus Schinwald's new edition:

Markus Schinwald, *The Boxes*, series of 10 wooden boxes, 25 x 25 x 25 cm, interiors are lined with an altered image, Iris print, black/white, and lighted with a lamp; the exterior of each box is covered with a different wallpaper and possesses a judas hole on top; edition of 10, 2 HC and 2 AP, dated, numbered and signed, edited by

the Centre d'édition contemporaine, 2007.

HABITAT / VARIATIONS

From June 23 until September 2, 2007

Opening on June 22, 2007, from 6pm

Symposium: Saturday, June 23, 2007, from 2 to 7 pm, directed by the architect Juan Herreros

Upon invitation of the Centre d'édition contemporaine and of the Centre d'Art Contemporain at BAC - Bâtiment d'art contemporain, Geneva

A project by María Inés Rodríguez, independent curator (Paris), together with Juan Herreros and Pablo León de la Barra

Exhibition coproduced with La Casa Encendida, Madrid

→ EXHIBITION PRESENTED AT BAC - BÂTIMENT D'ART CONTEMPORAIN, GENEVA

Where to live, and how? This exhibition offers a reflection on projects by artists and architects who think about living conditions and challenge this question in their work. These projects come from various contexts that, for the major part, are situated at the junction of architecture and art, Utopia and reality, individual and collective space. Some of these projects document very active emerging urban forms and ask complex economical, political, and social questions which traditional notions of urbanism disregard.

If we think of the city as "a series of strata and styles, of icons and cultural practices which bring together constructions from the past, tradition, as well as these new projects and ideas for the future", can the different projects that will be presented really transform, or at least question, the way specialists, the State and users tackle the problem of living conditions?

Similarly, as the architect Juan Herreros has noted, "housing projects cannot be conceived any longer from the perspective of the systematic expulsion of some populations to the outskirts of the cities. Housing programs must become driving forces in the transformation of the use and image of public space. One shouldn't build only apartment buildings anymore."² To establish connections and create exchange networks between concerned actors (artists, architects, politicians and inhabitants) can generate new strategies in term of living conditions.

Exhibition area

Screenings, prototypes, photographs, installations and interventions.

Featuring: Alexander Apóstol, Pablo León de la Barra, Ronan and Erwan Bouroullec, Sergio Cabrera, Raúl Cárdenas, Santiago Cirugeda, Jimmie Durham, Didier Fiuza Faustino, Yona Friedman, José Luis Guerín, Juan Herreros, Jakob Kolding, Catalina Lozano, Josep-Maria Martín / Raphaël Nussbaumer / Alejandra Ayala / Luz Muñoz, Hans-Walter Müller, N55, Maria Papadimitriou, Marjetica Potrc, Tercer un Quinto, Pedro Reyes, Pia Rönicke, Gabriel Sierra and Barbara Visser.

Works area – symposium

This area will hold a symposium, directed by the architect Juan Herreros, Saturday June 23, from 2 to 7 pm. With Santiago Cirugeda, Philippe Rahm, Kees Christiaanse, Anne Lacaton and Salvador Pérez Arroyo.

Video Program

With Alexander Apóstol, Sergio Cabrera, José Luis Guerín, Pablo León de la Barra, María Papadimitriou, Marjetica Potrc et Pia Rönicke.

Library

A reference library will be situated in the work area. It will make available to the public books and documents, selected by the exhibition's participants, as well as fanzines, novels and various brochures. At the end of the symposium, the most significant of the speakers' texts will be collected in a publication edited and overseen by María Inés Rodríguez and Catalina Lozano.

Activation area

For this project, produced in collaboration with the architect Pablo León de la Barra, a workspace entitled "Zone d'activation" (ZdA) will be conceived. It will reunite the constitutive elements of the project: exhibition, library, workspace, symposium, video projection room, each element being independent but belonging to the same ensemble.

The exhibition will be presented at La Casa Encendida in Madrid from September 20 to November 5, 2007; the second part of the symposium will also take place in November (for the program see : www.lacasaencendida.com).

(1) Romero, Jorge, « Tres lecturas de la cultura moderna en América Latina (mitos y reflexiones de un planteamiento) », in *Modernidad y posmodernidad*, Caracas, Museo Alejandro Otero, p. 109. Translation Sophie Gewiner.

(2) Presentation of the floating workshop «Residential Infrastructures for Public Use» directed by Juan Herreros on board the ship Naumon, Barcelone, Fundación Mies van Der Rohe, 2004. Translation Sophie Gewiner.

Perros Negros (Mexico) & Toasting Agency (Paris) present :

OTRA DE VAQUEROS (REDUX)

From June 23 until September 2, 2007

Opening June 22, 2007, from 6pm

Upon invitation of the Centre d'édition contemporaine

→ EXHIBITION PRESENTED AT THE BAC – BÂTIMENT D'ART CONTEMPORAIN, GENEVA

With Sean Snyder (Berlin), Jeremy Deller (London), Karl Holmqvist (Stockholm/Berlin), Bernadette Corporation (Paris/Berlin), Artemio (Mexico City), Reena Spaulings (New-York), Bruno Serralongue (Paris), Claire Fontaine (Paris), Jennifer Allora-Guillermo Calzadilla (San Juan), Jay Chung & Q Takeki Maeda (Berlin/Düsseldorf), Mario García-Torres (Los Angeles/Mexico City) and Minerva Cuevas (Mexico City)

Redux version and inevitably different from an exhibition – preceded by a one month residence – which took place in Mexico City at the beginning of the year, OTRA DE VAQUEROS brings together artists who work in a singular way starting from the remains of the concept of culture and its contemporary misadventures.

« When considering Otra de vaqueros (Another Story About Cowboys, a Mexican saying that refers to an almost unbelievable story, a story that here seems to remain unnamed), one gets the sense that the exhibition as a whole was thought as a clever intervention in the specific context of Mexico city's artistic scene, which is probably one of its most powerful assets. The show seems to reinvigorate the disinterested enthusiasm that labelled the Mexican cultural sphere of the last decade but this time brandishing as a collective political statement the refusal of a fixed identity and the reinvention of the artistic self. The exhibition brings together artists and collective initiatives that question the problems raised by the notion of authorship and style. By using distorted or constructed identities through production and branding, some of them advance specific spaces in which to develop their practice such as Bernadette Corporation, Reena Spaulings and Claire Fontaine. This critical approach seems to go hand in hand with what turns out to be the main premise of a great number of works, that is an activist character pointing to the creation of social alternatives that aspire to challenge the multinational economical and political powers of today. These range from Bruno Serralongue's quasi-journalistic photographs of meetings and protests that replicate to the instrumentalization of information by the media, to Bernadette Corporation's famous Get Rid of Yourself, a post 9-11 film-tract aligned with the spirit of anarchic movements aiming to recreate the anonymous fierceness of a shared resisting experience. In a similar spirit, Claire Fontaine's We Are All Whatever Singularities, a text inspired by Italian philosopher Giorgio Agamben, focuses on the intensity of life and its affects in order to promote a sense of a possible future as a remedy to the colonization of our subjectivities. Some works point to a more day-to-day strategies of individual resistance such as Jennifer Allora & Guillermo Calzadilla's Sweet Gland, Sweet Lands... (a video depicting a roaster improvised on the wheel of the back axle of a suspended car), or refer to the everyday impact of major companies, not on the lives of regular citizens but of those that are currently involved in the Middle East conflicts as in Sean Snyder's video Casio, Seiko, Sheraton, Toyota, Mars. Others draw on long-lasting historical associations like Minerva Cuevas' mural painting morphing Scrooge McDuck with images from the Spanish colonial times portraying the local "savages". This piece echoes with Claire Fontaine's Foreigners Everywhere, a neon modified to fit the specificities of the context that was this time translated not into Spanish, as one would expect, but into Náhuatl, a pre-colonial language in the region. Although the works in Otra de vaqueros are bound by the artists' criticality and suspiciousness regarding, among other things, the artistic system that brought them together, interestingly enough it is those very same processes of exchange that, raising the artists enthusiasm for the residency preceding the show, might help to renew the spontaneous politicization of art-making in a locale that feels everyday closer to the global cultural centers. »

Review of the exhibition in Mexico by Magali Arriola : "Otra de vaqueros, Laboratorio Arte Alameda and other

sites, Mexico City (March 4th-April 8, 2007)". Published in SPIKE, June 2007.

ANNE-JULIE RACCOURSIER

Wireless World

From October 13 until December 16, 2007

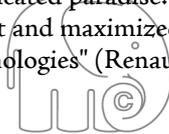
Opening on October 12, from 6pm

→ EXHIBITION AT BAC - BÂTIMENT D'ART CONTEMPORAIN, GENEVA

It is a well-known fact that Finns are not afraid of anything. They often love unusual sport events: mobilephone-throwing Olympics, wife-carrying contests, mosquito-killing competitions, sauna world championships. In the same spirit, every year, not far from the Polar circle, is held the Air Guitar World Championships to which Anne-Julie Raccoursier has dedicated a video work. Entitled *Noodling* (2006, 7'20"), it reveals, in close-up, stylish contestants, unlikely clones of Frank Zappa or Billy Idol. They ape the gestures of these musicians at the climax of their shows. The state of exaltation of the candidates is tempered by the absence of soundtrack. An additional distance is created between them and us: in slow motion, their gestures, sometimes hidden out of shot, seem loaded with affect and could equally suggest (solitary) pleasure or pain, ecstasy or hysteria.

Andy Warhol's 15 minutes of fame finds here an unexpected echo. It certainly is about the cult of performance, of the image and the senses exuded by our "society of the spectacle." But the general competition and the ardent desire to exist in the eyes of others run on empty in this mockery of an event, as if the goal was to transform the lack of content into a spectacle.

In a recent photograph, Anne-Julie Raccoursier observes a gated community, a real estate phenomenon that gains in importance nowadays. The ideal landscape, which layout and clinical cleanliness look very much like a model, offers to the happy few of these "golden ghettos" parks, swimming pools, tennis courts, golf courses and private landing fields. But the flip side of fiercely maintaining these privileges resides out of sight: numerous guardians, security cameras and wire fences protect this truncated paradise. These spaces of simulated freedom, worthy of *The Truman Show*, symbolize social achievement and maximized pleasure manufactured by the American Dream and compose one of the "symptoms of urban pathologies" (Renaud Le Gloix), guided by the logic of social exclusion and of a "security first" environment.



The Centre d'édition contemporaine presents at the Bac – Bâtiment d'art contemporain, from October 13 to December 16, 2007, the first solo show of Anne-Julie Raccoursier (born in 1974 in Lausanne, lives and works in Lausanne and Geneva). On that occasion, a recent video and an edition (*Remote Viewer 2* and *Remote Viewer 3*, two coloured photographs, 121 x 200 cm, edition of 3 each, 1 A.P., 1 H.C., numbered, dated and signed, edition of the Centre d'édition contemporaine, Geneva, 2007), will be exhibited.

EDITIONS RECENTES

François Curlet, Jérôme Leuba, Anne-Julie Raccoursier et Markus Schinwald

From December 14, 2007, until March 15, 2008

Opening on December 13, from 6pm

Presentation of recent editions of the CEC, in particular those realized as gifts for the 2006 and 2007 members of the association of the Centre d'édition contemporaine: **François Curlet**, *PUB-UP* (mini portfolio of five facsimile), 2007 and **Jérôme Leuba**, *battlefield#39* (colour poster), 2007

EXHIBITIONS 2008

OLIVIER BARDIN

You belong to me I belong to you

From March 28 until May 24, 2008

Opening on March 27, from 6pm

Olivier Bardin's (born in 1969, lives and works in Paris) exhibitions challenge the image of the person. Visitors are invited into an empty exhibition space, and the show really starts as the artist asks them to become the only pictures to be seen. Thus, the self-image is the real object of the exhibition. The apparatus reveals the way this image is built up from other people's perception; spectators are watching and being watched at the same time. Eventually, they constitute a community based on mutual confidence, where perception acts as a self-balancing device.

The apparatus is made of 6 elements:

1. The place.
2. The audience.
3. The presence of Olivier Bardin or his delegate.
4. An opening statement expressed by Bardin (or his delegate) in the local language. This statement is about the desire of self-exhibition and may vary depending on the context.
5. A duration, up to each spectator.
6. Possibly: sound and picture recording equipment.

With the help of the apparatus, the spectator accepts to give up control over his/her own image. From this, he/she gets an unexpected subjective and artistic experience.

For his show at the Centre d'édition contemporaine, Bardin met with 16 people from Geneva, one at a time within the empty exhibition space. Each meeting was an exhibition of the person which started with the statement: "I can make of you whatever I want with my view, as you can make of me whatever you want". The duration of the exhibition was left up to the two protagonists.

The photographs taken on this occasion by the artist will be presented in a site-specific display at the Centre d'édition contemporaine and made into an edition *You belong to me I belong to you*, 64 photographs, color, 22.3 x 30 cm, assembled between two acrylic plates; transparent on the front and opal on the back, edition of the Centre d'édition contemporaine and Blancpain Art Contemporain, Geneva, 2008.

We thank them for their participation: Navid Alizadeh, Sandrine Baume, Frank Capra, Claire Duchesne, Christian Dupraz, Sarah Girard, Emmanuel Grandjean, Thierry Maurice, Alireza Moghaddam, Eveline Notter, Alexandra Nurock, Sophie Perrier, Steeve Ray, Christophe Rey, Julien Silvestrini and Marie Velardi.

LAUNCH OF THE CENTRE D'ÉDITION CONTEMPORAINE'S CATALOGUE, GENEVA

L'Effet papillon, 1989-2007

From June 21 until September 13, 2008

Opening on June 20, 2008, from 6pm

Catalogue, in French, introduction by Véronique Bacchetta, texts by Véronique Bacchetta, Sylvie Boulanger, Lionel Bovier, Brian D. Butler (English and French), Philippe Cuenat, Thomas Hirschhorn, Christoph Keller (German and French), Hans Ulrich Obrist and Alexis Vaillant. 432 pages, 17,5 x 23,5 cm, offset printing on Munken Print Premium White paper, 115 g/m², offset printing and hot gold foil stamping on Munken Print White paper, 300g/m², for the cover, 61 color ill., 278 b/w ill. Graphic design : Schönwehrs, Geneva. Printing : Musumeci S.p.A., Quart (Aosta Valley), Italy. Publisher : Centre d'édition contemporaine, Geneva, June 2008. Distribution : JRP|Ringier, Zurich. ISBN 978-3-905829-77-8.

The catalogue will be presented at the Centre d'édition contemporaine along with posters by Schönwehrs, the figurines "Les Pisseuses" by **Angela Marzullo** (born in 1971 in Rümlang, Zurich; lives and works in Geneva) – edition given to the 2008 members of the association of the Centre d'édition contemporaine – and a soundtrack by **Tommi Grönlund** (born in 1967, lives and works in Helsinki).

The title of this book, *L'Effet papillon*, is used here as a metaphor for the free and uncontrolled propagation of ideas. It alludes to the often delayed effect of an action, a work of art or an exhibition, which sometimes becomes a reference for the general public as well as the specialists. This "effect" is mentioned in the conversation between

Hans Ulrich Obrist and Véronique Bacchetta, published in this catalogue, in order to underline the recurring difficulty for an art space or a contemporary art exhibition of never being fully legitimized. This publication tells, through its archives, the story and evolution of a particular institution – the Centre d'édition contemporaine –, relates its production and its artistic policy, and establishes its place, status and commitment in the field of contemporary art. The spanned period, 1989-2007, is situated long after the creation of the Centre genevois de gravure contemporaine (in the 1960s) which became, in 2001, the Centre d'édition contemporaine. It corresponds to a period during which the Centre opened and developed itself toward a contemporary art in fast mutation. Covering these nineteen years of activity, this book tries to illustrate and comment them, to catalogue and describe them in detail. It is organized in three parts. The first one brings together texts dealing either directly with the Centre as a reference point or, more generally, with publishing through analyses of its recent history – particularly that of the 1960s-70s –, of its different production and distribution strategies or, more directly, of personal experiences. At the center of the book, a section of colour photographs documents such exhibitions, critical choices and moments deemed crucial to the Centre's journey and its program. The third part forms the factual side of this development, a catalogue composed of all the editions, exhibitions, events, collaboration and various invitations which, month after month, have formed the "biography" of this place. This segment is followed by a series of "Snapshots," a kind of affective addition to the catalogue.

Published by the Centre d'édition contemporaine, Geneva, June 2008

TRISHA DONNELLY

From October 10 until December 4, 2008

Opening on October 9, 2008, from 6pm

Finissage (presence of the artist) on December 4, 2008, from 6pm

While Trisha Donnelly produces drawings, photographs, videos as well as sound pieces and performances, she doesn't just decline techniques. Instead, the different mediums she uses are reservoirs of reflections. Even the space and time of the exhibition are seen by the artist as receptacles of references - historical, geographical, symbolical and spiritual -, of associations of ideas and reminiscences. Rather than thinking of Trisha Donnelly's works as mysterious and impenetrable, one should see them as attempts to escape the constraints of the production and materialisation of any object and to go beyond the spatial and temporal limitations of the exhibition. Maybe Trisha Donnelly is just not where we think she is?

For her personal exhibition at Modern Art Oxford in 2007, she wrote the visitors' guide, which first sentence reads : "Let me explain." Thus, well after the opening of the exhibition, the artist was still present to accompany the visitor in his tour. In the same show, one of the exhibition room was divided in two. A corridor, resulting from the division, led to a pile of cut branches. This intrusion of natural elements in a parallel space was a link to and a reminder of the external reality, a kind of afterthought to the exhibition.

Trisha Donnelly scrambles the codes of exhibitions. She stretches their usual temporality, explores what comes before and after, what lays besides, the interstices, the in-betweens. What happens between each of the thirty-one black and white photographs of *The Redwood* and *The Raven* (2004)? Each day of the exhibition, one photograph representing only one movement from a sequence executed by the dancer Frances Flannery is shown; the entire choreography could then be perceived only by a visitor who would come every one of the thirty-one days. Here, the work modifies the temporality of the exhibition and not the other way around. Trisha Donnelly slices and diffracts time and space. She tears away the upper left corner of a drawing *Untitled* (2005) that she gives to an anonymous person. There again, the artist makes us project ourselves elsewhere, some place outside the limits of the work. *The D from W* (2005), the photograph of a "warrior," wearing a long white dress and armed with two swords, whose head and feet are not shown, might give us a metaphorical lead that would place Trisha Donnelly's work somewhere between heaven and earth.

The exhibition at the Centre d'édition contemporaine will open without the artist being present, but she will be there for the closure. The works exhibited can therefore be seen as premises of her presence and of a new event. The usual unfolding of events is also reversed: maybe the end of the exhibition will lead to a new work. An ending that, like a beginning, will give Trisha Donnelly, finding again a free space, out of vision, the opportunity to make an edition.

Born in 1974, Trisha Donnelly works and lives in New York and San Francisco.

Presentation of the catalogue *L'Effet papillon, 1989-2007*
at the Maison de la poésie (House of poetry), Basel
Saturday, November 15, at 3pm

Zone papillons (Butterflies Area)

Two readings and two anthologies/panoramas in French, in the frame of the fair Buch08, and a presentation of the Centre d'édition contemporaine, Geneva, in Basel:

L'Effet papillon, 1989-2007, Centre d'édition contemporaine, Geneva, 2008, presented by Véronique Bacchetta and her guest, Philippe Cuenat

« This publication retraces through its archives the history and evolution of a particular place – the Centre d'édition contemporaine –, its productions and artistic choices. It defines its place, its position and engagement in the field of contemporary art. » Véronique Bacchetta, director of the CEC, Meret Oppenheim Prize 2007.

Poésies expérimentales : Zone Numérique (1953-2007), Les Presses du Réel, Dijon, 2007,

by Jacques Donguy « This anthology, followed by an international bibliography, sketches out the first panorama in French of this art of experimentation in texts, sounds and vision. »

Jacques Donguy, poet, translator and essay writer, lives and works in Paris.

EDITIONS (2004-2008)

With **Olivier Bardin**, **Gianni Motti**, **Florian Pumhösl** et **Markus Schinwald**

From December 11, 2008

Presentation of the Centre d'édition contemporaine's editions, with **Olivier Bardin**, *You belong to me I belong to you*, 2008; **Gianni Motti**, *Cosmic Storm, Cern*, 2006 and *Sans titre*, 2006 ; **Florian Pumhösl**, *Etudes abstraites*, 2004 ; and **Markus Schinwald**, *Les Boîtes*, 2007



EXHIBITIONS 2009

Presentation of the catalogue *L'Effet papillon, 1989-2007* at the castillo/corrales gallery, Paris On January 23, 2009, at 8pm

Section 7 Books bookshop presented by castillo/corrales, rue Rébeval 65, 75019 Paris

On the occasion of the presentation of *L'Effet papillon, 1989-2007*, Véronique Bacchetta (director of CEC) will read the chapter « Marketing as social project » from Philippe Cuenat's text *A Fifty-cent Item: Maciunas' marketing of Fluxus* published in this book. And Benjamin Valenza (born in 1980 in Marseille, lives and works in Lausanne) will give a lecture of the poem *Maintenant c'est après le succès les temps changent/Now he following the success of changing times*, freely inspired by Ms Leokadija Maciunas' comments about the commercial initiatives of her son (see Philippe Cuenat, *A Fifty-cent Item: Maciunas' marketing of Fluxus*). Benjamin Valenza will play his sculpture *Don Quixote's hip* (2009, painted brass and aluminium, 100 x 35 cm).

EDITIONS (suite...)

With **Olivier Bardin**, **Gianni Motti**, **Florian Pumhösl**, **Anne-Julie Raccoursier** et **Markus Schinwald**

Alternately and until April 30, 2009

Presentation of editions of the Centre d'édition contemporaine, with **Gianni Motti**, *Sans titre*, 2006 and *CMS, Compact Muon Solenoid experiment, Cern*, 2006; **Florian Pumhösl**, *Etudes abstraites*, 2004; **Anne-Julie Raccoursier**, *Remote viewer 2*, 2007; and **Markus Schinwald**, *Les Boîtes*, 2007

T. QUELQUES POSSIBILITES DE TEXTES

Group show

From May 8 until June 13, 2009

Opening on May 7, 2009, form 6pm

T like text, of course, or temporary, tentative, turn of phrase, trove, trouble, tension... tea time and T. Rex.

T is an exhibition which offers several possibilities of texts. Artists' texts that can be images, signs or also an abstract, a description, an explanation, a manifesto, a recollection, a quotation, a poem, a story...

T is a round-trip from text to work, from work to text: a new exercise.

T, it's some simple sheets of A4 paper, several proposals of printed matter (tracts or small posters), but also a letter, a recording, a distribution or even a republishing, the publication of a work already completed or the layout of a future publication; a model.

T, it's with **Gerard Byrne** (IR), **Philippe Decrauzat** (CH), **Aaron Flint Jamison** (US), **Erik van Lieshout** (NL), **Christophe Rey** (CH), **Benjamin Valenza** (FR), **Jeffrey Vallance** (US) and **Susanne M. Winterling** (DE).

ERIK VAN LIESHOUT

The Assistant

From June 19 until October 10, 2009

Opening on June 18, 2009, from 6pm

Erik van Lieshout (Born in 1968 in Deurne (NL), he lives and works in Rotterdam and Cologne) is one of Holland's most prominent artists and is best known for his installations and videos. Nevertheless, he regularly paints and above all draws. He finds his inspiration in urban culture, its sociocultural melting-pot and its violence and has no qualms about immersing himself for long explorations into non-place zones – like the outer suburbs and frontiers with no real identity – and losing himself, setting himself adrift in unrestrained, openly depressed self-scrutiny verging at times on the morbid and a state of crisis. These overplayed, uninhibited and often provocative autobiographical events are put across with humour and intensity in a continuous, inextinguishable production, punctuated by drawings and collages, which represents the free, direct expression of repressed feelings and holds up an emancipating mirror for all our introspection and past experience.

For his solo exhibition at the Centre d'édition contemporaine, *The Assistant*, Erik van Lieshout is continuing the chapter opened in his last film *Sex is sentimental* (2009) and his book *Animation book**, published with the Cec for the collective exhibition *T. Quelques possibilités de textes* (May 18 – June 13, 2009, with Gerard Byrne, Philippe Decrauzat, Aaron Flint Jamison, Christophe Rey, Benjamin Valenza, Jeffrey Vallance and Susanne M. Winterling). The artist proposes a new installation : a space within a space, an office, 'his assistant's office' and an edition entitled *The Assistant*** : ten boxes (4 originals, 1 text, 19 colour photocopies on glossy paper, A4-format, 2 black/white photocopies, A3-format folded in two, 1 index folded in two and 1 colophon). This office and the boxes are simultaneously both display-case and receptacles for a sentimental encounter and a slice of life, offered in the form of a "pull-out" system of works where the originals are filmed, reproduced, multiplied and finally published.

*Animation book, artist's book, ink-jet printed on photocopy paper, colour, 32 pages, original drawings and collages on the front and back covers, card, 21 x 29.8 cm, design : Carla Ammerlaan, production : Suzanne Weenink, 20 single numbered, dated and signed copies, published by Erik van Lieshout and the Centre d'édition contemporaine, Geneva, May 2009

**The Assistant, box, inkjet print on glossy and xerox paper, colour and black/white, 4 originals, 1 text/letter by Erik van Lieshout, 19 colour photocopies on glossy paper, A4, 2 black/white photocopies, A3 folded in two, 1 index folded in two and 1 colophon, cardboard box, 30.5 x 21 x 2,8 cm, design : Carla Ammerlaan, production : Suzanne Weenink, 10 singles copies and 1 H.C., numbered, dated and signed on the cover and inside the cover, edition of the Centre d'édition contemporaine, Geneva, June 2009

Born in 1968 at Deurne (NL), Erik van Lieshout works and lives in Rotterdam and Köln.

EDITIONS VS OBJETS

Pierre Bismuth, François Culet, Fabrice Gygi, Karl Holmqvist, Angela Marzullo, Mai-Thu Perret, Benjamin Valenza, Jeffrey Vallance et Erik van Lieshout

From November 3, 2009, until January 22, 2010

Pierre Bismuth

Something Less, Something More DIY

Seven pre-cut discs in a cardboard plate, 50 x 37 cm, metal rod, instructions for use, the whole set in a plastic holder, 170 numbered, dated and signed copies, edition of the Centre d'édition contemporaine, 2009.

François Curlet

Pub-Up

Mini-portfolio of five facsimiles, offset, spike file, 20 numbered, dated and signed copies, edition of the Centre d'édition contemporaine, 2007.

Fabrice Gygi

Piton Universel (Geneva 2000)

Font aluminium piton, in silk-screened cardboard box, 15 x 4 x 3 cm, 30 numbered copies, edition of the Centre d'édition contemporaine, 2001.

Karl Holmqvist

Ceci n'est qu'une illusion

Plastic bag with b/w silk screen, 34,5 x 46,5 cm, illimited copies, edition of the Centre d'édition contemporaine, 2002

Angela Marzullo

Les Pisseuses

Three figurines, plaster, urine, 14 x 6.5 x 5 cm, in a cardboard box printed on its six sides with beetroot juice, using the stencil of a lace curtain, flap lid on top of the box, oval plexiglas « window », pink embossing on back of the lid, 10 numbered, dated and signed copies, edition of the Centre d'édition contemporaine, 2009.

Mai-Thu Perret

5 Sculptures of Pure Self-Expression

Series of five objects (The Dead, the Spider, the Gallows and the Crystals), ceramics, red enamel,, Ø approx. 20 cm., 100 copies, edition of the Centre d'édition contemporaine, 2004.

Benjamin Valenza

Sculpture (2006)

Etching on Rives paper, 60 x 47 cm, framed, 5 copies, edition of the Centre d'édition contemporaine, 2009.

Jeffrey Vallance

500th Anniversary of the Birth of John Calvin (1509-2009)

Wooden stamp, 12 x 8,1 x 10 cm, 5 copies, edition of the Centre d'édition contemporaine, 2009.

Erik van Lieshout

The Assistant

Box, inkjet print on glossy and xerox paper, colour and black/white, 4 originals, 1 text/letter by Erik van Lieshout, 19 colour photocopies on glossy paper, A4, 2 black/white photocopies, A3 folded in two, 1 index folded in two and 1 colophon, cardboard box, 30.5 x 21 x 2,8 cm, 10 single copies and 1 H.C., numbered, dated and signed on the cover and inside the cover, edition of the Centre d'édition contemporaine, 2009

The Animation Book

Artist's book, ink-jet printed, colour, 32 pages, original drawings and collages on the front and back covers, card, 21 x 29.8 cm, 20 single numbered, dated and signed copies, edition of Erik van Lieshout and the Centre d'édition contemporaine, 2009



EXHIBITIONS 2010

Fröhliche Gesellschaft

Exhibition at the gallery Parrotta Contemporary Art (Stuttgart, Germany)

From February 13 until March 27, 2010

Opening on February 12, 2010 at 7pm

In a momentary community, free and polyphonic, the gallery Parrotta Contemporary Art in Stuttgart presents a series of editions of the Centre d'édition contemporaine chosen by Véronique Bacchetta : Andreas Dabler, Elke

Krystufek, Erik van Lieshout, Florian Pumhösl, Markus Schinwald, Benjamin Valenza, Emmett Williams, Heimo Zobernig.

With a presentation of editions previously exhibited at the gallery Parrotta Contemporary Art :
Pasi Autio, Benjamin Baddock, Frauke Boggasch, Thilo Frank und Julia Heuer, Heike Gallmeier, Sveinn Fannar Johannsson, Britta Kamptner, Claudia Kugler, Edgar Leciejewski, Felix Meyer, Toshiya Momose, Florian Neufeldt, Anders H. Nissen, Steffen Osvath, Jochen Plogsties, Elodie Pong, Marc Räder, Timm Rautert, Eske Rex, Florian Rossmanith, Nadin Maria Rüfenacht, Tim Stapel, Oskar Schmidt, Sigga Björg Sigurdardottir, Carsten Tabel, Andreas Uebele, Simone Westerwinter, Susanne M. Winterling

Parrotta Contemporary Art
Augustenstrasse 87-89
D-70197 Stuttgart
T +49 (0)711 69 94 79 10
mail@parrotta.de
www.parrotta.de

Changement d'accrochage : Heimo Zobernig

From March 16 until April 9, 2010

Sans titre

15 lithographs, black, on BFK Rives 300gsm2 paper, 80 x 65 cm, edition of 4 plus 1 A.P. and 1 H.C., numbered, dated and signed.

Heimo Zobernig, born in 1958 in Mauthen (Austria), lives and works in Vienna.

SUSANNE M. WINTERLING

They Called Each Other Horses

From April 23 until June 26, 2010

Opening on April 22, from 6pm



Susanne M. Winterling likes revisiting different figures of Art History, architects or intellectuals of the 20th century, mostly from its beginning. She admires and is inspired by the work of artists such as Berenice Abbott, Eileen Gray, Edward Krasinski, Le Corbusier or Annemarie Schwarzenbach, artistic fiction-figures from another world, a world that witnessed the birth of modernity.

As Mark Prince states in his Frieze article [n° 126, October 2009, ...of Mice and Blood, (for E.K.), review of the Berlin exhibition at the gallery Lüttgenmeijer, where Susanne M. Winterling pays tribute to the Polish artist Edward Krasinski (1925-2004) with a display of objects and an environment inspired by a series of photographs taken in his atelier, preserved in its last state by the Warsaw Foksal Gallery (that Edward Krasinski cofounded in 1966)] : « Where the installation is more than the sum of its allusions, it manages to translate the irreducible particularities of another artist's life and work into Winterling's own language, like a dreamy adolescent who absorbs the image of a pop star into the private universe of her bedroom. »

The photographs, films, objects or installations of Winterling are filled with a sense of nostalgia for the freedom, the exaltation and the anti-conformism of the Avant-Garde years. Though the reappropriation of these ideal figures could fall into fetishization, it in fact produces a temporal stretch and a mirror-effect between past and present, allowing us to inquire as to the attitudes and status of artists today. The German artist Joseph Strau approaches the question of identification to emblematic artist-figures in his article on Susanne M. Winterling (published in Camera Austria, n°105, 2009): « ... her specific interest in the examples of historical artists, attempts to create an identification, both for herself and for the observers, attempts to fade her own situation as an artist into the situation of other artists. In performing these cross-fades of identity she is particularly interested in investigating how these artists were able to come to terms with their lives despite difficult social circumstances and identity crises in various social spheres. »

For her project with the Centre d'édition contemporaine, **Susanne M. Winterling** is going to produce and show several pieces, forming a whole, whose principal reference and source is the Avant-Garde group Pool. Between the end of the 1920s and the beginning of the 1930s, the American poetess H.D. (Hilda Doolittle), the British writer Bryher (Winifred Ellerman) and Kenneth Macpherson, a Scottish draughtsman and cinema-lover, were gathered in this group. They were producers and editors of experimental films (Pool) and founded together a critical and

literary review for Art and Cinema of their time, Close-Up, active between 1927 and 1933. They established headquarters in La Tour-de-Peilz (VD), where Bryher and Macpherson built one of the most beautiful modernist houses of the Riviera vaudoise, the Villa Kenwin (1930-1931). This house had become for this small libertarian community a sort of engine for life, a machine to produce an intense and free intellectual and artistic activity. Their edition- and production house for cinema, Pool, their review, Close Up, and the best known film they shot together, Borderline (1930), are on an experimental ground close to surrealism and to the taste of the era for parapsychological phenomena, visionary experiences and magic. At the beginning of the 20th century, these interests strongly relate to the first psychoanalytic practices where the cinematographic image still has the diaphanous, magical mystery of the projection and could reveal mental projections, could be a psychoanalytic material. As François Bovier puts it concerning the group Pool and especially H.D. who had a great influence on its orientations, – H.D. took part in « Imagism », an Anglo-American movement in poetry based in London that started around 1912, and she began in 1933 a psychoanalysis with Sigmund Freud – : « le cinéma a momentanément servi de relais entre l'expérimentation poétique et la démarche psychanalytique, celui-là étant en retour investi par les enjeux afférents à ces deux pratiques. Le cinéma, dès lors qu'il permet de réactiver des investigations qui portent sur l'image poétique et sur la libre association de pensée, est assimilé à une expérience visionnaire (car il s'agit là, somme toute, d'une affaire de voyants). Le groupe Pool, à travers son engagement dans la pratique filmique et la spéculation théorique, a redéfini en termes cinématographiques les enjeux et le programme d'une certaine avant-garde littéraire, en empruntant le cheminement de l'interrogation psychanalytique. ¹ »

The installation of Susanne M. Winterling will involve transforming slightly the windows of our venue, a transformation that contextualizes a series of recent works : 16mm films, photomontage and assemblage of objects, inspired by the group Pool, its interest for experimental cinema, its editorial engagement and its lifestyle.

"ENCADREES"

with **Olivier Mosset, Gianni Motti, Florian Pumhösl, Jean-Michel Othoniel, Christophe Rey et Susanne M. Winterling.**

From July 13 until September 17, 2010



Susanne M. Winterling

Dynamique de réflexion (2010)

Photomontage, C-print, 40 x 30 cm, 52 x 43 cm inset, 3 examples, 1 e.a., 1 H.C., numerated, dated, signed at the back of the framework, edition of the Centre d'édition contemporaine, Geneva, 2010.

Florian Pumhösl

Etudes abstraites (2004)

One rotogravure of a 5 rotogravure series, black & white, on paper Zerkall Bütten, 270 g/m², 50,5 x 60 cm, reunited in a portfolio covert with a grey linen, embossed on the top, 62 x 52 cm, 10 examples (portfolios) and each of the 5 rotogravure is numerated of 1 to 20, 2 H.C. and 2 e.a., dated, signed, printed by Kurt Zein, Vienna, portfolio created by the bindery Johanna Koc GmbH, Vienna, edition of the Centre d'édition contemporaine, Geneva, 2004.

Jean Michel Othoniel

La Grande Lèvre (1991)

Engraving flowers of sulfur on copper, coloured (pink), on Vélin Arches 88 paper, 350 g/m², 166 x 107 cm, 5 examples, 1 e.a. and 1 H.C., titled with pencil in the centre and on the bottom of the back, signed, dated, notes M.T. at the back, edition of the Centre d'édition contemporaine, Geneva, 1991.

Gianni Motti

Sans titre (2006)

Photography, 52 x 40 cm, edition in 11 examples, 4 H.C. and 4 e.a., numerated, dated, signed, edition of the Centre d'édition Contemporaine, Geneva, 2006.

Olivier Mosset

Sans titre (1994)

Two engravings (one white disc, H.C. and one blue octagon, H.C.), from a 25 single engravings series, monochrome, black, white, colour, diameter : 30 cm, 5 H.C., inset, dated and signed, edition of the Centre d'édition contemporaine, Geneva, 1994.

¹ François Bovier, « En marge de l'avant-garde américaine : le groupe Pool », in 1895, revue de l'association française de recherche sur l'histoire du cinéma, no 46, 2005.

Christophe Rey

Washington (2005)

Photography, colour, inset, 20 x 26 cm, 113 examples and 13 e.a., and 100 numerated, dated, signed, edition of the Centre d'édition contemporaine, Geneva, 2005.

SGRAFO VS FAT LAVA

Céramiques et porcelaines Made in West Germany, 1960-1980

WITH A SOUND PIECE BY SETH PRICE

From November 5, 2010, until February 5, 2011

Opening on November 4, 2010, from 6pm

For the beginning of the month of November 2010 with the exhibition of a collection of historical ceramics from the 1960s – 1980s, we will be crossing from the field of art into the field of the object, nevertheless not fully abandoning the first one to the second. Almost a hundred pieces covering different styles and production processes will let us discover through a utilitarian and decorative object the different aesthetic variations of a prolific and stylistically free period, when common taste allowed itself to be kitsch and delirious. An era before the supremacy of design that is going to format most of our daily objects.

The exhibition, entitled **Sgrafio vs Fat Lava, Ceramics and Porcelains Made in West Germany, 1960-1980**, is accompanied by a little book published for the occasion by JRP/Ringier (Zurich) in its « Hapax » series : **Sgrafio vs Fat Lava**.

Presenting this series of ceramics produced between the 1960s and the 1980s and often called Fat Lava or West German Ceramic/Pottery suggests an ironical and playful association with the field of edition. It underlines issues that are mutually and regularly discussed and that question the constant reevaluation between art and function, art and design, or even a certain know-how, especially since artists' and designers' recent interest in the revival of handicrafts.

The set suggested by curator Nicolas Trembley for his collection of ceramics and porcelains examines several notions. It considers questions of evolution in shapes and patterns, questions about the common taste, the decorative, the multiplicity of objects and their quasi-industrial or traditional production, reflects on collection as such and the transition from an ordinary object to a fetishized one. Transforming the exhibition space – literally by a work of « decoration » – will stage the particular and unwritten history of these ceramics.

This group of objects mixes without hierarchy good and bad taste, throws light on this eternal back and forth between a so-called « popular » taste and its appropriation by « vintage » and points at changing trends. It also examines the recurrent question of the crafts and the decorative shifting more or less recently into the field of contemporary art. Drawn by the obsessional research of a collector, it is an exotic and critical try to detect the ever vacillating and ever discussed limits between a thing that is « in » or very frankly « out », between sinking into oblivion or being revived, between common taste became artistic and chic.

In an easy manner, for the pleasure of the eyes and with a feeling of déjà-vu, we discover through this exhibition a nomenclature of forms and colours jollier, more uninhibited and amusing than the one belonging to ordinary art history. The aesthetics of these vases are playing with the typical and even folklore. In parallel, in the 1960s – 1980s, the most productive period, the spirit of the seventies with its return to nature favoured textured surfaces, imitating shells, barks and fossils. Though some more minimalistic forms, inspired by Bauhaus, structure the construction of these objects (vases, pots,...), their decorative language remains closer to Pop and Op-Art than to pure minimalism. Some pieces reveal a more « futuristic » inspiration, in immaculate white enamel recalling Pierre Cardin creations, Jacques Tati sets or Jean-Christophe Averty tv-animations (for the very Pop ones).

« But all vases aren't the same. If some of them have an insignificant appearance others are simply extraordinary and clearly more innovative than actual design. During forty years in the very heart of an economic boom, creators enjoyed unprecedented freedom. [...] The designers have succeeded in capturing the spirit of the times in its forms, referring to the Cubism of Braque or the Op-Art of Vasarely for example. Design becomes more geometric and borrows the fluid lines and the primary colours from Verner Panton or some futuristic shapes from science fiction and flying saucers. The soft Hippie movement and political protest finds its formal expression in biomorphic vases recalling the psychedelic architecture of Antti Lovag or minor and hand-crafted

production of macramé and pieces out of stretched-out threads. The spiritual quest of the time, the attempt of a return to nature are echoed by vases with a decor evoking cosmogony, imitating tree barks, mushrooms and crystals, the aspect of fossils and stones, the depths of oceans – shells and corals. Other designers refer to experimentations of modernist Bauhaus architecture and create brutalist objects covered in roughcast.

It is without doubt the famous glaze today called « Fat Lava » that characterizes this production. Made out of several layers of enamels and chemical components reacting variously to fire, this technique engenders a surface of lava flows and craters. From then on, German ceramics take the road of a peculiar decor that reaches single swellings and plastic exaggerations in the history of forms. »

(Quoted from Nicolas Trembley's introduction to the book *Sgrafa vs Fat Lava*, published by JRP/Ringier in the collection Hapax, and edited at the occasion of the exhibition at the CEC.)

A book, *Sgrafa vs Fat Lava*, linked to the display of this particular collection is published for this occasion by JRP/Ringier in the « Hapax » series. The book will be launched at the Centre d'édition contemporaine during the exhibition. It comprises an introduction by Nicolas Trembley – Madeleine de Proust et Fat Lava –, a discussion between French designer Ronan Bouroullec and Nicolas Trembley, an essay by an art historian specialized in the history of German ceramics of the 1950s, Horst Makus with *Formes, couleurs et décors, un survol*. It also shows around twenty reproductions of the historically, technically and stylistically most significant models produced by these factories of Southern and Western Germany.

Curator of the exhibition : Nicolas Trembley

The exhibition is presented at FRAC Champagne-Ardenne, Reims, from March 18 until April 24, 2011, and at the Galerie Kreo, Paris, from May 20 until July 23, 2011.

The Publication :

Sgrafa vs Fat Lava

Book, French, bound, 105 x 165 mm, 64 pages, 22 colour pictures. Summary : Nicolas Trembley (ed.), Madeleine de Proust et Fat Lava (introduction); text by Horst Makus, *Formes, couleurs et décors. Un survol*; Interview of Ronan Bouroullec by Nicolas Trembley. Graphic design : Gavillet & Rust / Eigenheer, Geneva. Publisher : JRP|Ringier (Hapax collection), Zurich, 2011. ISBN 978-3-03764-163-7. *Sgrafa vs. Fat Lava Book*, English, bound, 105 x 165 mm, 64 pages, 22 colour pictures. Summary : Nicolas Trembley (ed.), Proust's Madeleine and Fat Lava (introduction); text by Horst Makus, *Form, Color, and Decoration: An Overview*; Interview with Ronan Bouroullec by Nicolas Trembley. Graphic design : Gavillet & Rust / Eigenheer, Geneva. Publisher : JRP|Ringier (Hapax collection), Zurich, 2012. ISBN 978-3-03764-277-1

PIERRE BISMUTH,

Something Less, Something More - DIY

Presentation from December 16, 2010

Pierre Bismuth

Something Less, Something More - DIY

Triple groove corrugated cardboard plate with seven pre-cut discs, 37 x 50 cm, a metal stick and instructions for use, offset, black and one colour, front and back, French/English, 74 x 50 cm, on Keaycolour nature quartz mat 150g/m2 paper, folded in two, all elements in a coloured plastic envelope (green, blue, yellow or clear) closed by a folded cardboard as colophon, digital print, one colour, 180 copies, edition of the Centre d'édition contemporaine, Geneva, 2009.

Presentation of the book *Sgraffo vs Fat Lava*

January 20, 2011, from 6pm

Sgraffo vs Fat Lava

Book, French, bound, 105 x 165 mm, 64 pages, 22 colour pictures. Summary : Nicolas Trembley (ed.), Madeleine de Proust et Fat Lava (introduction); text by Horst Makus, Formes, couleurs et décors. Un survol; Interview of Ronan Bouroullec by Nicolas Trembley. Graphic design : Gavillet & Rust / Eigenheer, Geneva. Publisher : JRP|Ringier (Hapax collection), Zurich, 2011. ISBN 978-3-03764-163-7.

GERARD BYRNE

For example; a sketch of *Five Elevations, 1971-72*

From May 5 until July 16, 2011

Opening on May 4, 2011, from 6pm

Gerard Byrne's work is structured around documents – advertisements, daily papers, specialized magazines – dating from after the Second World War, generally from the 1960s and 1970s. After researching archives, Byrne uses these often fragmented and forgotten documents, transforms them and gives them a second life. The new images and settings that emerge from the joined processes of critical deconstruction and reconstruction, often dramatized, examine the codes of artistic or media images and those of representation.

The work of **Gerard Byrne** resonates between past and present, between our memories, our cultural references and our present time. It is a way of revisiting human history and mythologies through an archive made up of diverse mediums : articles, reports, documentaries, essays, films, tv-shows which constitute the artist's basic material. This material can as well be borrowed from a discussion on sexual revolution published in a Playboy issue of the 1970s (New Sexual Lifestyles, b/w photographs, 2003) as from an interview with Jean-Paul Sartre on his relationship to women (Homme à Femmes (Michel Debrane), video, 2004), from the numerous accounts and inquiries on the Loch Ness monster published in Scottish local papers (Towards a Gestalt Image : Loch Ness & Fact, 16 mm film and audio CD, 2008) or, more recently, from the 1946 notes taken by American military psychiatrists during their interviews with Nazi leaders awaiting the Nuremberg trial (Untitled Acting Exercise (in the Third Person), HD video, 2008).

On the basis of these excerpts from our recent past, Gerard Byrne elaborates scenarios in which he recombines and exacerbates sociological, psychological or political aspects of the chosen events. In the spirit of Samuel Beckett, he wields the absurd and the discrepancy between things. He mischievously outlines ambiguities, waverings or even comical features of information and its treatment. In a temporal shortcut, and with an emphasis that sometimes recalls Brechtian dramaturgy, Byrne confronts us to memory and to our knowledge of our history, accurate or erroneous, but mostly manipulated by modes of representation and transmission that collide with our reality and our present.

For his exhibition at the Centre d'édition contemporaine, Gerard Byrne presents a new film referring to a 1971-72 piece by Richard Serra he had had access to in the parc of a private collection near London : *Five Elevations*. This film follows a series of researches on abstraction and minimalism, and among others a previous film installation *A thing is a hole in a thing it is not* (videos, 2010). This 2010 work has been produced and presented first at the Van Abbemuseum in Eindhoven, then at The Renaissance Society in Chicago, at Lismore Castle Arts, County Waterford, Ireland, and at the 2010 Glasgow International Festival of Visual Art. *A thing is a hole in a thing it is not* is made up of several short films showing works from the collection of the Van Abbemuseum, which somehow represent the quintessence of American minimalism : with paintings and sculptures by Carl Andre, Donald Judd, Dan Flavin, Robert Morris or Frank Stella. Reinstalled in the Eindhoven halls by Gerard Byrne, the works replay their presence in the museum. The camera records the works as well as the context : museum workers, photographs, cleaners, attendants and visitors. The shots result from large scannings or a back-and-forth between the surrounding space, the apparently insignificant details and the art works themselves, objectified as well. The shift in point of view operated by Gerard Byrne is recontextualized in the field of minimalism by Penelope Curtis in her essay « A local address », in *Tuxedo Junction, 1960* (catalogue published on the occasion of the exhibition *A thing is a hole in a thing it is not* at Lismore Castle Arts) : « This means that we are left with the possibility of thinking of Minimalism's project as both romantic and classical ; as a work of the imagination as well as of manufacturing ; an idea as well as an object ; a dream as well as a result. It is also made clear, however, that

Minimalism is not just about us, and our experience, but also about how other experiences are mediated for us, whether in text, voice or imagery. »² Besides, the epigraph introducing the catalogue reads : « Assembled and edited by Gerard Byrne upon the achievements of the Minimalists and their critics. »³

Gerard Byrne puts the question of the historical or, as here, the artistic transmission of a well known reality, media-covered, phenomenological, or more : iconic. He puts this reality to the proof of its recording or re-recording (film, photography), of its diffusion and its reception : « The idea was to construct for each work a kind of self-awareness of being viewed. I am interested in how the camera tries to construct and elaborate those viewpoints in a filmic sense. I recall Beckett's Film quoting our fellow Irishman Bishop Berkeley – "To be is to be perceived". »⁴

In « For example ; a sketch of Five Elevations, 1971-72 », the film presented at the Centre d'édition contemporaine, the camera moves around Five Elevations. Through shots using a variety of standards of cinematic grammar, Gerard Byrne assembles a subjective image of this complex sculpture. In the background, the camera records simultaneously and partly a fashion shoot staged by the artist. Despite this double setting, the work of Richard Serra remains the principal character of this fiction, although the confrontation with the fashion shoot transforms Five Elevations in a kind of « Stonehenge », provoking a back-clash between these two temporal dimensions : eternity vs the ephemeral, an ever open question.

Furthermore, the beauty of the two subjects : the Serra and the models, elegant, strict, with geometric movements, is being reinforced by the slow and almost hypnotic back-and-forth of the camera. This continuous sweep, at walking pace, emphasizes the various effects of matter and the mirror-like reflections of the Corten steel, which is only punctuated by the camera crossing the sharp edges of the steel panels. The aestheticism of the piece is even intensified by the steady shots on bucolic details of the garden around – lawn, insects, leaves – until reaching saturation or even embarrassment. Gerard Byrne develops with this new film his research on the way we may perceive and receive historical art works today.

PHILIPPE DECRAUZAT

NYSTAGMUS

From September 23 until November 20, 2011

Opening on September 22, 2011, from 6pm



Like the spectator of a 3D cinema, Philippe Decrauzat's work slides with mastery from one dimension to another. With wallpaintings and floorpaintings, shaped canvases, installations and light displays, we sway between scientific rigour and the vibrant effect of the red-blue spectacles. Whilst encompassing the legacy of abstraction as in Constructivism and

Suprematism, in Op Art and its games of illusion as well as in Minimalism, his work shows a much wider interest for the origins of abstraction.

Abstraction is a mise en scène, set in space by visual effects that seize the spectator in an almost compulsive manner, like a flow of words on a theater stage. Decrauzat somehow records the appropriation of the researches, the visual codes and the optical effects of historical Geometric Abstraction, such as the ones in experimental cinema, graphic design or merchandising, often linked to serial music and the rock scene. His palette restricted to an obsessive black and white combined with precious color effects (for example R.E.M., acrylic on paper, 2002), his plain patterns under optical torments (spectrum tremens) witness the sophistication these fields are very fond of. Exchanges and interactions between these particular spheres enrich and reference the work of Philippe Decrauzat. While the artist unsettles space by this established vocabulary, he calls upon other authors and thinkers – scientists, artists, writers – whose work supplies his visual experimentations with further resources. His working process harbours technical and scientific references discussing optical phenomena and other visual effects : stroboscopic, psychedelic, hypnotic. The experience of abstraction becomes a physical and psychic one, an experience of the transformation of perception close to manipulations in cinema, where the space of a work is being distended until the third dimension and even until vertigo.

² Penelope Curtis, « A local address », in Gerard Byrne, *Tuxedo Junction, 1960*, Lismore Castle Arts, Lismore, Co Waterford, Ireland, 2010.

³ Gerard Byrne, *Tuxedo Junction, 1960*, Lismore Castle Arts, Lismore, Co Waterford, Ireland, 2010, endpaper.

⁴ « A conversation between Mike Fitzpatrick & Gerard Byrne, Dublin April 28th 2010 » in Gerard Byrne, *Tuxedo Junction, 1960*, Lismore Castle Arts, Lismore, Co Waterford, Ireland, 2010.

His installations and all over artworks indicate a spirit of montage, were it only for their instinctive rejection of and simultaneous attraction for void. This spirit is increased by the spectator walking around—a spectator whose sensory perception vertiginously loses its landmarks—and increased by the movement suggested by the environment. Both elements participate in an art of perambulation as much for the eye as for the thought. For one of his films, *Screen O Scope* (16mm, black & white, 2010), Philippe Decrauzat selected, cut up and permuted cinematographic material from Akira Kurosawa's *Rashomon*. The chosen sequences are subjected to an accelerated montage and lead the gaze into a syncopated and hypnotic spiral. The lack of narration keeps the spectator in a single and intense retinal excitement, an almost sound-like one. Between black slots and sun-burned flashes, *Screen O Scope* isn't merely a simple abstract movie. The eye catches openings in a diffracted landscape : a white sun pierces the dark row of trees, of clouds and creates strong alternations of shadows and light. The film becomes a pure projection, an implacable rhythm without end that transforms into an alarming feeling : the ghost of the origin of these images.

Far from being tied up by the printed form, the images constituting the book *Trois films photographiés – A Change of Speed, a Change of Style, a Change of Scene – After Birds – Screen O Scope* that are photographs taken during the projection of these three films have been sorted out, selected or dismissed, and finally mixed and reassembled in 18 quires forming a 288 pages book. These 18 quires are then redistributed following a random repartition system in each of the 400 books.

Each book offers a particular and single montage, another rhythm page by page, quire by quire, from peaceful pages to straightforward ruptures, from black landscapes to spots of white light, from powerful contrasts to grey skies, like as many scores and underlying stories.

From the films to the book, along with the NYSTAGMUS⁵ of three exhibited drawings, front and back, positive-negative and black and white, like a new suggestion of retinian excitement echoing the syncopes of the film that seem to be extended by the multiple combinations in the books. A way maybe, to loosen the tight net of geometry and to leave the hysteria of Nystagmus in favour of the subtler line of the narrative.

ABSTRACTIONS SENTIMENTALES ET QUELQUES EDITIONS

From October 8 until October 23, 2011

Opening on October 7, 2011, from 6pm



With Gerard Byrne (IE), Raphaël Julliard (CH), Jakob Kolding (DK), Fabian Marti (CH), Adrien Missika (FR), Florian Pumhösl (A), Benjamin Valenza (FR), Susanne M. Winterling (DE).

Presented by Véronique Bacchetta and the Centre d'édition contemporaine, Geneva

At the Cneai de Paris, 20 rue Louise Weiss, 75013 Paris

Project realized for the « carte blanche » given by CNEAI DE PARIS - 2011

Event on October 20, 2011 at 6 pm:

Launch of Philippe Decrauzat's artist's book, *Trois films photographiés – A Change of Speed, a Change of Style, a Change of Scene – After Birds – Screen O Scope*, edition of the Centre d'édition contemporaine, september 2011.

Philippe Decrauzat, *Trois films photographiés – A Change of Speed, a Change of Style, a Change of Scene – After Birds – Screen O Scope*, Artist's book, 288 pages, 181 x 248 mm, offset on LuxoArt Samt extra white 135 gm2 and on Mega silk semi-mat superwhite 350 gm2 for the cover, 143 images b/w and 1 colour image, sewn. This book is an edition of 400. Each copy is composed of 18 quires, bound together following a random repartition system. Each book is single and numbered with an adjustable rubber stamp. Photography : David Gagnebin-de Bons, Lausanne. Graphic design : Schönherwehrs, Geneva. Photolithography : Bombie, Geneva. Printed by : Imprimerie Genevoise, Geneva. Bookbinder : Schumacher, Schmitt. Edition of the Centre d'édition contemporaine, Geneva, 2011.

and Performance by **Benjamin Valenza** *De l'autre jaillit le chant / Songs & poems for the others*

« Cette performance fait appel à plusieurs individus, tous transportent.

Les bâtiments, croisent dans l'Entre-deux;

Ils se déplacent, se cherchent.

Plusieurs, ces transporteurs performant; à l'appel fait aux individus, écoutent.

L'arsenal, s'extrait du topos.

⁵ In Collins English Dictionary : « Nystagmus : involuntary movement of the eye comprising a smooth drift followed by a flick back, occurring in several situations, for example after the body has been rotated or in disorders of the cerebellum. »

S'échangent une forme contre un poème. »
Benjamin Valenza, September 2011

Sentimental Abstractions & selected editions

Here is an opportunity to make some well-aimed choices from the editions of the Centre d'édition contemporaine. A few other works, closely related, will join this selection of editions and will complete this first circle by a personal and sentimental vision of abstraction: a rather referenced, narrative, nostalgic, atmospheric one.

These reminiscences of abstraction – more anchored in figure and narration than in the myth of autonomy, more romantic than geometric, more ironic than cynical, more emotional than critical – come after the “Great Era” of minimalism, of purism, of the neutrality of grids and monochromes. Rather, they take part in a movement of reiteration and in the search towards some faraway knowledge.

Mental associations, quotations, unconscious images, writings, collage, gaps, mixes, theatricality, signs, abstracted from reality before integrating it again bit by bit by coiling into the heart of a landscape, of a rock, a piece of lace, a water drop, a memory, a drawing completed each day, photographs taken during film projections, in the heart of a shooting of a sculpture by Serra...

This « step aside » is illustrated by an aesthetic which finds its source in photography, in the black-and-white, the 1920ies - 1930ies, Moholy-Nagy, Patzsch, Rodtchenko, Schlemmer, but also Abbott and the Bechers, and a particular interest in recording techniques. Photography, film and collage can as much offer an addition to art as negate it, erase it. The objectivation of recording reminds us of Carl Andre's maxim: « A thing is a hole in a thing which is not », borrowed by Robert Smithson as a title for an article written in 1968 (Article in Robert Smithson: The Collected Writings, ed. Jack Flam, University of California Press, 1996). Gerard Byrne also used it, though slightly altered, for the title of his 2010 film, « A thing is a hole in a thing it is not ».

This intention and this personal and sentimental abstraction will build up at the Cneai de Paris throughout editions by Gerard Byrne, Benjamin Valenza and Susanne M. Winterling, books by Philippe Decrauzat and by Jakob Kolding, as well as some new guests: Raphaël Julliard, Fabian Marti and Adrien Missika.

BOOK LAUNCH c/o Motto Zurich\$



PHILIPPE DECRAUZAT

Trois films photographiés – A Change of Speed, a Change of Style, a Change of Scene – After Birds – Screen O Scope

On November 5, 2011, at 6.30pm

Discussion around the book with Philippe Decrauzat and Véronique Bacchetta, director of the CEC and presentation of a selection of editions of the Centre d'édition contemporaine, with the artists' books of Sigurdur Arni Sigurdsson, Thomas Hirschhorn, Elke Krystufek, Monica Bonvicini, Jakob Kolding, Roman Ondák, Mads Ranch Kornum, Céline Duval, Katie Holten, Josef Strau, Christophe Rey, Erik van Lieshout; the catalogues Marcel Broodthaers, l'oeuvre graphique, essais; L'Effet papillon 1989-2007; Sgraffo vs Fat Lava and the multiples of François Curlet and of Pierre Bismuth

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AARON FLINT JAMISON

From December 9 until February 11, 2012

Opening on December 8, 2011 from 18h

Aaron Flint Jamison is an artist particularly engaged in the field of edition. His artistic work comes as a wide range of reflections on the book and the object. He can be printer, typographer, editor and of course artist at the same time.

He often works by assemblage and combinations: a piece of furniture, a poster or a publication which all push the link between representation, production, functionality, presentation and distribution to the edges of its simplicity,

its obviousness and its impact. Each object merges technical and aesthetic potential and conceptual accuracy. Aaron Flint Jamison is between the artist and the technician, between the craftsman and the inventor.

For his magazine *Veneer* – which he edits and even prints sometimes – as well as for other publications, production and distribution are organised in a traditional manner, distributed slowly, close to manual know-how. Sent by post, handed out in the neighbourhood, or even more free from material constraints through electronic distribution, these publications' spread is infinitesimal and rhizomatic. *Veneer* started in 2007, is published two times a year and will not go past 18 issues. Today, the series is at its 8th issue. Once completed, this series will be arranged in a miniature bookcase designed and made by Jamison, the magazines melting perfectly into their case. Quite often indeed, the works of Flint Jamison are made of one single move only: the object and its mode of presentation.

Each new issue of *Veneer* is special in its form – typography, printing, pagination, cutting, cover, binding – which is inspired by the content: essays by artists, scientists, translations, re-editions, statistics... In the meantime, each magazine remains coherent with the series itself (format). Some issues are hand-made with the help of friends or colleagues and we have here a rich collection of editorial ideas, technical and playful, that explore the transformations of the book itself. Pages glued together or impregnated, torn covers, inserts of little notebooks or postcards. From one number to the next, this publication is alive, in motion and remains a source for new editorial ideas.

Aaron Flint Jamison has an extremely precise and refined conception of edition: his publications and their content play a metaphorical game with texts and images illustrating the editorial act and production itself. From the body of a produced object to the modes of exchange, from the hand-made to high technology, all parameters are used as genuine aesthetic, poetic and conceptual material.

For the Centre d'édition contemporaine, Aaron Flint Jamison has created an artist's publication, combining quires with different papers, unexpected, poor and precious: marbled paper, newspaper, glossy paper, carbon paper, rag paper. The keyword and underlying theme of this publication *The Stutter* proves to be a perfect illustration of this movement of break, repetition and multiplication present in this new publication, from page to page and image to image, texts, patterns, technical lists, reproduced 250 times. The final title of this publication is nevertheless *BLOCK 2*. It is printed in offset, typography and colours, texts and images. The printing as the binding brings together the hand-made and the manufactured. The set altogether makes 112 pages, 7 quires, the format is 12 x 21 cm, hardcover, bound in linen, glued and sewn, square spine, foil on the cover, colophon printed on a card inserted between the last page and the endsheet. This booklet is an edition of 250, of which 100 are kept for the 2011 members of the Centre d'édition contemporaine. The exhibition bathes in a cold, electric and radial light, responding here to the technical texts on geothermal exchange processes chosen for the publication *BLOCK 2* and to the flux flowing through this exhibition.

Aaron Flint Jamison is born in 1979 at Billings, Montana. He works and lives in Portland, Oregon.

OSCAR TUAZON

Working Drawing

Book launch, on January 12, 2012, from 6pm until 8pm
Book published by the Centre d'édition contemporaine, Geneva
c/o Galerie Eva Presenhuber, Zurich

OSCAR TUAZON

Working Drawing

Book, reproduction of 210 drawings and a text by Oscar Tuazon, 19 x 23 cm, 256 pages, black photocopy, on Condat matt Périgord, cover in clear glass, covered in linen cloth, Texlibris GTI, colour: steel 564, square spine, sewn and glued, wrapped in a sheet of ribbed Pop'Set Perle, edition of 130, numbered and signed on the colophon inserted at the end of the book. Original drawings are included in the first 20 copies, starting from page 229. In addition, 20 A.P. signed and numbered from I to XX, have been printed. Binding and assemblage are the work of the atelier Philippe Martial, Paris. Designed by Pierre-François Letué, Paris, for the artist. Printed by Tracts, Paris.

This book is published by the Centre d'édition contemporaine, Geneva, January 2012.

Book Launch of WORKING DRAWING

On the occasion of Oscar Tuazon's exhibition, Manual Labor
at the Galerie Eva Presenhuber, Zurich.

Opening on Thursday, January 12, 2012, from 6 to 8 pm

Oscar Tuazon talks to Giovanni Carmine, at 6.30 pm

Reading by American poet Cedar Sigo, at 7.15 pm

Exhibition from January 13 to February 18, 2012.

Galerie Eva Presenhuber
Diagonal Building, Maag Areal
Zahnradstrasse 21
8040 Zurich
www.presenhuber.com



NOUVELLES ÉDITIONS

From February 24 until March 17, 2012

Oscar Tuazon, Fabian Marti and editions of Gerard Byrne, Philippe Decrauzat, Andreas Dobler, Aaron Flint Jamison, Adrien Missika, Gianni Motti

Oscar Tuazon, *Working Drawing*

Artist's book, edition of the Centre d'édition contemporaine, Geneva, 2012

Fabian Marti, *Marti Keramik*

Poster, edition of the Centre d'édition contemporaine, Geneva, 2011

JEFFREY VALLANCE

From March 30 until May 5, 2012

Opening on March 29, 2012, from 6pm

Performance on March 29, 2012, at 8pm, at the Chapelle Saint-Léger, 20 rue Saint-Léger, 1204 Geneva

Coming from the counterculture, Jeffrey Vallance (born in 1955, lives and works in Reseda/Los Angeles) is a Californian artist who revisits religious rituals, folklore and fetishist practices. While he slips in turn into the clothes of an ambassador, an anthropologist, an explorer, a writer, a professor or an investigator in paranormal phenomena, Vallance remains a compulsive collector whose stock-in-trade is nourished by personal and collective mythologies. Influenced by his forebear Emil Knudsen (1872–1956), famous Norwegian medium, he strongly believes in the part inspiration plays in his work, often perceived as a conversation with the hereafter. He thus

turns his everyday life into an enchanted world, open to acts of faith, mysteries and revelations. Raised within the strict Lutheran tradition and involved with a contemporary art practice flirting with heresy, Vallance solves this apparent contradiction in its dyslexic nature that allows him to let contradictory beliefs coexist in harmony.

While visiting the International Museum of Reformation—during his first stay in Geneva upon the invitation of the Centre d'édition contemporaine—the artist has felt connected with the figure of John Calvin inviting all good Christians to spread the word of God widely. From a distance of five centuries, he takes the message seriously by publishing nothing less than his own Bible – The Vallance Bible. This audacious decision seems to wear the seal of paradox as well: a spiritual and artistic accomplishment, and a blasphemous act, or at least one largely tainted by irony.

Jeffrey Vallance's exhibition at the Centre d'édition contemporaine, Geneva, is his first solo show in Switzerland. On this occasion, he will present his personalized Bible (in English) as well as new drawings and editions, kinds of pious souvenirs inspired by religious merchandising. In The Vallance Bible (coedited by Grand Central Press, Santa Ana and the Centre d'édition contemporaine, Geneva), the artist gratifies us with original drawings, a bookmark and with a "portable" and "touch"-relic, i.e. a piece of cloth impregnated with the artist's sweat on the occasion of a performance given in the fitness studio of a YMCA. In short, the holy shroud within everybody's reach.

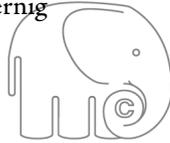
Curator of the exhibition : Eveline Notter

PARTICIPATION OF THE CENTRE D'EDITION CONTEMPORAINE at *artgenève salon international d'art*

From April 25 until April 29, 2012

Preview: on April 24, from 6pm

With Pierre Bismuth, Philippe Decrauzat, Aaron Flint Jamison, Erik van Lieshout, Fabian Marti, Oscar Tuazon, Benjamin Valenza, Jeffrey Vallance, Heimo Zobernig
Booth A31, halle 2, Palexpo, Geneva



SALON DES DAMES

From May 13 until June 2, 2012

1 concert, 6 evenings about contemporary editions, 1 critical presentation of films, 1 evolutive exhibition

An idea of Véronique Bacchetta, Donatella Bernardi, Boutheyna Bouslama, Noémie Étienne and Petra Krausz. A collaboration between Centre d'édition contemporaine and Eternal Tour

With Bertrand Bacqué, Daphné Bengoa, Donatella Bernardi, Laurence Bonvin, Jacques Borel, Thomas Boutoux, Rudy Decelière, Stéphane Degoutin, Noémie Etienne, Valeria Graziano, Tamar Halperin, Beat Lippert, Morad Montazami, Enrico Natale, Romolo Ottaviani, Marc Ruchmann, Denis Schuler et Frank Williams.

Program:

May 13, 7pm

Mystery Plane, musical opening, with the cemballo of Tamar Halperin and the guitar and voice of Frank Williams, upon invitation of Denis Schuler

May 16, 7pm

new edition: *Easy spirit* of Sylvie Fleury, coproduction Eternal Tour and the CEC

Sylvie Fleury in discussion with Denis Pernet

May 18, 7pm

edition: *Short Guide*, Eternal Tour 2008

Valeria Graziano in discussion with Romolo Ottaviani

May 19, 7pm

edition: *XZY*, Eternal Tour 2009

Jacques Borel in discussion with Thomas Boutoux

May 20, 7pm

a page from Jean-Jacques Rousseau's herbarium, presented by Enrico Natale

May 22, 7pm

edition : *Standing on the Beach with a Gun in my Hand*, Eternal Tour 2010
Morad Montazami (Zamân magazine) in discussion with Donatella Bernardi and Noémie Étienne
May 24, 7pm

After Vegas by Laurence Bonvin & Stéphane Degoutin, *Any Where Out* by Daphné Bengoa & Marc Ruchmann, Eternal Tour 2011; *Our Last Sonata* (teaser), Donatella Bernardi & Rudy Decelière, Eternal Tour 2010; *Siamo tutti beati* (fragments), Donatella Bernardi & Beat Lippert, 2008–2011
Films presented by Bertrand Bacqué

Exhibition open from May 25 until June 2 : Installation *A tribute to Bidoun, an evolutive exhibition, and projection of the films *After Vegas* and *Any Where Out**

OSCAR TUAZON

From June 22 until October 27, 2012
Opening on June 21, 2012, from 6pm

Oscar Tuazon or the liberating potential of construction

The work of Oscar Tuazon seems to be a natural extension of childhood, as obvious as building a wooden hut or exploring the forest. Tuazon never goes into architecture, he always stays below construction rules, safeguarding the freedom of building, by instinct, for the pleasure of taking possession of a place that would become for a while his living space, his home. Building as an extension of one's self, of one's body and movements. The gesture and the process of assembling are part of his pieces that must be understood as forms of appropriation, of experimentation, of « real-life » experiences. In an interview published in his catalogue *I can't see*, Tuazon explains: « I want to make something with its own life, its own needs, a living thing. »⁶

The issue isn't sculpture or even installation, nor narration or imitation or symbolism: OT's constructions result in empirical experience, in transposing a lifestyle beyond constraints of an exhibition space. They are part of a nomadic spirit and draw closer to initiatory wandering, on the search for symbiosis with nature until reaching the edges of survival. In *Leave Me Be*,⁷ a text published on the occasion of three recent solo exhibitions,⁸ Tuazon describes a long and wild peregrination, real or fantasized, a run to ruin with drugs, sex, a hostile nature, complete solitude, until the discovery of a house, his house, a metaphor for his identity and his work. « *It had taken me seven days to get there. I forced a window and pulled myself inside. It was dark and cool, water dripping from the ceiling. And that's the end of it, That's it, That's it, pertaining to me.* »⁹ Tuazon's issues call up numerous references linking wide open spaces with American writers and culture: from heroic exaltation of an untamed world and communion with nature to protest, anarchist and libertarian movements of the 19th century until today. There probably is a direct relationship between the self-sufficient experience of the philosopher and naturalist Henry David Thoreau (*Walden or Life in the Woods*), Jack London's adventure story in the North (*The Call of the Wild*) and the Beat Generation, Jack Kerouac and William S. Burroughs. More recent references would include *Gerry* by Gus Van Sant, Christopher McCandless' life journey narrated by Jon Krakauer and adapted into a film by Sean Penn (*Into the Wild*) and Ang Lee's two cowboys in *Brokeback Mountain*, but we could also mention the novels of Irish author Michael Collins, showing a more distanced influence, nevertheless strongly marked by the American « on the road » mythology. The road is a tool for self-discovery, just like solitude in the middle of nature, away from social organisation will lead – according to precursors like Thoreau – to the rise of civil disobedience, to a desire for freedom and to new nonconformist ideas that emerge throughout the 20th century: communitarianism, pacifism, libertarians tending to radical anarchy, ultra marginalism like the one of Jan Kaczynski, a.k.a. *The Unabomber*, and all the current and less individualistic movements, such as anti-capitalism, alter-globalism and ecology.

Tuazon follows an alternative way of life in symbiosis with the natural elements, close to the idea of self-management, of DIY or to the concept of VONU (« VOLuntary Non vUlnerable », described by Rayo in his book *VONU: The Search for Personal Freedom*). His work is the primary vector giving shape to these ideas of emancipation: it is a way of testing the resistance of materials stretched to the limits of construction norms, of testing his projects that repeatedly confront the reluctance of artistic institutions. As an echo, it also is a way to

⁶ Oscar Tuazon, « Every Fuck is Different », a conversation between Oscar Tuazon, Sandra Patron, Chiara Parisi and Philippe Pirotte, Paris, May, 2010, in *I Can't See*, published by DoPe Press and Paraguay Press, Paris, 2010, p. 237.

⁷ Oscar Tuazon, « Leave Me Be », in *I Can't See*, op. cit., pp. 218-229.

⁸ *Bend It Till It Breaks*, Centre international d'art du paysage de l'île de Vassivière, Nov. 2009; *Oscar Tuazon*, Kunstalle Bern, Febr. 2010 ; and *It Was One of My Best Comes*, with Elias Hansen, Parc Saint Léger – Centre d'art contemporain, Pougues-les-Eaux, March 2010.

⁹ Oscar Tuazon, « Leave Me Be », in *I Can't See*, op. cit., p. 229.

oppose the establishment of certain rules and constraints that govern society, culture or the world of contemporary art.

This desire for independence and autonomy has often encouraged OT to participate in collective initiatives such as the creation of the independent bookshop, gallery and publishing house Castillo/Corrales in Paris, together with Thomas Boutoux, Laure Giletti, Boris Gobille, Guillaume Leblon, François Piron and Benjamin Thorel. He also creates some works together with his brother Elias Hansen, an artist as well, and contributes texts, photographs or interviews to the magazine *Paris, LA* published by his partner Dorothée Perret. Oscar Tuazon maintains a very strong relationship with text, book and editing and this constitutes another extremely important side of his artistic engagement. Though he excludes the narrative and the drama from his constructions, wanting them the nearest possible to the constructing experience, Tuazon writes in order to retrace the story of the creation of his pieces and to control the discourse on his work: a discourse he would like to keep as independent as possible from the one on art. Making books he often fabricates himself, like *Dwelling Portably #1* (2009), *Leave Me Be #3* (2009), is part of the same search for autonomy. For Tuazon, the book is an object that encloses his text, drawings, references, and that becomes another construction, another place, another body.

After the book *Working Drawing*, released in January 2012 and edited by the CEC, Oscar Tuazon will exhibit from June 22 until October 27, 2012, at our venue. He will show for the first time and in exclusivity for this exhibition a series of large-scale and unreleased drawings.

OSCAR TUAZON

Working Drawing

Artist's book, reproduction of 210 drawings and a text by Oscar Tuazon, 19 x 23 cm, 256 pages, Xerox print, on Condat matt Périgord 115gr., cover front and back in clear glass 2mm, covered in linen cloth, Texlibris GTI, colour: steel 564, square spine, sewn and glued, wrapped in a sheet of ribbed Pop'Set Perle sealed with a self-adhesive strip, edition of 130, numbered and signed on the colophon, of which the 20 first copies contain one or several original drawings starting from page 229, plus 20 A.P. signed and numbered from I to XX. Design: Pierre-François Letué, Paris. Printing: Tracts, Paris. Binding: Atelier Philippe Martial, Paris. Edition of the Centre d'édition contemporaine, Geneva, January 2012.

©2012 Oscar Tuazon and Centre d'édition contemporaine, Geneva.

PARTICIPATION OF THE CENTRE D'EDITION CONTEMPORAINE at *THE NY ART BOOK FAIR*

MoMA PS1, New York

September 28-30, 2012

Preview: September 27

organized by Printed Matter Inc.

With Monica Bonvicini, Philippe Decrauzat, Trisha Donnelly, Aaron Flint Jamison, Jakob Kolding, Elke Krystufek, Erik van Lieshout, Oscar Tuazon, Jeffrey Vallance

MoMA PS1

22-24 Jackson Avenue at 46th Avenue

Long Island City, NY

www.nyartbookfair.com

PARTICIPATION OF THE CENTRE D'EDITION CONTEMPORAINE at the *SALON LIGHT#9*

Artist's book festival

Palais de Tokyo, Paris

From Octobre 19 to 21, 2012

From midday to midnight

Organized by the Cneai, Chatou/Paris

Preview: Thursday, September 27, 6–9 pm

Friday, September 28, 12–7 pm

Saturday, September 29, 11 am–9 pm

Sunday, September 30, 11 am–7 pm

MoMA PS1
22-25 Jackson Avenue at 46th Avenue
Long Island City, NY

Pierre Bismuth, Monica Bonvicini, Philippe Decrauzat, Trisha Donnelly, Aaron Flint Jamison, Jakob Kolding, Erik van Lieshout, Oscar Tuazon, Jeffrey Vallance
www.cneai.com/ salon light

EXHIBITION 2013

POSTERS

From November 13th to the 1st February, 2013
Alexandre Bianchini, Gerard Byrne, Jeremy Deller & Karl Holmqvist, Andreas Dobler, Vidya Gastaldon & Jean-Michel Wicker, Fabrice Gygi, Klat, Jacob Kolding, Elke Krystufek, Claude Lévêque, Fabian Marti, M/M

PARTICIPATION OF THE CENTRE D'EDITION CONTEMPORAINE at *artgenève salon international d'art*

January 31 to February 3, 2013
Opening : January 30, 2013

With the editions of: Gerard Byrne, Oscar Tuazon, Jeffrey Vallance, the new productions of Philippe Decrauzat, Trisha Donnelly and Sylvie Fleury
Halle 2, Palexpo, Geneva



JONATHAN MONK

Exhibition *Egg* and edition *Soft Boiled Egg 1/10, Soft Boiled Egg 2/10, Soft Boiled Egg 3/10, ..., Soft Boiled Egg 10/10*.

From the 21st of February to the 27th of April 2013
Opening, on Wednesday 20th February, 6pm.

Jonathan Monk *Soft Boiled Egg 1/10, Soft Boiled Egg 2/10, Soft Boiled Egg 3/10, ..., Soft Boiled Egg 10/10*, 10, 10 single movies, super 8 and DVD, colour, movie time = one boiled egg or 2, 3, 4, 5, 6, 7, 8, 9, 10 eggs time, black cardboard box, at the top of the lid, there's a handmade motif painted by Jonathan Monk, spray, colours, contains a movie coil super 8 and a DVD transfer, there's also a authenticity certificate, signed, 10 examples numerated 1 to 10, dated, edition of the Centre d'édition contemporaine, Geneva, 2013.
Exhibition (installation, video and a choice for old artists' books) and edition of a super 8 movie and DVD.

DAVID HOMINAL

Through the Windows

A 4 serigraphies installation and a sound room, and a new publication, *Through the Windows*
Exhibition from the 7th of June to the 9th of October 2013
Opening at the 6th June 2013, 6pm.

DAVID HOMINAL, *Through the Windows*, 4 serigraphies, colour, paper HP Mat Litho Realistic 270 g/m², 73 x 130 cm, 10 examples, 2 H.C. and 3 e.a., numerated, dated, signed, printed in Geneva, edition of the Centre d'édition contemporaine, Geneva 2013.

DAVID HOMINAL, *Through the Windows*, publication, 52 paper notes (7 x 14 cm, 2010-2012) and many reproductions of paintings, sculptures, collages, drawings and serigraphy. Digital printing, colour on paper, RecyStar 100 g/m², 280 x 210 cm, 164 pages, covert in Balacron black 350 g/m², 270 examples with 10 main examples, numerated, signed with original drawings. Photographies: David Hominal. Graphic conception: Niels

Wehrspann in collaboration with David Hominal. Print: PCL, Lausanne. Bookbinding: Schumacher AG, Schmitten. Edition of the Centre d'édition contemporaine, Geneva, 2013.

DAVID HOMINAL, *Through the Windows*, single sound piece, CD, 35', 2013.

PARTICIPATION DU CENTRE D'EDITION CONTEMPORAINE *THE NY ART BOOK FAIR*

MoMA PS1, New York
19th – 22th Spetember 2013

With the editions of Philippe Decrauzat, Sylvie Fleury, David Hominal, Aaron Flint Jamison, Fabian Arti, Jonathan Monk, Oscar Tuazon, Jeffrey Vallance.

PARTICIPATION OF THE CENTRE D'EDITION CONTEMPORAINE at the *Swiss focus*

that reunites a selection of 13 swiss editors and invite, at this occasion, David Hominal to present the publication *Through the Windows*.

EDITED!

With the editions of Trisha Donnelly, Sylvie Fleury and David Hominal.
Exhibition from the 31st of October to the 20th of December 2013.
Opening hours: Tuesday – Friday from 2.30pm to 6.30pm

David Hominal

Through the Windows

4 serigraphy, colour, HP Litho Realistic paper 270 g/m², 73 x 130 cm, 10 examples, 2 H.C., and 3 e.a., numerated, signed, dated, printed in Geneva. Edition of the Centre d'édition contemporaine, Geneva, 2013.

Trisha Donnelly

Untitled

Multiple, stainless steel blade, 68 x 9 cm, produced in 8 examples, 1 e.a. and 1 H.C., edition of the Centre d'édition contemporaine, Geneva, 2012.



Sylvie Fleury

Moon Eyes

Edition of a multiple, white vintage metal mirror wich is incised "YES TO ALL", packed in a buckskin, printed in seropgraphy, colour: "EASY SPIRIT" and "SYLVIE FLEURY 2012, CO-EDITION ETERNAL TOUR AND CENTRE D'EDITION CONTEMPORAINE – GENEVA", and a label of packing, ardboard buffered acting colophon, 15 examples, 5 e.a. and 2 H.C., numerated and signed, co-edition Eternal Tour and Centre d'édition contemporaine, Geneva, 2012.

PARTICIPATION OF THE CENTRE D'EDITION CONTEMPORAINE at Artissima, International Fair of Contemporary Art, Turin.

8th – 10th November 2013
Art Editions, Stand AE1

With artworks and editions of Monica Bonvicini, Philippe Decrauzat, Aaron Flint Jamison, Jakob Kolding, Jeffrey Vallance, Erik van Lieshout, Trisha Donnelly, Sylvie Fleury, David Hominal, Fabian Marti, Jonathan Monk, Oscar Tuazon.

EXHIBITIONS 2014

PARTICIPATION OF THE CENTRE D'EDITION CONTEMPORAINE at *artgenève salon international d'art*

January 30 to February 2, 2014, 12AM – 8PM
Preview: January 29, 2014, 5PM – 22PM

Booth Oo8, halle 1, Palexpo, Geneva
artgeneve.ch

FILMS – CORRIDOR

Valentin Carron, Philippe Decrauzat, David Hominal, David Maljkovic, Fabian Marti, Adrien Missika, Jonathan Monk, Laurie Vannaz, Oriol Vilanova

During the Preview at artgeneve, the 29th of January 2014, 5pm – 22pm:

IZET SHESHIVARI, Poster Stories

Performances with writing machines and posters

1st April 2014:

MOVING OF THE CEC AT THE 15 RUE DES ROIS, 1204 GENEVA (QUARTIER DES BAINS)

ORIOI VILANOVA

RENONCER A TE DECRIRE

Exhibition from the 23rd of May to the 11th of July 2014

Opening the 22nd May at 5pm.

Oriol Vilanova

SUNSET FROM..., 704 postcards, 2014.

Oriol Vilanova

DEJA-VU, found object, cardboard, 2014.

Oriol Vilanova

ONE HUNDRED AND FIFTY, 150 different postcards that represent caves of the entire world, from the collection of postcards of the artist, at the back of each card there's a buffer : *THE COLLECTION WILL BE COMPLETE WITH OTHER 149 POSTCARDS*, envelope. Edition of the Centre d'édition contemporaine, Geneva, 2014. Edition offered at the members 2013 of the CEC association.

The artist as a collector, Oriol Vilanova is a collector of postcards, this touristic and obsolete medium of communication that contains within itself traces of individual and collective memory. Épinal prints of monuments, of iconic and historical places, printed on a simple card offering thus an idealised vision of the world that is filled with nostalgia, and unchanging subjects, yet it also demonstrates a time that is hopelessly lost. The work of Oriol Vilanova is often based on notions of individual and collective memory, on lost and found time, on the immortality of the iconic and heroic figure, on monuments and stereotypes reenacted through writing, performance or installation of documentation that is rich in images – films, publications, prints, post cards –, creating this way a collision and a temporal coming and going between past, present and future.

The postcards represent just as much the elation and the embellishment of the subject – the monuments, historical and touristic sites - as its erosion and degradation till becoming a ruine. They represent at once the magnified medium of an identity, a culture, a society and its history, its durability as well as its irreversible lost, the perfect witness of the passing of time, already elapsed. These stereotypical pictures seem eternal, full of fanciful and literary sadness, bleached off and worn out by their identical and infinite reproduction. These thousands of postcards offer through the images they represent a crossing through, primarily the Western 19th and 20th century, illustrating the glorification of its history and its inevitable end.

More than photography itself, the postcard possesses within itself a romantic supplement that keeps traces of all the unhidden messages that can be read by anyone: affectionate words, memories of journeys, trips, times of happiness and freedom. Like the image, the text is just as much stereotyped: short, simple and reduced to sentimental formulations, like keywords that make familiar connections that are both intimate and collective.

Even if the postcard remains the perfect medium for touristic marketing, it keeps within itself the era of its production. Beyond its subject, the technique of production, the image processing – black and white, colour, lighting, framing – and the different typofaces witness the history of printing, of advertisement and appeal to, once again, our collective memory.

The postcard could represent the ideal paradigm of the edition, benefiting from a massive, democratic and uninterrupted diffusion, reproduced infinitely and recycled continuously, both outdated and times and again reactualized. It offers the illusion of a particular place by the means of a universal medium that is accessible to everyone. Misplaced images in places that are as much intimate as impersonal, reemerging randomly far or near from their original place. Disseminated, scattered, misplaced and then handed out images, like lost parts of a whole that becomes impossible to reconstitute.

The figure of the artist-collector is of course a famous one, from Marcel Broodthaers to Christian Boltanski, from Christian Marclay to Mike Kelley. The collection is a pure gesture of reappropriation, an editorial form, a commentary, that by the simple choice of a body of objects or images removed out of a mass, of dissemination or loss recreates a particular and confined universe where accumulation and repetition oscillates between pleasure and saturation.

Oriol Vilanova roams the flea markets in the entire world in search of postcards that he groups together into generic subjects: triumphal arches, caves, sunsets and so on.

At the CEC, Oriol Vilanova will present one of his collections of postcards, *SUNSETS FROM...*, and he envisages a new collection that would take up the form of an edition, *ONE HUNDRED AND FIFTY*, 150 postcards from Oriol Vilanova, stamped on the back: *THE COLLECTION WILL BE COMPLETE WITH THE OTHER 149 POSTCARDS*, in an envelop. Edition of Centre d'édition contemporaine, 2014. Edition offered to the 2013 members of the CEC.

Oriol Vilanova recently had many personal exhibitions, at the Fondation Joan Mirò, Barcelona at the Nottingham Contemporary in 2013; at the Palais de Tokyo, Paris and at the Parra & Romeo gallery in Madrid in 2012; at the Musac of Léon in 2011. He also participated to many collective exhibitions: *FILM-CORRIDOR*, presentation of a set movie proposed by the CEC for artgenève 2014, at the Jeu de Paume and Maison Populaire in Paris and at the Kunsthalle of Mulhouse in 2013; at the Frac Champagne-Ardenne, Reims in 2012; at the Frac Nord-Pas-de-Calais ant at Fotomuseum Winterthur in 2011.



RAPHAËL JULLIARD

Chromozone

Exhibition from the 19th of September to the 29th of November 2014
Opening the 18th of September 2014 6pm.

Exhibition of an installation of big and coloured pencil drawings on roll paper and movable wire, an edition of an artist's book "RREPTILES", produced and edited by the CEC.

Raphaël Julliard is a polygraphic artist. Whether it be drawing, painting, installation work, video or performance, his work, rather than departing from a predefined idea or concept, stems from an initial impulsion that is as free and autonomous as possible, in order to arrive at the configuration induced by that same idea and its process of realisation. His work sometimes also questions the works of other artists, may them be central figures or lesser known. However, he seems to be inspired by everyday banal little things, whose existence is, in theory, considered to be insignificant. Like so, he had proceeded to the making of a classical ham-butter sandwich, from the planting of the seeds to the devouring of the sandwich, including the slaughtering of the pig and the churning of the butter (*Mon Sandwich*, HD video, 2010). Along with Martina-Sofie Wildberger and Jérémy Chevalier, he undertook research in order to reach the event closest to zero, the non-existing gesture, whose vacuity would produce at the end an undreamed of creative potential (*GNIQ – le Grand N'Importe Quoi*, performance, February 2011).

The attention of Raphaël Julliard seems at once prolific and precise, autobiographic and referenced (*Schrödinger's Cat*, 2009; or the series *Encore*, 2011). The birth of an artwork could occur by accident, by way of an unpremeditated or non-predetermined action. Success or failure, it's in the past leading to the end result where all the importance of the works lies. Lightness and a certain nonchalance find their legitimacy and their coherence in the course of a constant research. Particularly in his drawing practice but also in the texts that accompany some of his works, Julliard brings forth language and plays on words. Puns, spelling misunderstandings, phonetic oddities,

sequences of almost automatic words add a fragile and poetic humour to his work, which guarantee at the end the very possibility of its existence.

With the Centre d'édition contemporaine, Raphaël Julliard prepares a solo exhibition and an artist's book that retraces the trip that led him to Richard Tuttle, a major figure of American postminimalist art of the last 10 years. During his exhibition in the Kunstverein in Munich, Julliard went to meet him: Tuttle gave him a unique interview, recorded, transcribed and edited in this book. It is both an occasion for the Genevan artist to refer to the work of another artist who inspires him and who is a model for him, and a way to question what establishes the heart of an artistic approach. The intellectual intimacy and the relatedness that appear in the dialogue between Tuttle and Julliard allow the latter to crystallize the elements that will nourish his own work: a formal precariousness and a philosophy of the ephemeral seem to be shared by the two artists.

RAPHAËL JULLIARD

RREPTILES

Artist's book, 88 pages containing 55 images and the transcription of a conversation between Richard Tuttle and Raphaël Julliard, A5 paper size, composed in Chronicle Text, offset colour printing on Condat Matt Périgord 135 g/m² paper, glued canvas binding, the front and back covers are constituted by two leporellos, red and wormwood yellow, Curious Skin 135 g/m² paper, folded and held together by a brown satin ribbon bearing the silk-screen printed inscription *RREPTILES* every meter, printed in 100 copies, 10 of which contain an original drawing on cardboard paper, signed and numbered on the back, and held together by a violet satin ribbon bearing the silk-screen printed inscription *RREPTILES* every meter. Printer : Noir sur Noir Impression, Geneva. Binding : RS Reliure Service SA, Geneva. Graphic design : SO2, Geneva. Edition of the Centre d'édition contemporaine, Geneva, 2014.

Raphaël Julliard was born in 1979 in Geneva where he lives and works. He has taken part in several exhibitions since 2001, among others at the Villa du Parc, Annemasse; the Centre d'Art Contemporain, Geneva; the Gallery Arcadia Missa, London; the CNEAI, Paris; the Galerie 1m3, Lausanne; the Centre d'art - Maison Populaire, Montreuil; the Kunsthalle Sankt Gallen; the Kunsthalle Bern; the Centre d'art contemporain la Synagogue, Delme; the FIAC, Paris; the Villa Arson, Nice. In 2011 he was laureate of the Swiss Art Awards.

Open during the *Week-end portes ouvertes du Genève Art Contemporain, November 8-9*

RREPTILES is supported by Leenaards Foundation and the Erna and Curt Burgauer Foundation.

The CEC is supported by the Loterie Romande, the Wilsdorf Foundation, the Ernst Göhner Foundation, the Ernst and Olga Gubler-Hablützel Foundation and the Département de la culture et du sport of the City of Geneva.

WINTER SALE AND ALPHABET EDITIONS

WINTER SALE

Tuesday 16th of December 2014, 6pm – 9pm

Saturday 20th of December 2014, 12am – 5pm

ALPHABET EDITIONS

Exhibition of the editions of the CEC (1989 – 2014)

12th of December 2014 – 28th of February 2015-07-08

ALPHABET EDITIONS is an alphabetic exhibition of the CEC (1989 – 2014), a opportunity of reviewing everything or buy a book, a printed or a multiple during this "winter sale". *WINTER SALE* is neither an auction nor balances, but simply a presentation of the editions still available, a new exhibition, a Christmas Market and above all a support to the CEC.

Ian Anüll, Alex Baladi, Olivier Bardin, Alexandre Bianchini –Hubert Mean, Pierre Bismuth, Monica Bonvicini, Gerard Byrne, François Culet, Philippe Decrauzat, Andreas Dobler, Nicolás Fernández, Sylvie Fleury, Claude Gaçon, Vidya Gastaldon & Jean-Michel Wicker, Fabrice Gygi, Alex Hanimann, Jérôme Hentsch et Alain Julliard, Andreas Hofer, Katie Holten, David Hominal, Aaron Flint Jamison, Raphaël Julliard, KLAT, Jakob Kolding, Mads Ranch Kornum, Elke Krystufek, Simon Lamunière, Stephan Landry, Jérôme Leuba, Erik van Lieshout, Christian Lindow, Victor Man, Fabian Marti, Angela Marzullo, M/M, Jonathan Monk, Elena Montesinos, Olivier Mosset, Gianni Motti, Kristin Oppenheim, Jean-Michel Othoniel, Anne Pesce, Laurence Pittet, Florian Pumhösl, Christophe Rey, Marie Sacconi, Markus Schinwald, Sigurdur Arni

Sigurdsson, Josef Strau, Oscar Tuazon, Benjamin Valenza, Jeffrey Vallance, Marie Velardi, Oriol Vilanova, Emmett Williams, Suzanne M. Winterling, Heimo Zobernig.
EXHIBITIONS 2015

PARTICIPATION OF THE CENTRE D'EDITION CONTEMPORAINE at *artgenève salon international d'art*

January 29 to February 1, 2015 12 PM – 8 PM
Preview: Wednesday, January 28, 2015, 2 PM – 8 PM
Booth D18, Palexpo, Geneva

With the editions of Sylvie Fleury, David Hominal, Raphaël Julliard, Erik van Lieshout, Victor Man, Olivier Mosset, Oscar Tuazon, Jeffrey Vallance, Oriol Vilanova

DAVID MALJKOVIC with KONSTANTIN GRČIC
Negatives

Opening Monday, March 19, 2015 on the occasion of the Nuit des Bains, 6pm-9pm
Exhibition from March 20 till May 16, 2015

For his exhibition at the CEC, David Maljkovic will create, in collaboration with the German designer Konstantin Grcic, a series of works called *Negatives*. The “negatives” began with Maljkovic’s *Temporary Projections* in 2011. For this project, the artist created a fictional studio as a projection and one of the elements in the studio was a ‘fake’ working table. In collaboration with Grcic, the table is now an actual object, and what was once a secondary element becomes a model and the focus of the work.

The “negatives”, then, are tables designed by Grcic that Maljkovic transforms by using as a work surface. As the artist cuts into paper with a blade, he leaves slashes and marks on the soft surface of the table top. The result is a group of intersecting lines and marks that combine to make a geometric abstraction. Red ink is then applied to this surface, and paper applied, in a process that resembles printmaking, leaving the table top marks filled with a vibrant red. The ‘negative’ is this structure that provided a space for the edition-making process.

The work of David Maljkovic demonstrates a high degree of formalist imagination. Whatever the narrative or subject matter that prompts a project, the result does not just mediate or describe this narration, but encrypts it, even comments upon it from above, to open up new semantic processes. His work investigates the arbitrary relationship between form and content, signifier and signified, and this investigation is the key preoccupation and strategy of his artistic process. In these gaps, Maljkovic exposes the erosion of memory and the corruption of information, confronting the visitor with a wearing down of meanings and a destabilisation of our senses through the effects of time and technology. As a response to this defective memory, Maljkovic has adopted collage as a formal principle, recombining photographs, films, projected images and sound pieces from his own personal archive. He makes use of operations of dislocation, subtraction and juxtaposition to move towards new conceptual horizons.

Negatives are a result of a close collaboration between the designer Konstantin Grcic and David Maljkovic. The works will oscillate between functional tables and sculpture, between the multiple and the unique object, in a collaboration where one creates the support for an artwork and the other offers a transition into a hybrid object.

In their two-headed collaboration, the production of the artist and that of the designer merge. On the one hand there is the passion of David Maljkovic for architecture and design that are some of the many references that constitute the central body of his work. Some recent productions of Konstantin Grcic on the other hand maintain an esthetical relationship with the works of Jeff Koons, James Turrell or Larry Bell. The common points between Maljkovic and Grcic lie in their interest for industrial design, and more in particular for the world of automobiles. We find this fascination in Maljkovic’s film *Out of Projection* (2009) produced on the test ramps of the Peugeot factory in Sochaux, in which we can see old aerodynamic and retro-futuristic racing cars. For Grcic, this same taste for automobiles was indisputably expressed in his table collection *Champions* (2011) whose profile of the legs and structure supporting the table top resemble spoilers of racing cars or motorbike fuselage, varnished in bright colours and customised by a logo coming from the world of sport cars, sportswear, ski or that of bikers.

This very physical and mechanical approach of Konstantin Grcic probably comes from his first training as a cabinetmaker, and from one of his first mentors', Jasper Morrison's « for real life » design, and also from another referential figure, Vico Magistretti, who developed more geometrical and industrial forms. Konstantin Grcic's design is characterized by sharp, efficient, mechanical and hi-tech structures. One of his most recent series, *Man Machine* (2014), a glass line with silicone and pistons, refers to Kraftwerk's eponymous electronic music album. Some of his objects are close to mechanics, robotics, kind of *machines célibataires* in which Grcic engages in advanced research regarding the quality of the materials, new technology and the process of production. Radically functional, his inventions are also multifunctional and sometimes narrative, humorous or even exuberant like the pavilion for the Audi stand at the Design Miami/Basel Fair 2014. Built from Audi TT doors, the structure oscillates between the shed and the spaceship. Grcic comically subverts elements from the world of luxury cars and in a perfectly DIY spirit turns them into an ephemeral and composite structure, just the same way as he did with *Paramount* (2012), a toy for poodles edited by Architecture for Dogs. This dressing table for stars is in reality a « Mirror Test », a test that enables to control if poodles are a part of those few animals capable of recognising themselves in the mirror. Design for all in a way.

David Maljkovic is a Croatian artist, born in 1973 in Rijeka (Croatia). He lives and works in Zagreb. Among his recent solo exhibitions: Palais de Tokyo, Paris, Van Abbemuseum, Eindhoven, BALTIC Centre for Contemporary Art, Gateshead, GAMeC, Bergamo, Museo Reina Sofia, Madrid, Secession, Vienna, Whitechapel, London, CAPC musée d'art Contemporain, Bordeaux, Kunstmuseum St.Gallen, CAC Vilnius, Kunsthalle Basel, SculptureCenter, New York, MoMA PS1. His work has been included in group shows at Kunsthau Bregenz, MAXXI Rome, MUSAC Museo de Arte Contemporáneo de Castilla y León, Spain, The Power Plant, Toronto, Wiels, Brussels, Centre Pompidou, Paris, La Triennale 2012, Paris, 29th São Paulo Biennial, 9th and 11th Istanbul Biennial. His work is part of major public collections such as Centre Pompidou, Paris, MUMOK, Vienna, Museo Reina Sofia, Madrid, MoMA, New York, Stedelijk Museum, Amsterdam and Tate Collection, London.

Konstantin Grcic is a German designer, born in 1965 in Munich. He was trained as a cabinetmaker at the John Makepeace School (Dorset, England) before studying Design at the Royal College of Art in London. After studies, he worked for Jasper Morrison, a British designer, and he established his own practice in Munich in 1991: Konstantin Grcic, Industrial Design (KGID). Since then, he develops and creates furniture and products for various leading companies in the field of design, such as Mattiazzi, Muji or Vitra. He received international design awards, among which the Compasso d'Oro that he received twice: for his *Mayday* lamp in 2001 and for his *Myto* chair in 2007. Grcic was in charge of the design exhibition of the German Pavilion at the 13th Architecture Biennial in Venice and showed his works in numerous exhibitions such as at the Kreo Gallery in Paris (2004), the Museum Boijmans Van Beuningen in Rotterdam (2006), Haus der Kunst in Munich (2006) and at the Art Institute in Chicago (2009). Some of his creations are part of the permanent collections of important museums, such as MoMA, Musée des arts décoratifs and the Centre Georges Pompidou in Paris. In March 2014, the Vitra Design Museum in Weil-am-Rheim dedicated a massive retrospective to Grcic's work entitled *Panorama* covering 25 years of designer's work.

David Maljkovic is also exhibiting at Blondeau & Cie, 5 rue de la Muse, 1205 Geneva :

DAVID MALJKOVIC

New Collection

From March 20 to May 9, 2015

Opening: Thursday, March 19, 2015, on the occasion of the Nuit des Bains, 6 PM – 9 PM

JASON DODGE

From the 28th of May to the 5th of September, Jason Dodge presents *Shoes made for someone with three feet*
Opening night on Thursday 28th of May 2015, 6pm – 9pm (During the Nuit des Bains).

Jason Dodge presents shoes made for someone with three feet by a master shoemaker in Berlin. An edition in 5 examples, 1 e.a. and 1 H.C.. Edition of the Centre d'édition contemporaine, Geneva, 2015.

Jason Dodge

what we keep doing to ourselves (made near Jean Calvin's grave)

Jason Dodge presents his artwork *what we keep doing to ourselves (made near Jean Calvin's grave)*, an edition of 20 examples. Edition of the Centre d'édition contemporaine, Geneva, 2015.

EXTRACT

Preview: Thursday September 18, 2015, 6 PM – 9 PM during the Nuit des Bains

Exhibition from September 17, 2015 till November 14, 2015

Jason Dodge, David Hominal, Raphaël Julliard, David Maljkovic avec Konstantin Grcic, Victor Man

Jason DODGE

Shoes made for someone with three feet by a master shoemaker in Berlin.

Jason DODGE

Une édition de 120 exemplaires (édition offerte aux membres 2015)

Jason DODGE

« *what we keep doing to ourselves* » (made near Jean Calvin's grave).

David HOMINAL

Détail

Raphaël JULLIARD

RREPTILES

David MALJKOVIC avec Konstantin GRCIC

Negatives

Victor MAN

Untitled



EXHIBITIONS 2016

Artists' Voices

Sound exhibition

December 11, 2015 – March 26, 2016

Opening on December 10, 2015, from 6 PM

Artists' Voices will assemble a group of sound pieces linked to the theme of the voice. The voice considered as a strong marker on the unconscious, a pre-language primal expression that is directly connected to emotions and is identifiable by a body of signs: tone, vibration, timbre, rhythm. The sound pieces could be songs, declamations, monologues, a reading, a discourse, a dialogue, an echo, a whisper, a noise, a scream or breathing, up to the point of rupture, dysphonia, aphonia, silence, or even the return of sound and music.

The invited artists are either artists with whom we have already worked with or artists with whom we are currently preparing a future project, others met more recently whose work is effectively or supposedly linked to sound, recording techniques, copy and paste, the performative, repetition, singing...

The exhibition will present a simple installation favourable for listening to the different sound pieces individually: iPods and headphones, other works will invade the exhibition space intermittently or silently.

The exhibition *Artists' Voices* will gather works by Rita Ackermann, Alexandre Bianchini, Gerard Byrne, Valentin Carron, Claire Fontaine, Jason Dodge, Giulia Essayad, Sylvie Fleury, Gilles Furtwängler, Mathis Gasser, Marcus Geiger/Heimo Zobernig, Vivienne Griffin, Thomas Hirschhorn, Tobias Kaspar et Karl Holmqvist, Anne Le Troter, Beat Lippert, Tobias Madison, Fabian Marti, Jonathan Monk, Damián Navarro, James Richards, Emanuel Rossetti, Ryan Conrad Sawyer, Ramaya Tegegne, Ricardo Valentim, Jean-Michel Wicker...

The project *Artists' Voices* takes up several forms: a group exhibition, and in March 2016 the production of a double vinyl, the launch of a download link and a set of performances.

New edition: Tobias Kaspar, *Heart-Bite Valentine's Day Teddy*, a box containing a teddy bear and an LP featuring a poem printed on the tag attached to the bear read by Karl Holmqvist on the occasion of a reception at Stefan Kalmár's on February 14th, 2015 in New York City. Additionally a unique photograph and an invitation to the reception are included in the box. An edition of 10. Coedition Tobias Kaspar and the Centre d'édition contemporaine, Geneva, 2015.

PARTICIPATION OF THE CENTRE D'EDITION CONTEMPORAINE at *artgenève salon international d'art*

January 28 to 30, 2016 12 PM – 8 PM

Preview: Wednesday, January 27, 2016, 2 PM – 8 PM

Booth D19, Palexpo, Geneva

With the editions of Jason Dodge, David Hominal, Tobias Kaspar, David Maljkovic with Konstantin Grcic

MATHIS GASSER

Sept sont tombés vers le ciel

Works on paper

Opening Thursday May 19, 2016, 6 PM – 9 PM

Exhibition May 20 – September 3, 2016

Mathis Gasser draws upon and combines thousands of images that he patiently gathered and arranged in a personal archive. Their references come from the arts, architecture, cinema, comics, science fiction, magazines or from current events. In a very elaborated practice of collage, thousands of signs collide and are multiplied in an explosive combination, in a mirror or imbricating effect, diffracted by the immateriality of the digital world and by the invasion of information. The impact that Gasser seeks for through this body of reappropriated, reassociated images that are frequently reworked through drawing and painting, and caught in a sustained and invasive turnover. They oscillate between a nihilistic vision and an interrogation of the limits of a world undermined by temptations of archaism and the resurgence of primal fears, sectarian deliriums, theories of conspiracy and hyper technological and futuristic extravaganzas and other prophecies.

May it echo the explosion of a globalised, out of limit, surreal present or more historical, cultural and artistic references, this proliferation is constructed by Gasser in several series. One of them will constitute a part of the 600-page book edited by the CEC and entitled *In the Museum 1 / 2 (3)*. « In the museum » because Mathis Gasser considers the space of the museum as the receptacle for artworks and also as a place interpenetrated by elements that belong to the economic, social, digital, scientific or media world. The second series, *Regulators*, engages in and develops a more critical and political vision of our society.

In *In the Museum 1 / 2 (3)*, the museum is seen as a platform that is in constant dialog between dead objects, artworks and the flow of life. Gasser relates artworks to zombies, objects and living beings at the same time, pre-technological objects, like paintings, and others manipulated by information, new technologies and the virtual world. Artworks kept alive artificially by historical discourse, by museum education and communication.

Mathis Gasser imagines his own museum: a retrofuturistic prophetic projection, penetrated by magnetic waves or by zombies, crossed by an implicit tension and symptoms of an upcoming chaos. In this imaginary museum the works are plunged in a battle between life and death, horror and aesthetics, where even the doppelganger puppet of Christopher Walken (film *In the Museum 1 and 2*) – this phantom-like, troubling, almost borderline Hollywood figure with a strange and sharp gaze and who seems to come from another place – represents a sort of a stereotypical half-living creature. In these films, Walken walks around in an immaculate mock-up of a fictive museum without relief, and is attacked by artworks whilst at the same time protected by zombies. This tinkered and fantastic story, overflowed with blood-stained works and half-dead, would pose as a mirror to our society affected by new expressions of violence, occult forces, primal and irrational fears.

The zombie represents the living-dead, a voracious and hysterical cannibal devouring its ex-congeners, reduced by rising consumerism, turned into an over-adapted, self-regulated, unceasingly consuming and communicating machine, drawn towards self-destruction by the capitalist system, the perfect image of auto-cannibalism. For Mathis Gasser, the museum represents a sort of an institutional matrix, like the United Nations or the European

Union that synthesises and symbolises Western beliefs. The contemporary art museum would represent this same fictional space. Gasser fills it with troubling and monstrous characters – Walken and the zombies – themselves pure products of the matrix account who seem to benefit from and disturb at the same time the establishment. These ghostly figures who occupy the museum represent the collective subconscious, which, behind the appearances, influences our society, disrupts its organisation and its mythologies and emphasises its dark and deadly side.

The second series that will be reproduced in this book will constitute the second chapter, *Regulators 1 / 2 (n)*. This generic title, *Regulators*, marks a stronger connection with the outside world, its state, its topicality, its development. Gasser still envisages it in a fictional, futurist or retrofuturistic way, but also as a universe that is more in phase with our reality, unregulated and prone to multiple drifts and disasters (climatic, ecological), to economic crisis (stock market crashes, casino-economy, high frequency trading), to plagues and to terrorism. A land still inhabited by vampires and other zombies, unconscious beings, where ultra violence reigns, a drift that explodes the limits, the landmarks, moral framework and that creates volatility.

This undefined and liquid world leaves the door open to new beliefs, such as sects and secret societies, *illuminati* and other conspirationsists. The expanding globalisation that was generated by Western capitalism, and which goes beyond all regulation, blows to pieces all common moral and identity references, provoking a black whole, an apocalyptic end of the world impression where theories of science fiction and also instincts of regression, anti-democracy and fascism are summoned. All of these themes that were already tremendously seized by the cinema and TV oscillate between a completely hi-tech and dehumanised future and the return to delirious and unrestrained archaism. We can mention, among others, *eXistenZ* by David Cronenberg, or the first season of *True Detective*, Jane Campion's *Top of the Lake* or the more recent *Ex Machina* by Alex Garland.

The term “regulators” makes reference to regulation systems that are set in the financial sphere that Gasser envisages in the background of his work, as a commentary and expression of the emergency and the next foreseeable explosions: new financial, ecological, religious and political distress and the resurgence of some forms of fascism. Most of Gasser's films put on stage small tales and figures that walk around in mock-ups made by Gasser himself. More recently, he proposed a live performance with real actors who moved around in the exhibition space, dressed as Japanese No or Bunraku theatre characters. For Gasser, the figures of the *Regulators* series do not represent harmful agents, but rather beings inclined to invent new “contemporary rituals” more open and more inspired by notions of abstraction, aesthetics and ethics.

The exhibition of Mathis Gasser will present an entirely new series of works on paper executed on-site at the CEC, during a period preceding the opening.

In preparation, the edition of the artist's book:

Mathis Gasser, *In the Museum 1/2 (3), Regulators 1/2 (n)*, offset, 17,5 × 23,5, approx. 480 pages in black, 128 pages in colour, colour and black/white, 300 copies. Graphic design: Niels Wehrspann, Lausanne. Edition of the Centre d'édition contemporaine, Geneva, 2016.

Mathis Gasser was born in 1984 in Zurich. He lives and works in London.

In 2015, Mathis Gasser presented his work in several group and personal exhibitions at the Swiss Institute, New York, at Basic Space, Dublin, Gasthaus zum Bären and at Plymouth Rock in Zurich, at Union Pacific Projects and at Pace Gallery in London, at Centre PasquArt, Biel, and at the William Arnold and Hester galleries in New York. In 2016, he took part in several group exhibitions such as the Swiss Art Awards, Basel, Glasgow International festival and in Wallris, Fribourg. In 2016 he will also have a personal exhibition at Piper Keys, London. Mathis Gasser is represented by the galleries Ribordy contemporary, Geneva, Chewday's, London and Hester, New York.

VALENTIN CARRON

Deux épaisseurs un coin

Opening Thursday September 15, 2016, 6 PM – 9 PM

Exhibition September 16 – November 26, 2016

Valentin Carron explores the principle of reality through acts of appropriation, replicating almost identically elements from popular culture, the practice of monument-making, daily life and his immediate environment. The shift in meaning is probably due more to the choice of referents than to their mere displacement in the field of art.

Carron conceals the function, blunts the decorative aspect and revisits the craftsmanship-like manufacturing of these objects that oscillate between irony, affection and fascination and seem to densify as entering in contact with art, endorsing themselves with a common acknowledgement and with the nostalgia of a forgotten story.

Valentin Carron will present for his exhibition at the CEC, amongst other things, two productions exclusively made for the CEC: a film, *L'Exercice*, and the edition of a print *Sunset Punta Cana* accompanied by a sculpture, *Deux épaisseurs un coin*, that is part of a series of bronze plates began by the artist this year. The film, the print and the bronze form a coherent group where each object exists as a unique example or as a variation. These works seem to find, through their manufacturing, a relationship with the idea of absence, and through their subject a connection with the idea of loss. Carron does not really tell stories, but rather keeps residues of micro-events, unconscious gestures, and coincidences. The unfolding of the film, the replica of a cover of a book and the bronze plates, seen as pages, suggest a form of writing, an excerpt of an account. The print *Sunset Punta Cana* reproduces an embossed pattern; those of the bronze plates are rather cut out and hollow. In the film *L'Exercice*, a succession of footsteps displays a slow and endless walk. Each footprint, reduced to a sign, is detached in black on the illuminated surface of the projection, thus constituting a succession of endless black holes without a background, like reiterated metaphors of the void, of a downfall. The subjects reinforce this sensation of loss: the sunset on Punta Cana, a false yet real paradise lost, misplaced objects, refuse – a cigarette butt, a banana skin, a shoelace, a comb – all cast into the bronze. This focus on these details so real and insignificant at the same time, points out the implicit and parallel forgotten moments of ordinary banality and of infinite sadness. These small things cast in bronze and laid on a pedestal, kept as relics, add an almost sacred dimension to these fallen, abandoned and lost objects, symbols of our defeat, of our finiteness. *Deux épaisseurs forment un coin, l'autre coin reste en manque.*

Valentin Carron, *Sunset Punta Cana*, edition of a print, inkjet, colours, on Hahnemühle Photo Rag 308 g/m² paper, 105,4 × 80,3 cm, an edition of 12 copies, 1 H.C. and 2 A.P., framed, numbered, dated and signed on the back. Printed by Nicolas Pirolet, Bex. Edition of the Centre d'édition contemporaine, Geneva, 2016.

Valentin Carron is a Swiss artist born in 1977 in Martigny (Switzerland), where he currently lives and works. He studied at the Ecole cantonale des Beaux-Arts de Sion and the Ecole cantonale d'art de Lausanne (ECAL). Amongst his recent exhibitions: David Kordansky, Los Angeles (2016), Kamel Mennour, Paris (2015), 303 Gallery, New York (2014), Kunsthalle Bern (2014), Eva Presenhuber, Zurich (2014), Venice Biennial (2013), Praz-Delavallade, Paris (2010), Palais de Tokyo, Paris (2010).

PRESENTATION OF THE EDITION

Artists' Voices

Thursday December 8 2016

From 6 PM Presentation of the sound edition *Artists' Voices*, with Rita Ackermann, Gerard Byrne, Valentin Carron, Claire Fontaine, Jason Dodge, Giulia Essayad, Sylvie Fleury, Gilles Furtwängler, Mathis Gasser, Marcus Geiger / Heimo Zobernig, Vivienne Griffin & Kaspars Groshevs, Thomas Hirschhorn, Tobias Kaspar et Jan Vorisek, Anne Le Troter, Beat Lippert, Tobias Madison, Fabian Marti, Jonathan Monk, Damián Navarro, James Richards, Emanuel Rossetti, Ryan Conrad Sawyer, Ramaya Tegegne and Ricardo Valentim (triple LP, ed. CEC, 2016)

7 PM Ramaya Tegegne, *Version #19: Judy Chicago*, 2016 (reading/performance)

7:30 PM Giulia Essayad, *Poetry Reading December 2016* (reading) and *Salamander Said*, 2016 (ceramics) with Sabrina Röthlisberger, *En Attendant Antarah, guerrier poète*, 2015, (bench)

8 PM HAGGARD CARAVAN, composed by Stefan Tcherepnin, with recordings by *Solar Lice* (Jeanne Graff, Tobias Madison, Flavio Merlo, Emanuel Rossetti, Gregory Ruppe, William Z. Saunders & Stefan Tcherepnin), mixed at York House Hotel, Wakefield, 2014 (sound edition, 44'30")

EXHIBITIONS 2017

PRESENTATION OF THE EDITION

JEAN-MICHEL WICKER

BELLE ÉTIQUETTE

Belle étiquette, woven flyer taking the form of a mini carpet functioning as an advertisement object, polyester, black and white, high definition weaving, heat cut with fray out edges, 92 × 140 mm, edition of 1000, unsigned, weaving Bornemann-Etiketten GmbH, Wuppertal. Edition of the Centre d'édition contemporaine, Geneva, 2016.

This edition is accompanied by a publication bearing the same title, *Belle étiquette*, publication, 16 pages, black/white, colours, offset on Magno Satin 130 g/m² paper, 26,8 × 20,5 cm, 250 copies. Graphic design : Marietta Eugster and Jean-Michel Wicker. Edition of the Centre d'édition contemporaine, Geneva, 2016.

Edition offered to the 2016 members of the Centre d'édition contemporaine association.

PARTICIPATION OF THE CENTRE D'EDITION CONTEMPORAINE at *artgenève salon international d'art*

January 26 – 29, 2017 12 PM – 8 PM

Preview: Wednesday, January 25, 2017, 2 PM – 8 PM

Booth D25, Palexpo, Geneva

Inside the Bubble-Booth

With Timothée Calame, Valentin Carron, Jakob Kolding, Matthew Langan-Peck, Matthew Lutz-Kinoy et Mélanie Matranga

JEAN-MICHEL WICKER

BBibliotheca ffanafffantastica

Exhibition from March 24 to May 6, 2017

Opening Thursday March 23, 2017 from 6 PM till 9 PM



Jean-Michel Wicker's exhibition *BBibliotheca ffanafffantastica* brings together several works involving the medium of print for which the artist has worked out a number of iterations, including fanzines, scrapbooks, antibooks, book-objects, and flyers. The display will also feature supports, both literal and figurative, that have something to do with books, and other elements that extend the gesture of consultation, reading and writing, even the function of storage. This includes bookcases, display stands, showcases, tables and chairs. Other objects or useful ordinary materials like electric wires, clothing, key rings, neon lights, lamps and tarps will be transformed, cobbled together, and combined with a wide range of supports in their usual and unsurprising form or reappropriated and put to other uses. Those supports include paper, cardboard, plastic, papier-mâché, and shells. In a practice that entails manipulating words and letters, an approach that could be likened to Lettrism or Concrete poetry, Wicker has been extending and deconstructing horizontally and radically the conventions of the print medium, the framework and codes that govern writing, through endless plays on letters and the invention of a personal notation and typography. Beyond the page and the book, Wicker goes further, taking over the exhibition space and proposing environments that mix and merge publications, sculptures, furniture, lighting, vitrines and display tables, and temporary constructions. The artist also explores other spaces, though far less systematically, including the space of performance (*anti-live performance n°2: emcee jeanne moreau chante mimi e kleine*, Artists Space, New York, 2013) and film. His exhibition at the CEC features his film *anti theater 1* (2014), a portrait "in chapters" of a slow, inner reading in silence. The screening is combined with a series of scrapbooks in display cases.

Wicker injects into all of his work certain letters (*e, b and B*) like viral recurrent elements, thus recreating an alphabet that multiplies and diffracts in both the exhibition space and books. The book is considered in its most alternatives forms, even reinvented in many cases, with, for example, the A4 fanzine (*Lolita's fanzine*, 2007) and the flyer, but also the newspaper or magazine, artist's book, album (scrapbook), paper scroll (scroll book or scroll collage, for sale by the meter—70 m long for the exhibition *e industrial*, Cubitt Gallery, London, 2014), poster, and note or collage book. These "books" can be unique or produced in series, but are frequently reused, revisited, and reworked in a continual process that runs its course when each series is quietly exhausted (the artist leaves the end unannounced), or even destroyed. These album-books are like personal journals or diaries. Playing with multiple typographic combinations and layouts that spill over several pages, Wicker's works, his books and more

specifically our edition of *#picturebook1*, disseminate comments on and questions about recurring themes like identity, sexuality, autonomy, freedom, resistance, and transgression in the larger and richer field of culture and anti-culture. While the different assemblages of letters offer multiple typographic études like musical scales, the repetitive system is put to the test, creating nearly abstract geometrical pages. The artist's *#picturebook1* likewise features sketches and freer drawings, and lays out images, details, and signs that appear from one page to the next, a surprising variation on the page layout. And like inserts or pages printed outside the confines of a book, Wicker's paintings and collages also develop in series. They may change into full-blown structures or grow in thickness, frequently being covered in papier-mâché as if smothered in paste, and become objects. The printed works are mixed in with temporary mechanical sculptures in installations which often include furniture that is made by hand from humble, so-called "poor" materials.

Springing from the book format, the surface of the page, the repetition of letters (*e, b and B*) and the reappropriation or creation of images, this stream of typographic combinations, collages (images borrowed from magazines, ads, record covers), plays on graphic design (acronyms, logos), quotes and self-quotes, mixes, juxtaposes, repeats, regenerates, and circulates on several supports (print work mostly), as well as on the internet (website: www.eeeeeeee.ee), and through the role of the publisher (le edizioni della luna, Nice, 2006-2008; le edizioni della china, Berlin 2008-2011; Ballabella papers, Berlin, since 2009) and in multiple collaborations with writers and musicians. The exhibition space can also become a space for projecting this diffracted writing. The page can also be a garden (*Casa Jungle*, Nice, 2003-2009).

"i see life (or reality) as a comic book or cartoon, and exhibitions as fanzines (made in 2 dimensions, shown in 3D and experienced in 4 ; the form is an environment, an image with multiple points of view that the visitor can experience on his own) politics are xeroxed (xeroxed politics)." Jean-Michel Wicker

The French artist Jean-Michel Wicker was born in 1970 in Riedisheim. He lives and works in Berlin. Since the 1990s his work has focused on all forms of production, including publishing, typography, performance, and gardening. Wicker is the founder of the publishing houses le edizioni della luna, Nice, le edizioni della china, Berlin, and Ballabella papers, Berlin.

His recent solo exhibitions include Edouard Montassut, Paris (2017), Bergen Kunsthall (2015), Sandy Brown, Berlin (2015), Künstlerhaus, Stuttgart (2015), Cubitt, London (2014), New Theater, Berlin (2014), Artists Space, New York (2013), Kunsthalle Bern (2012), and KW Institute for Contemporary Art, Berlin (2010).

He has also exhibited in group shows, including the Institute of Contemporary Arts, London (2014), Kunsthall Charlottenborg, Copenhagen (2011), and Kunsthalle Zürich (2011).

JAKOB KOLDING

The Outside or the Inside of the Internalised Externalised

Exhibition 19 May – 30 September 2017

Exhibition preview opens Thursday, 18 May 2017 at 6 PM (Nuit des Bains)

For this exhibition, Jakob Kolding will be proposing a scenography reminiscent of 19th century dioramas or the photomontages of the Théâtre Alfred Jarry, a small theatre that will fill all our exhibition spaces and be visible from outside, both as an installation and a public artwork. Several scaled up or down "standing" silhouettes will be grouped on this stage set, creating an interplay of juxtapositions and gaps. Each figure suggests a historical or anonymous person, illustrative of Jakob Kolding's extended vocabulary of literary, philosophical, artistic or personal references, and encouraging a sociological, cultural and aesthetic interrogation of the use of space. While in his earlier works this critical research was more closely linked to the phenomena of the transformation of urban space and gentrification, Kolding has more recently approached different concepts of space in a broader, more open and ambivalent way, as areas where questions of identity are simultaneously complex, shifting and multiple.

Through a proven practice of collage, extended to the exhibition space, Kolding proposes dynamic confrontations drawn from a variety of sources, which upset conventional cultural hierarchies by remixing in a highly-advanced montage aesthetic, references as diverse as the paintings of Caravaggio, the architecture of Ludwig Mies van der Rohe or musicians such as Arthur Russell and LL Cool J. These collisions, operating between a form of cultural

dominance and spontaneous, humorous resistance, give his collages a fast-moving, quasi-musical and choreographic rhythm.

Kolding's more recent influences tend towards iconic figures of modern times. Found together on the CEC's ephemeral "stage" therefore are: Virginia Woolf and Jorge Luis Borges, Yvonne Rainer, Carl Andre, Lygia Clark as well as a breakdancer, Édouard Manet, Adolfo Bioy Casares, Sigmund Freud and a cosmonaut. These lifelike doubles, caught in arrested motion, will invite the viewer in, who in turn will become a participant of this fiction, suddenly part of this strange "wonderland".

From the street, this huge, dreamlike and imaginary collage will come to life: the gaps between the figures opening and closing as people pass by. Inside, the illusion will disappear, taking visitors behind the scenes to reveal another exhibition: a new series of collages, other *mises en abîme* and kaleidoscopic immersions.

Jakob Kolding is a Danish artist born in 1971 in Albertslund, who lives and works in Berlin. His recent solo exhibitions include: ACUD Gallery, Berlin (2017), Neubauer Collegium, Chicago (2016), Team Bungalow, Los Angeles (2016), Team Gallery, New York (2015), Martin Janda Gallery, Vienna (2014), Nicolai Wallner Gallery, Copenhagen (2013). His group exhibitions include: Kunsthalle Wien, Vienna (2016), Museum Villa Stuck, Munich (2015), OK Center for Contemporary Art, Linz (2015), CNEAI, Paris (2015), Kemper Art Museum, St. Louis (2014), Utah Museum of Contemporary Art, Salt Lake City (2014), MOMA Museum of Modern Art, New York (2013), Württembergischer Kunstverein Stuttgart (2013), Tensta Konsthall, Stockholm (2013), MCA Museum of Contemporary Art, Chicago (2012), the Liverpool Biennial (2012).

PRESENTATION OF THE EDITION

JEAN-MICHEL WICKER

#PICTUREBOOK1

Thursday, June 1, 2017

From 6 PM Presentation of Jean-Michel Wicker's edition, *#picturebook1*, artist's book, offset, 27 × 28.5 cm, 396 pages, including 360 pages in colour and 36 pages in black on LuxoArt Silk 150 g/m² paper, glossy colour cover, LuxoArt Silk 350 g/m², 10 inserts, colour, 26.5 × 28 cm, LuxoArt Silk 130 g/m², publication of an *arbre de vie* produced by Jean-Michel Wicker in collaboration with Marlie Mul, a text by Harry Burke, and a recipe for Alsatian plum pie by Charlotte Wicker (French), English, an edition of 500. Graphic design: Maximage Société Suisse, London. Printing: DZA Druckerei zu Altenburg, Altenburg. Edition of the Centre d'édition contemporaine, Geneva, June 2017.

BOOK LAUNCH C/O SALTS, BIRSFELDEN/BASEL

JEAN-MICHEL WICKER

#PICTUREBOOK1

Thursday, June 15, 2017

From 6 PM Book Launch: *#picturebook1* by Jean-Michel Wicker, presented in collaboration with The Printed Room, SALTS and the Centre d'édition contemporaine, Geneva.

With a reading by Harry Burke and a specially produced flyer by Jean-Michel Wicker

BOOK LAUNCH C/O SECTION 7 BOOKS, PARIS

JEAN-MICHEL WICKER

#PICTUREBOOK1

Friday, June 30, 2017

From 6 PM Book Launch: *#picturebook1* by Jean-Michel Wicker, presented by the artist

EDITED BY THE CEC !

FOCUS MELANIE MATRANGA

Edited by the CEC !

Exhibition October 13 – November 25, 2017

Opening October 12, 2017 from 2:30 PM

Editions by Valentin Carron, Marc Camille Chaimowicz, François Curlet, Philippe Decrauzat, Jason Dodge, Sylvie Fleury, Mathis Gasser, David Hominal, Tobias Kaspar, Jakob Kolding, Mélanie Matranga, Giuseppe Penone, Oscar Tuazon, Oriol Vilanova, Jean-Michel Wicker, Susanne M. Winterling, Heimo Zobernig

Focus Melanie Matranga

Mélanie Matranga's artistic approach is crossed by stories that infiltrate a production of objects, installations, films, and even pieces of furniture and reconstructions of interiors that are loaded with signifying signs, texts and images: drawings, photographs, prints, projections. These combined elements propose "situations" that interrogate intimacy and seem to be filled with sensations and residual feelings, receptacles where real life experience and imagination, the document and the scenario meet.

Mélanie Matranga analyses issues related to identity, relations linked to love, to the other and to community. In a society where everyone seems to live in his or her emotionally, psychologically and socially isolated world, and where exchange seems deferred by the absorbing digital world, social networks, by the merging of new fears and injunctions to being "one's self", intensifying even more egocentricity, amplifying the loss of solidarity and accentuating solitude. Matranga's "rooms" offer a calm atmosphere, favourable to listening, empathy and thinking.

These "places" question a world where individualism and different community groups seem to juxtapose more and more and cut individuals off from one another. These phenomena of non-communication are particularly and subtly showcased in the last two videos of Mélanie Matranga, *Jour&Nuit* (2015) and *You* (2016), where figures – often teenagers – meet and try to communicate verbally, emotionally, sensually or sexually without success. In these short stories, the actors seem to float, stuck in their minds or their personal concerns, they have trouble communicating, but without really minding. They meet, miss each other, meet up again, coincidentally, led by a very open scenario, leaving time and space to be free to experiment and live.

Mélanie Matranga remains in a simple, poor and accessible aesthetic. She combines furniture and elements of basic decor – beds, mattresses, cushions, armchairs, lamps, wall coverings -, that she works in natural materials – wood, cotton, rope – and manipulates in a DIY manner or rearranges, far from design, she favours the hand-made. Objects calling for comfort or sometimes for an ironic discomfort, but always remaining soft, bright, propose to the audience a form of relaxation and availability. As said by Matranga herself: "What interests me, is how to place myself physically in a place, but also how to place myself in life in regard to others, how to define one's self in relation to others".

For the CEC and the presentation of her two films, *Jour&Nuit* and *You*, Mélanie Matranga has planned to set up a cabin consisting of large white sheet panels, separating the projection from the rest of the exhibition space and from light, thus offering a protected space conducive to viewing these intimate works, and inviting us simultaneously to introspection and to our relationship to alterity.

Mélanie Matranga is a young french artist born in 1985 in Marseille. She lives and works in Paris and has participated in several collective exhibitions between 2013 and 2017 at the Dortmunder Kunstverein, Dortmund, Cneai, Paris, Atelier de Rennes, Fondation d'Entreprise Ricard, Paris, the Ludwig Museum, Köln, Union Pacific, London, Artists Space, New York, LUMA Westbau, Zürich and at Castillo/Corrales, Paris. She has also been invited to do several personal exhibitions between 2014 and 2017 at Schirn Kunsthalle Frankfurt, Karma International, Los Angeles, Indipendenza, Rome, Edouard Montassut, Paris, Palais de Tokyo, Paris and the Frieze Artist Award, Frieze Art Fair, London.

[1] Quote from the interview with Mélanie Matranga conducted by Thomas Boutoux and Benjamin Thorel, published in the monograph of Melanie Matranga, collection Palais de Tokyo (Paris), Les presses du réel, Dijon, 2015

THOMAS HIRSCHHORN
FLASHFORWARD

PARTICIPATION OF THE CENTRE D'EDITION CONTEMPORAINE at the week-end
Genève Art Contemporain

Saturday and Sunday November 11 and 12, 2017
11 AM – 6 PM

Itinerant presentation of the facsimile of the publication *Les plaintifs, les bêtes, les politiques*
Signing session in the presence of Thomas Hirschhorn
Saturday November 11, 2017 from 1 PM

Thomas Hirschhorn, *Les plaintifs, les bêtes, les politiques*, offset printed brochure, CMYK color model, glossy coated paper, 80 g/m², 231 × 24 cm, 208 pages. Original edition by Centre genevois de gravure contemporaine/Centre d'édition contemporaine (CEC), Geneva, 1995 and edition of the facsimile, ed. Galerie Chantal Crousel, Paris, 2017.

JONATHAN MONK
Directional Advice

Exhibition from December 8, 2017 till March 3, 2018
Opening Thursday, 7 December 2017 at 6 PM

Presentation of the edition offered to the 2017 members of the Centre d'édition contemporaine association Jonathan Monk, *Directional Advice*, one colour silkscreen print with clear varnish coating, Algro Screen cardboard 1260 g/m², Ø 40 cm, edition of 150, signed and dated on the reverse, printed by Christian Humbert-Droz, Geneva, die-cut by Decoform, Geneva. Edition of the Centre d'édition contemporaine, 2017. Edition offered to the members of the Centre d'édition contemporaine association for the year 2017.

Editions by Valentin Carron, Marc Camille Chaimowicz, François Curlet, Jason Dodge, Sylvie Fleury, Mathis Gasser, Thomas Hirschhorn, David Hominal, Tobias Kaspar, Jakob Kolding, Oscar Tuazon, Oriol Vilanova, Jean-Michel Wicker, Heimo Zobernig

EXHIBITIONS 2018

PARTICIPATION OF THE CENTRE D'EDITION CONTEMPORAINE at artgenève salon
international d'art

February 1 to 4, 2018 from 12 PM – 8 PM
Preview: Wednesday, January 31, 2018, 2 PM – 8 PM
Booth D23, Palexpo, Geneva

KEREN CYTTER

Presentation of three small children books, *The Curious Squirrel* (2015), *The Brutal Turtle* (2018) and *The Furious Hamster* (2018), of recent drawings and three objects on wheels

For the CEC booth at artgenève, Keren Cytter presents a little reading room for children with a series of recent drawings and three volumes on wheels: a red ball, a yellow pyramid, a blue cube, objects that are between mobile

shapes and children seats. This childlike environment will serve as a display for the book, *The Brutal Turtle* and *The Furious Hamster*, both coproduced by Jacob Fabricius, artist director at Kunsthal Aarhus, who runs Pork Salad Press, Copenhagen and the Centre d'édition contemporaine, Geneva.

The two new titles are part of a series of three books. The first opus, also shown at the CEC booth, *The Curious Squirrel* (Pork Salad Press, 2015), written by Keren Cytter more than ten years ago, tells the story of a baby squirrel that is asked by her mother Mrs Fox to go and buy some milk at the local grocery store. On the way, the curious squirrel meets the Beggar Rabbit, the Notorious Junky Goose, Mrs Donkey, and Mr Elephant, among others. This is how the story begins, and it continues with the second book *The Brutal Turtle*. Lost in the desert, he will meet Miss Mole and the same strange creatures. The story continues with a third edition entitled *The Furious Hamster*.

Keren Cytter is an artist, writer and filmmaker. Her films, video installations or drawings tackle social and affective realities that are told in the form of a story or a tale and involve themes such as love, friendship, sex, jealousy, violence and issues related to difficulties involving human relations. The mode of narration is often non-linear, the scenes come in a narrative disorder, are repeated or reversed, frequently intersected by recurring pictures or extracts: voice-overs, dialogues, monologues... Often realized with a hand-held camera with friends, her films use the codes of home video, caught in the act, inspired by the Dogme. Keren Cytter's favourite film directors are Lars von Trier, Paul Thomas Anderson, Quentin Tarantino or David Lynch. The scenes from everyday life or the discussions between amateur actors seem to be filmed like documentaries but bathe also in a melodramatic sitcom-like atmosphere, producing objects that oscillate between the natural and the artificial, and that are dark, provocative, funny and poetic at the same time. Her work is very open, rich and prolix, counting more than 50 video works, three novels, an opera and several performances that gave Keren Cytter a large recognition at an international level. Her artworks have been exposed in the most important institutions, among others Portikus (Frankfurt), Museum of Contemporary Art (Chicago), Hammer Museum (Los Angeles), Moderna Museet (Stockholm), CCA Center for Contemporary Art (Kitakyushu), Stedelijk Museum (Amsterdam), Museum Moderner Kunst Stiftung Ludwig (Vienne), KW Institute for Contemporary Art (Berlin), Museum of Modern Art (Dublin), Whitney Museum of American Art (New York)... She has also participated in many international manifestations like the 9th Lyon Biennale, Manifesta 7 (Trentino), the Yokohama Triennale 2008, the Venice Biennale 2009.

Keren Cytter was born in 1977 in Tel Aviv. She lives and works in New York.

VICTOR MAN INVITES NAVID NUUR

Entrelacs

Exhibition 18 May – 15 September 2018

Exhibition opens Thursday, 17 May 2018 at 6 PM (Common openings of the Quartier des Bains)

For his exhibition at the CEC, Victor Man invites Navid Nuur not so much to create a common work but rather to establish a dialog and to underline a certain kinship between their artistic practices: their use of traditional and handcrafted techniques – watercolour for the one and ceramics for the other -, their common references to materials that bear strong symbolic and poetic meaning – minerals, water, fire -, their personal and artistic background, but also their ties to childhood, to memory and perhaps to nostalgia. A shared way of revisiting the significant initiatory stages that rendered this duo possible and natural, offering an installation alternating the watercolours of Victor Man and the ceramics of Navid Nuur.

This duo exhibition represents the last step of the collaboration that the CEC undertook with Victor Man since 2014 and that started with the edition of an object, a sailor's knife. An element already present in some of his paintings and that are significant of the themes that cross his work; the fragmented, erotised and fetishized body. We can imagine in the background of his images some mysterious and esoteric rituals from which symbolic clues emerge: psychoanalyses and even mysticism flirt with surrealism, animism and occultism. A dark, surreal and phantasmagorical atmosphere suggests violence and an implicit threat which is emphasised by a seemingly classical pictorial style, often virtuoso, thus intensifying the allegorical charge of the represented subjects; parts of the body, pale faces, objects, animals or emblematic plants: masks, skulls, pearls, gloves, snakes, flowers. A sustained tension emanates from the work of Man both through the strangeness of the subjects and the evocation of situations, often nocturnal, enclosed, suggesting sexually sophisticated scenes. The feeling of anxiousness, the romantic, sensual and erotic profundity that qualify his paintings are executed in dark colours, dense black mix with deep shades of green or blue, suggesting the deepness of the sea and contrasting with flashes of milky glowing

white. Cast shadows on the objects, figures and interior scenes express an enclosed and timeless universe. Intimate scenes are handled in details, figures are presented in close-up, the restrained position of the bodies, wrapped in an enigmatic atmosphere and the reserved and troubling eroticism evoke Man Ray, Pierre Klossowski, Meret Oppenheim or Pierre Molinier. For that matter, the pictorial references of Man are rather located in the Pre-Renaissance and Renaissance period in Italy. He refers to paintings such as *The Flagellation of Christ* attributed to Pietro di Giovanni d'Ambrogio or *The Madonna del Parto* by Piero della Francesca. Other, more contemporary and literary references can be evoked like *Madame Edwarda* by Georges Bataille, *La nouvelle rêvée* by Arthur Schnitzler or even *Étant donnés* or *La mariée mise à nu par ses célibataires, même* by Marcel Duchamp, which suggest a more fantasmatic immersion where objects – clothes, accessories and furniture – convoke the mysteries of desire, fantasy, of manipulation and fear. His paintings are filled with ambiguous, androgynous figures, beyond gender, half animal, half human, oscillating between sacred and profane. The subjects seem to be absorbed in an abyss, a source of glossy and lunar light set on bodies that proliferate in a liquid or gas state, and which appears to light up the subject from within. This play enhanced between shadow and light make the materiality of painting disappear. A painting of incarnated bodies with a disembodied painting process.

Although Man's paintings seems to plunge the bodies into dense and abyssal depths, this maritime metaphor reminds us of the sailor's knife that we edited in 2014 and evokes the new series of watercolours that will be presented at the CEC. For his exhibition Victor Man invites Navid Nuur, for these two artists discovered their shared preference for natural, symbolic and poetic materials – water, minerals – that they both have experimented recently: watercolour for Man and ceramics for Nuur.

For Victor Man, the memory of his first watercolour realized as a child remains a nodal point in his work. This initial canvas remains emblematic for the artist and expresses the perfection and the ideal that he is still in search of. Man tempts to grasp a memory shape from this first watercolour, in the aqueous matter of the colour, a perfect expression for him probably of the mysticism of painting and the magic of its power of transformation.

As for Navid Nuur, he has recently initiated the production of some ceramics. The technique used blends strong materials composed by minerals: clay, sand, salt or palm tree ashes and shells found on beaches, to which Nuur adds aquarelle colours, which are also mineral. All is heated up to 1250 degree Celsius, the extreme temperature that enables to produce stoneware, literally "objects of stone". This mineral and organic blending gives immediately to Nuur's ceramics a raw, fossilised and stony appearance and at times a liquid and immaterial transparency due to vitrification. His ceramics testifies of the history of the techniques and the intrinsic strength of transformation of materials.

Navid Nuur relies on the modesty and the natural side of manual and artisanal production processes: ceramics, weaving, tapestry, graphite on paper ... or even a recent series of paintings done with acrylic mixed with vitamin D, a blend that gives rise to metaphorical interpretations: ultraviolet rays enhance the production of vitamin D as well as bone mineralization. Others are realized with Ecoline, a kind of liquid ink-watercolour that Nuur dilutes with water during 24 hours by dripping. These drippings seem to dye the canvas from within, masking the process of manufacturing. These two examples of fabrication, between craft technique and do-it-yourself, perceptible or sometimes more hidden, brings Nuur's research on the process of modification close to that of an alchemist. Victor Man's and Navid Nuur's interests converge probably in their fascination for the magic of transformation, between secret of production and power of creation.

EXHIBITIONS 2019

Matthew Lutz-Kinoy *The Meadow*

Exhibition from October 12 till February 8, 2019 Opening Thursday October 11, 2018 from 6 PM to 9 PM (Nuit des Bains)

Week-end Genève Art Contemporain : Saturday 17 and Sunday 18 November from 11 AM till 6 PM
Common openings of the Quartier des Bains : Thursday, January 17, 2019, from 6 PM till 9 PM

Matthew Lutz-Kinoy's primary medium might be painting, but it often goes beyond two-dimensional space to extend to its surroundings, becoming decor or pieces of furniture. This expansion of the pictorial space is seen both in the choice of subjects and in the enlarged and repeated stylized motifs. His large format paintings, often installed like decorative tapestries, wall panels or suspended ceilings, stages the exhibition space in which viewers are physically immersed. This highly spatial and physical approach to painting expresses Lutz-Kinoy's special relationship with the body and gesture, and explains the extension of his work into dance and performance. For his recent exhibition at Le Consortium, Dijon, a vast system of murals, inspired by François Boucher's painted panels that once decorated a boudoir and are now displayed at the Frick Collection in New York, entirely covered the walls of this white cube. This fascination with the refined, sophisticated and carnal painting of the 18th century brought out its erotic and transgressive nature against a backdrop of sensual and sexual liberation.

While the lightness of Lutz-Kinoy's works flirts with the decorative and moves away from a strong notion of style and "touch", there is more of a connection to traditions marked by stylistic rules and a pre-established vocabulary: calligraphy, theatre, Japanese ceramics, the Rococo, and the stylized motifs of François Boucher, Jean Cocteau or Balthus. These versions, practically fallen into the public domain through their frivolous accessibility, have transferred them to a desacralized and democratized space, where taste and its modernity can convey signs of emancipation, connecting in some way with Lutz-Kinoy's art, in a fusion of gestural fluidity and thematic freedom. What's also happening here is a de-hierarchization of references and techniques, mixing acrylic painting, screen printing, dyeing and stenciling, or producing artisanal pieces that reconnect with the handmade and everyday objects: ceramics or printed fabrics. In this same movement, the artist boldly includes floral motifs, loose naked bodies, elongated curves, plants or animals in close-up. This uninhibited fluidity, his free associations, his multiple interconnections in a decompartmentalized creative space express the influence of sampling practices, and perhaps, more widely, a holistic vision of the world around him.

Matthew Lutz-Kinoy entwines sensual bodies with loose, recurrent decorative motifs inspired by vegetation, noodle style, Art Nouveau. This pictorial and calligraphic treatment is the inspiration for the entire exhibition *The Meadow* at the CEC and in particular for the ongoing project to produce an edition of lithographs, to be presented early December. For this project, the artist's reference points are books illustrated by Pablo Picasso, Max Ernst and Francis Picabia, who combined texts and drawings without hierarchy. Lutz-Kinoy's motifs do not directly illustrate the texts, but compose graphic and poetic interplays that frame, conceal, partially erase or even stain them. The text is deconstructed as signs forming abstract plates on which text and drawing merge into one another, more rhythmic and sonorous than illustrative.

For his edition, *Scrolls in the Wind*, Matthew Lutz-Kinoy has invited Harry Burke, Cyrus Grace Dunham, Sharon Hayes, James English Leary, Sophy Naess, Amy Sillman and Emily Sundblad, friends who are writers, critics or artists, to propose texts or poems, forming a duo with them inspired by this same progressive spirit that often extends beyond the context of art. This friendly, intellectual, political and artistic community examines new forms of tolerance, commitment and protest. It aims to break with established codes and the traditional boundaries between the arts, social, political and gender categories. Free of any hierarchy or exclusion, but instead inclusive and tolerant, the project favors fluidity between forms of artistic expression and evolves toward an openness to multiple identities; transgender, LGBTQA+ and non-binary.

Matthew Lutz-Kinoy

Scrolls in the Wind

A collection of scripts and poems by Harry Burke, Cyrus Grace Dunham, Sharon Hayes, James English Leary, Sophy Naess, Amy Sillman and Emily Sundblad. Edited by Matthew Lutz-Kinoy

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For his edition, *Scrolls in the Wind*, Matthew Lutz-Kinoy has invited Harry Burke, Cyrus Grace Dunham, Sharon Hayes, James English Leary, Sophy Naess, Amy Sillman and Emily Sundblad, friends who are writers, critics or artists, to propose texts or poems, forming a duo with them inspired by this same progressive spirit that often extends beyond the context of art. This friendly, intellectual, political and artistic community examines new forms of tolerance, commitment and protest. It aims to break with established codes and the traditional boundaries between the arts, social, political and gender categories. Free of any hierarchy or exclusion, but instead inclusive and tolerant, the project favors fluidity between forms of artistic expression and evolves toward an openness to multiple identities; transgender, LGBTQA+ and non-binary.

Matthew Lutz-Kinoy

Edition of twelve color lithographs, on BFK Rives 250g/m² paper, 42 × 29.7 cm, inside a slip case, BFK Rives 300 g/m² paper, contained in a box covered with Wibalín Natural Burnt Orange 115 g/m² paper. Edition of 15, 3 A.P. and 2 H.C., each lithograph is numbered from 1 to 12 and signed, the edition is numbered from 1/15 to 15/15, A.P. 1, A.P. 2, A.P. 3 and H.C. I, H.C. II, dated and signed by the artist on the colophon. Printed by Idem, Paris. Box produced by Cartonnages Delavy, Lausanne. Edition of the Centre d'édition contemporaine, Geneva, 2018.

Matthew Lutz-Kinoy was born in New York in 1984 and now lives and works in Los Angeles and Paris. In 2018, he participated in a number of group exhibitions, among others at the Freedman Fitzpatrick Gallery, Paris and Indipendenza, Rome, and had several solo exhibitions at: VleesHal, Middleburg; *Bowles*, Kamel Mennour, Paris; Southern Garden of the Château Bellevue, Le Consortium, Dijon. Between 2012 and 2017 he took part in several solo and group exhibitions: *Fire Sale* at Mendes Wood DM, Sao Paulo (2017); *Rotten Wood, the Dripping Word: Shuji Terayama's Kegawa no Mari*, MoMa PS1, New York (2016); *Theater der Überforderung*, Kunsthalle Zurich (2016); *To Satisfy the Rose*, Freedman Fitzpatrick, Los Angeles (2016); *Lutz-Kinoy's Loose Bodies*, Elaine – MGK, Basel (2013) and *Keramikos*, a travelling exhibition with Natsuko Uchino, Kunsthall Charlottenborg, Kunsthalle Baden Baden, Museum für Gegenwartskunst, Basel and Villa Romana, Florence (2012- 2013).

Presentation of the edition offered to the members of the Centre d'édition contemporaine association for the year 2018

Thursday, January 17, 2019, 6 – 9 PM (Common openings of the Quartier des Bains)

Matthew Lutz-Kinoy, *What to wear to a concert? Tips for concert outfits: wear your best punk jacket with the right patches!* « A patch meant to be fixed to the back of your jacket depicting relevant cultural affiliations »

Silkscreen print on raw cotton, 36 × 48 cm, safety pins, postcard, 150 copies, edition of the Centre d'édition contemporaine, Geneva, 2019. Edition offered to the members of the Centre d'édition contemporaine association for the year 2018.

The CEC at artgenève

From January 31 till February 3, 2019

ground (edited and curated by Harry Burke and Marlie Mul)

Khairani Barokka

Simnikiwe Buhlungu

Amy DG & Samantha Dick (Where People Sleep)

Marlie Mul

Precious Okoyomon

Kirsten Pieroth

Linda Stupart

The Gate

WAGES FOR WAGES AGAINST

Jean-Michel Wicker

+

Editions of the CEC

Matthew Lutz-Kinoy

Jean-Michel Wicker

Presentation of the new edition of Matthew Lutz-Kinoy

Scrolls in the Wind

A collection of scripts and poems by Harry Burke, Cyrus Grace Dunham, Sharon Hayes, James English Leary, Sophy Naess, Amy Sillman and Emily Sundblad



The CEC at the LA Art Book Fair 2019

April 12-14, 2019

Opening Night le 11 avril 2019

Booth G07, The Geffen Contemporary at MOCA, Los Angeles

Keren Cytter, Mathis Gasser, Thomas Hirschhorn, Katie Holten, Aaron Flint Jamison, Mads Ranch Kornum, Matthew Lutz-Kinoy, Victor Man, Josef Strau, Oscar Tuazon, Jeffrey Vallance, Jean-Michel Wicker

Spring Sale Time

From February 19 till May 4, 2019

Gerard Byrne, Valentin Carron, Marc Camille Chaimowicz, Keren Cytter, Philippe Decrauzat, Jason Dodge, Sylvie Fleury, Mathis Gasser, David Hominal, Tobias Kaspar, Jakob Kolding, Matthew Lutz-Kinoy, Erik van Lieshout, Christian Lindow, David Maljkovic et Konstantin Grcic, Victor Man, Mélanie Matranga, Jonathan Monk, Olivier Mosset, Gianni Motti, Florian Pumhösl, Markus Schinwald, Oscar Tuazon, Jean-Michel Wicker, Heimo Zobernig

TIMOTHEE CALAME

Altera

Exhibition from May 17 till September 28, 2019

Opening Thursday May 16, 2019, 6-9 PM (Quartier des Bains common openings)

The exhibition Timothée Calame *Altera* is supported by the Département de la culture et du sport de la Ville de Genève and the Fonds cantonal d'art contemporain, OCCS – DCS, Geneva.

Open accrochage, editions

Exhibition from November 16, 2019 till December 20, 2019

Timothée Calame, Keren Cytter, Dorothy Iannone, Matthew Lutz-Kinoy, Fabian Marti, Jonatham Monk, Susan Te Kahurangi King, Jean-Michel Wicker

EXHIBITIONS 2020

FABIAN MARTI

Such a Good Girl

Exhibition from January 17 till March 7, 2020

Opening on Thursday January 16, from 6 PM, Rentrée du Quartier des Bains

Fabian Marti sees his artistic work as a chance to explore ideas about the place of the artist and the individual in society and in the field of production. This type of questioning, which brings him closer to conceptual art, allows Marti to view his practice as a way of challenging the divides between traditional techniques, conventional modes of creation, customary terms of exchange right through to the artist's status. He goes back to more archaic technical choices, and the handmade in particular, reappropriating craft skills such as ceramics. As for the shift in the artist's function, Marti is involved and participates in the creation of exhibition spaces, artists' studios and publishing houses. The Zurich space Hacienda, *TwoHotel*, *Marti Collection*, *Marti Ceramics* and *FM Studio Chairs* are simultaneously both art objects and small "companies", places or structures that facilitate production projects, both for Fabian Marti himself and for invited artists.

Beyond this community engagement, Marti draws on references in his work that stem as much from art history as from primitive cultures or the occult. He mixes geometric motifs and symbols that could equally be likened to op art as to tribal art. His highly graphic, black-and-white collages and prints create a hypnotic effect, while his totemic objects are inspired by practices that flirt with notions revisited today, esotericism, magic or the sacred. In a fluid world where new beliefs are mingled with digital capacities that expand possibilities and heighten mystery, Marti researches and experiments, immersing himself in a flux of interwoven knowledge, fascination and impact on his individual narrative.

Favoured recurring signs gradually merge with the artist's experience, the solitary, slower observation of everyday life, oscillating between the comforting effect of repetition and anxiety linked to the passage of time. Marti films himself each day, transforming the invasive practice of the selfie and self-promotion into a systematic video recording of his daily acts and gestures, with *I.L.N. Chapter 1 (Stories 2017-2019)*, reminding us of On Kawara's *Dates Paintings*, in their slow and inexorable movement towards his inevitable demise.

I.L.N., the abbreviation of a title in the Bernese dialect that Marti has used several times, *I LÄBE NO*, which can be translated as "I am still alive", constitutes a very personal story, which, unlike On Kawara's work, recreates his life. More generally, it connects Marti's references with more trivial and intimate aspects of daily life: his encounters, museum visits, evenings or journeys. Everything is filmed, reproduced and variously shown as many times as Marti videos his life, taking this act of self-promotion to its very limits and transforming himself into a character. Repeating the same "subject", filmed in many different settings, produces a comic effect, turning him into a kind of artist-Tintin-traveller. He is gradually effaced by these proliferating camera shots, which focus

instead on backgrounds and soundscapes, emerging as the prime information sources. This incessant and invasive flood of images implies that *I.L.N.* is pushing experimentation to its absolute limits, testing the boundaries of the medium, the resistance of identity to non-stop recording and the thresholds of depersonalisation and derealisation. The individual episodes are not expressions of the long progression towards death as in the *Dates Paintings*, still very physical, but rather its dilution in the flow of images, with the artist himself being transformed into a totally timeless, digital ghost, neither living nor dead, but virtual.

Such a Good Girl, the limited edition made in conjunction with the CEC, outlines the shape of the artist's dog, held at arm's length. This two-dimensional figure in brass is wall-hung, suspended in a void, transformed into a sign. The lines are stylized and pared-down, reminiscent of an emblem or a coat of arms. The gesture reproduced, that of a female dog holding her puppy by the scruff of its neck, hovers between affection and authority. Marti puts his dog on display as he does so for himself. His dog has been the subject of several artworks, photographs, *Stories Instagram*, *Lutz & the Sunset Tower*, *Lutz & Kronenhalle*, *Lutz & the Hanged Man*, *Lutz & Dresseur d'Animaux*, *Lutz & I'm a Good Boy*, *Lutz & Spidey*, all subtitles from the *I LÄBE NO* series. The artist gives him the status of a muse, drifting towards anthropomorphism, conferring on him a feminine role that is, to say the least, dated, quirky and open to question.

Turned into a transitional object, a mirror and repository of the artist's obsessions and addictions, *Such a Good Girl*, with its gleaming, shiny surface, will become marked during the production process with the imprints of hands, caresses and manipulations, stigmata of this dependence, midway between attachment and rejection.

Such a Good Girl, multiple, brass, 1000 x 645 x 6 mm, edition of 8, 2 H.C. and 1 A.P. Co-edition by Wilde and the Centre d'édition contemporaine, Geneva, 2020.

Fabian Marti (born Fribourg, 1979, lives and works in Los Angeles) has been invited to produce several solo exhibitions, notably in Zurich at the Gallery Peter Kilchmann in 2014 and 2019, at the Wilde/Art Bärtschi & Cie gallery, Geneva in 2014 and 2018 and at the Galleria Fonti, Naples in 2015 and 2018. Also at Paradise Garage, Venice/CA in 2012, Wallriss, Fribourg, Centre Pasquart, Biel/Bienne, at HHDM, Vienna in 2013, at the Kunstmuseum Winterthur and the Kunstverein Braunschweig in 2011, and at Parc Saint Léger, Pougues-les-Eaux and the Kunstmuseum Luzern in 2016. Several solo exhibitions are planned, in 2020 at the gallery O-Town House, Los Angeles and in 2021 at the Kunstmuseum Bern. He has also participated in several group exhibitions, at the Kunsthaus in Aarau and the Swiss Institute in Rome in 2012, at the Kunsthalle in Vienna, the Museum für Gegenwartskunst, Basel, the Museo d'Arte Moderna, Bologna and at Forde, Geneva in 2013, at the Museum Rietberg, Zurich, Witte de With, Rotterdam and the Truth and Consequences gallery, Geneva in 2014, at the Swiss Institute, New York in 2015; at Karma International and Evergreen Studio, Los Angeles in 2016; at the Francesca Pia gallery, Zurich, Hauser & Wirth, London, for the Burger Collection Hong Kong at the Langen Foundation, Neuss in 2018 and at the Kunstmuseum Luzern in 2019. In 2011, he was invited to the Venice Biennale and in 2018 to the Busan Biennale.

Fabian Marti's exhibition is supported by Pro Helvetia, the Swiss foundation for culture, and the edition is co-produced with Wilde, Geneva.

The CEC is supported by the Department of Culture and Sport of the City of Geneva, the Loterie Romande, the Fondation Leenaards and a private Geneva foundation.

The CEC at artgeneve 2020

From January 30 till February 02, 2020

with editions by

Timothée Calame, Keren Cytter, Dorothy Iannone, Matthew Lutz-Kinoy, Fabian Marti, Jonathan Monk, Susan Te Kahurangi King, Jean-Michel Wicker

Metallica

Exhibition from 9 June until 4 September 2020

New hanging with the editions of Trisha Donnelly, Vidya Gastaldon & Jean-Michel Wicker, Fabrice Gygi, Sylvie Fleury and Fabian Marti

The CEC will participate in « La Nuit Des Bains » on Thursday 3 September 2020 from 2pm until 9pm.

PAUL PAILLET

fascination for fire

Exhibition from September 18 till December 11, 2020

Opening Thursday September 17 septembre 2020, 2 PM – 8 PM

Paul Paillet's solo exhibition at the Centre d'édition contemporaine was intended to open in March 2020, but was postponed due to lockdown until September 2020. For this exhibition, Paul Paillet has developed a proposal drawing on numerous references that insect and overlap, creating an ensemble of several pieces: sculptures and a mural work in porcelain, a newspaper, a radio and a publication. Each of these elements contains various cultural and personal indices that construct a kind of staged presentation. The theme of *fascination for fire* is partly autobiographical, linked to a reflection on a return to the artist's adolescence, his adventures and darker moments in his past, which result in semantic shifts, from the private sphere to more critical and committed societal and political implications.

This display combines a cup, a few spoons, a newspaper and a radio, suggesting the everyday breakfast ritual. Yet this ensemble proves to be less mundane, innocent and reassuring than our usual coffee set and favourite morning music, bringing back memories that highlight the gaps between an experience and individual perception, and societal inconsistencies, drifts and injustices. While these white porcelain utensils recall the Burgundian style and the artist's initial training, the relief motifs of flames, lightning or flowers are worked in a highly refined and elegant design and appear perfectly harmless, though the true source underlying the creation of these objects is of a completely different nature. In reality, this is an oversized replica of the small plastic teaspoon given out in the 1970s at McDonald's, made famous at the time by cocaine dealers who appreciated the fact that it held exactly 100 milligrams. This implement that should have remained almost invisible became the famous "Cocaine McSpoon", a symbol of a market much more powerful than that of the hamburger, forcing McDonald's to withdraw it from their restaurants.

The newspaper *Untitled (The Path)*, 2020, which accompanies this morning meal, with its aluminium foil pages, features text in relief (embossed), bearing traces of acetone transfer (chasing the dragon) and Chinese ink. These pages can also be associated with the use of heroin. The texts on each "page" offer a stratification of signifieds. In most cases, they make use of aphorisms or stock phrases taken from interviews with artists found in magazines. The subtitle, *The Path*, alludes to a US television series set within a fictional religious movement known as "Meyerism", a thinly veiled reference to Scientology and the cabalistic deviations of certain sects. Between the superficiality of globalising statements and the mirage of misguided beliefs, Paul Paillet poses the question that torments our Western societies, that of the unrelenting search for the ideal place, for unconditional love or even for one's "inner self", those contemporary dictates of a perfect life. This quest for hope transformed into a marketing product fosters a voracious capitalism that commercialises everything.

Paul Paillet continues his exploration between the lines of this dictatorship of happiness in a more candid or vintage way with the song *Coimbra* (1930) by José Galhardo, one of the first international radio hits. The French version *Avril au Portugal* (1947) written by Jacques Larue, was sung by Yvette Giraud in the 1950s and was set to lyrics by Jimmy Kennedy (1947) for the English version *April in Portugal*. Some of its verses are reproduced in French and English in the publication *BRUME BOURGEON BRISE SOLEIL* (ed. CEC, 2020). This booklet is also inspired by the novel *Les Météores* (1975) by Michel Tournier, relating the separation of a pair of twins, one of whom sets off on a journey in search of his double and himself. Here again, we find the theme of initiation and the path towards the discovery of one's identity.

This everyday scene is accompanied by a discreet soundtrack, emanating from a reproduction of the makeshift and royalty-free radio, the *Tin Can Radio* (1965) by designer Victor Papanek, which will be broadcasting *Wings*, an extract from a clip by the world-famous K-pop boy band, BTS. This extremely basic radio, made from a tin can and a candle, a kind of ecodesign ahead of its time, was used by UNESCO to help bring certain peoples out of their isolation, especially in Indonesia. Papanek wanted it to be free of design or any reminder of Western technology or aesthetics. This small DIY transmitter with its humanitarian aims, which came out of an era of illusions, will broadcast this famous BTS hit. The irony is in this crossover between the alternative spirit and utopia of the 1960s and the sanitised, futuristic look of this group, which by means of an intellectual somersault and a huge misunderstanding, maximises its influence and profits by exploiting the theme of adolescent identity crisis, going so far as to refer to the novel *Demian* by Hermann Hesse.

This paradoxical combination of sweetness, romantic songs and the immaculate whiteness of porcelain, and a hidden threat - drugs and commodification - seems to traverse all the artworks making up this breakfast, oscillating between belief and disillusion, pleasure and toxicity, in which each form of love or paradise turns out to be deadly, where every attempt at emancipation and autonomy is threatened by the voracity of the market, a subtle expression of the system of the creation of surplus values, the exploitation of desire and the fear that endlessly fuels an invasive, hysterical and perfectly irrational capitalism.

Born in 1986 in Dijon, Paul Paillet lives and works in Geneva. He has already participated in several group and solo exhibitions: in 2020 at rue Potemkine, Marseille; at the Pace Gallery, Geneva; in 2019 at the Villa Ambrosetti, Geneva; at the BIG with One Gee In Fog, Geneva; at Lokal-int, Biel/Bienne; in 2017 for the Fondation Trajets with ART SANS RDV and Les Jardins de Trajets, Troinex; at Ressources Urbaines; 2016-2018 at the Off of the Printemps de l'Art Contemporain in Marseille with the Mécènes du Sud, in 2015 at the CERCCO of HEAD, Geneva and at the Interface appartement/galerie, Dijon; in 2013 at ZKU, Zentrum für Kunst und Urbanism, Berlin; in 2012 at the Château de Longchamp, Le Consortium/FRAC Bourgogne.

Paul Paillet's fascination for fire exhibition is supported by the City of Geneva, the Cantonal Contemporary Art Fund and the Bruckner Foundation, Geneva.

The Centre d'édition contemporaine's 2020 program is supported by the Department of Culture and Digital Transition of the City of Geneva, the Loterie Romande, the Leenaards Foundation and a private Geneva foundation.

EXHIBITIONS 2021

The CEC at Printed Matter's Virtual Art Book Fair (PMVABF)

From February 25 till February 28, 2021

Opening Wednesday February 24, 2021

Monica Bonvicini, Harry Burke, Guillaume Déneraud, Anne Dressen/Nick Mauss, Liz Craft, Keren Cytter, Mathis Gasser, Dorothy Iannone, Matthew Lutz-Kinoy, Victor Man, Paul Paillet, Susan Te Kahurangi King, Oscar Tuazon, Jeffrey Vallance, Jean-Michel Wicker and *Artists' Voices*

GUILLAUME DENERVAUD

Surv'Eye

Exhibition from March 19 till April 23, 2021
Opening March 18, 2021 (Nuit des Bains)

Constellations

By Dean Kissick

During the Nineties, when Elise was at school in the English countryside, there was a constant flow of UFO sightings and crop circles, in which complicated but harmonious patterns of spiralling orbs would appear cut into wheat fields overnight, and reports of ethereal abductions on lonely country roads. These abductions were usually in the United States, and again happened overnight. Aliens would come down and snatch American men and sodomize them, for their experiments. The Nineties were fantastic, she thought. Now that old sense of excitement about and openness to the cosmos was gone. There were no more lights in the sky, no more encounters of any kind. No more geometry appeared on the farms. Steel monoliths sometimes arrived on Romanian hillsides and deserts. But no one thought about space anymore. What was space good for now?

“To separate us from God,” her friend Sam would tell her, would write to her. Sam was one of her only friends left. It was hard to hold onto friends, as she grew older and more focused, and hard to make new ones too.

She disagreed but would ask, – What does God look like? Can you draw them for me?

She had enjoyed school. Not all of it, but for the most part she'd enjoyed school, and decided at a young age she was going to be a scientist. So those years at school were a good time for her. Elise enjoyed mathematics and physics and the steeplechase. Her math teacher had decorated the walls of their classroom with colourful pictures of space: photographs of faraway galaxies and constellations, places they would never go, where it was unlikely any person would ever go, her teacher said, and phenomena no-one yet understood, which it was unlikely anyone would ever understand, but which they might someday see. They hadn't seen anything of the universe, he said. The teacher was afraid of some of his students and some days his hands would shake in front of the whiteboard. His classroom was cheap and rundown and he'd purchased and put up those pictures himself in the hopes of brightening it. Now, when she tried to remember his classroom, Elise couldn't recall anything but his whiteboard and his colourful pictures, which she would sit at her laminate desk looking over at, dreaming of other worlds.

There's a small café on the shopping street in the town where she lived with her mother, still, where Elise went every morning or afternoon for a treat, and to be around other people, though rarely to converse with them. In the café she'd think of places she wanted to visit and watch the other customers going about their days. Nobody seemed to have much to do. When she noticed someone that looked a little different, somehow interesting, like this person who seemed unusually impatient, she'd watch them in brief, intermittent passages and wonder – Who is this person? If they were reading a book, she'd try to see what it was, without them noticing, and if it was one she approved of or that piqued her curiosity she'd imagine discussing it with them. If she thought she would probably like this person, she'd generally imagine they might like her too, this impatient person reading a book about cigarettes. Everyone was in their own worlds. She often wondered what everyone was thinking of.

It was once thought that gods lived on top of certain mountains, like Shiva on Mount Kailash, Aphrodite on Olympus. Like Wakea, Papa Hanau Moku, Poli'ahu, Lilinoe, Wai'au, Kahoupokane, Lea, La'amaomao and Kukahau'ula on the shifting, sacred volcanic heights of Mauna Kea, in Hawaii, which had once been theirs but was now home to thirteen large telescope observatories, some of which Elise had visited, when she'd had her research job. The sky for her was a window to the stars. Those sacred mountains, where the gods had once lived, where the radio observatories watched, over which there were ongoing conflicts between Native Hawaiian protectors and astronomers planning their Thirty Meter Telescope, were thin places, and Elise hoped to visit as many such places as possible. Thin places are places where our world grows closer to others. Places where the distance between our world and the heavens collapses, and we're able to catch glimpses of divinity, or the romantic sublime. Often they were hidden away in an old building in an old city, or a cave which couldn't easily be accessed, or a tunnel or distant field, but the sorts that astronomers liked, where they could site their very large telescopes, were high up on mountains surrounded by oceans, as far from the cities, the suburbs and the spills of light pouring into the sky as could be. The cosmos would fold over and reveal itself to them. It was from these thin places that they looked for, among many other phenomena, other forms of life.

When astronomers looked deep into space and time, and listened to the sounds of the universe, and analysed those sounds for patterns, and for signs and languages, for the first time, they were astounded by how perfectly silent it was, how empty of life it appeared to be. And they spoke about what they should do. So after they'd spoken, they broadcast themselves over radio waves into empty space. They posted drawings and recordings of themselves into the universe, like messages in bottles floating out across time's waves. Artworks were sent up on rockets and lost. More radio waves, more different frequencies. But nobody ever responded. Everything was so quiet and so empty. When she imagined this emptiness, Elise thought of it as passages of colours, punctuated with objects catching the light of the stars, like a musical score with nobody to play it. What did God look like, she wondered again.

She had read an interview with a European photographer, who was always interested in the latest photographic and imaging technologies, and how they might change our understanding of the world, in which he'd said that were it possible to prove that the universe contained a number of planets similar to Earth, and so to demonstrate the mathematical probability of extra terrestrial life, religious leaders would no longer be able to hold onto their anthropocentric image of God as resembling us, as a mirror in the sky. This would become untenable, the photographer suggested, and religious leaders and their followers, and everyone else, would have to adopt a new humility; as had happened before, in Copernicus's time, when it was shown that the sun, and not the Earth, was at the centre of the universe as they then understood it, correcting the prevailing and widespread misapprehension of the cosmos and opening the curtains to the dawn of modernity, and the present. The artist had become obsessed with this idea, he said. The interview was more than a decade old, but Elise had found the text online and printed out a copy for herself, and shared the link with Sam as well.

It was more than a decade old, and some of the events it described had since occurred. With their radio telescopes, computer models and other parts of thin places, astronomers had shown that the universe contained a great number of planets like ours, and demonstrated the likelihood of extra terrestrial life. According to latest models, there were a hundred billion planets in the Milky Way, billions of which were probably habitable worlds, and that was just in our galaxy. There were around two trillion galaxies in the observable universe. These overwhelming probabilities had been found, but nobody had changed their image of God. People were shot, stabbed, beheaded over the image of God, but through all of this, the image kept following the form of a man.

For Elise, if the models of probability suggested otherwise, the hard evidence told another story, in which she, and every other person on Earth, was absolutely alone. They had looked so far out into space and hadn't found any signs of life of any kind. Only the great eerie silence of the cosmos. They were all alone, floating in space. Each day she liked to walk to her favourite café, which had great salads and carrot cakes, to look at the people there, imagine the lives and dreams they might have, and the conversations she might have with them. She'd left school nearly three decades ago. Were she able to sail, to accelerate over the galaxy, in 25 light years she might arrive at the young planetary system of Alpha Piscis Austrini, which looked like an exploding cosmic eye, drawn with dusty cerulean and pale amber fire, glinting with long-tailed comets.

In 39 light years, if she sailed in another direction, she would reach the faint star TRAPPIST-1, where seven Earth-like planets orbited so closely around each other she could stand on one and watch the others passing right overhead, enjoying the views of their upside-down landscapes curling by. In 63 light years, though Elise knew she wouldn't live so long, after the exocomets, rings of dust and planetesimal belts thought to be orbiting it, she could fall, with the falling evaporating bodies, onto Beta Pictoris. And in 360 light years, in her dreams, she would arrive at Rho Ophiuchi's star-forming clouds, which was a swinging pastel ring of four dancers made of young stars, twirling circumstellar discs, dark fragments and the songs of the spheres.

These photographs glowing from her phone, like those on the walls of her old classroom, had been taken with giant telescopes from dark mountains in Hawaii, and Chile, thin places like those. Some weren't really photographs, but models and visualizations put together with powerful computers. One was made with eight telescopes chained together into an Event Horizon Telescope the size of Earth. They were captured in black and white and coloured in by scientists from NASA and other agencies according, in part, to their own aesthetic sensibilities, because they couldn't know for sure how places and events so far away might look to our eyes, which will never set sight on them. These telescopes could detect colours too faint for us to see, subtle colours within colours, and wavelengths invisible to us. Space is a collection of abstractions drawn on a monumental scale. Pictures of space are expressionist paintings in a palette chosen to express the astronomer's feelings and emotions. This would be a nice job for her, she told herself: to choose the colours for space.

If we look at the night sky, as you always should, she wrote Sam, unless it's cloudy, we imagine those colours from pictures of space, those grape sodas, sour cherries and faint milky strawberries, we imagine those colours in space, although we can't see them, only the darkness of night. She thought of the cosmos as a tone poem of colours, even though she couldn't see them. She imagined colours lighting up somewhere on the other side of the darkness. This was also how we lived every day, she thought, in the darkness, imagining all the colours that aren't there, filling in the world how we wished for it to be.

Bridge the gap

Exhibition from May 6 till July 9, 2021, and from August 17 till September 10, 2021

Harry Burke, Timothée Calame, Liz Craft, Keren Cytter, Guillaume Dénervaud, Anne Dressen/Nick Mauss, David Hominal, Dorothy Iannone, Matthew Lutz-Kinoy, Fabian Marti, Paul Paillet, Susan Te Kahurangi King

PAUL VIACCOZ *ESPRIT ES-TU LÀ ?*

From October 1st to November 12, 2021

Opening Thursday September 30, 2021, 2 PM – 8 PM

Week-end GENEVE.ART on Saturday November 6 and Sunday November 7, 2021

11 AM – 6 PM

« ... Souvent, il séjournait dans cet espace pour trouver le calme et l'inspiration. Dans un carnet, il prenait des notes accompagnées de croquis et de plans pour de futurs projets. Les murs blancs de la maison, la vue sur le jardin et les arbres étaient propices à la méditation et parfois à la lecture. Il pensait qu'un moine jardinier aurait pu se retrouver dans la même situation que lui, à l'écart du monde, du vacarme et des brutales réalités de la vie. Ces murs laiteux ressemblaient à ceux d'une chapelle. Par un jour de printemps, il décida de peindre de petites saynètes et des paysages directement sur ces parois immaculées. ... »

Extract from the text by Paul Viaccoz, *ESPRIT ES-TU LÀ ?*, published in *Before publication 5*, éd. CEC, 2021.

Esprit es-tu là (spirit are you there)? A question that expresses fear, skepticism but perhaps also the lightness of a spiritualist seance. Could Paul Viaccoz be trying out divination methods? Might his work as an artist enable him to explore unsuspected territories, set between dualizing and ultra-consciousness, and to experience the pleasure and capacity of escaping, of rising up and leaving this world?

In a back and forth between magic and the limits of science, between illusion and reality, his drawings, painted murals and assemblages of objects oscillate between observations, threats and predictions, in a vision that is both surreal and appalled by the violence and horror of the present and its deadly outbreaks of wars, diseases and pandemics.

His drawings cover a hundred or so sheets and even encroach on the walls of his studio. This mural practice is the expression of a very free extension of his readings, thoughts and meditations. Entrenchment in this little garden house that he calls the small white house, allows him to self-reflect and gain perspective, somewhere between dream and presage.

Producing large numbers of paintings or drawings and painting directly on walls also reminds us of the spiritualist artists of the early 20th century or the 1970s, closeted in small spaces and even in their own homes, whose artworks, drawings, paintings and even their walls served as a medium and offered them a complete mental and hypnotic immersion in the development of their creative work, going far beyond conventional formats. The presentation by Paul Viaccoz comprises two series of drawings, one on braille paper, while the other incorporates several *Paysages de guerre*, as well as an installation of three radiotherapy *Masques*.

This exhibition is accompanied by a publication of the same name, which brings together details of the drawn walls in the small white house, a selection of *Paysages de guerre* and a text by the artist in which Paul, alias Damiano and ПОЛ, the central character in two previous short stories, *Le responsable de l'économat est aujourd'hui indisponible* (FMAC, Geneva, 2012) and *La censure des messages*, (Musée jurassien des Arts, Moutier, 2018), evokes

the experience of isolation. This short text frames two quotations from Wolfgang Sofsky's book, *L'Ère de l'épouvante. Folie meurtrière, terreur, guerre* (Gallimard, Paris, 2002), which attests to the difficulties of representing cruelty, violence and war.

This work joins the *Before publication* series, published by the CEC, and is linked to the second volume of the CEC catalogue, *L'Effet papillon II, 2008* (*L'Effet papillon II, 2008*), which will cover the activity of the Centre d'édition contemporaine from 2008 onwards, following on from the first book of the same title, which covers the period from 1989 to 2007.

A small eight-page brochure is added to the press release, presenting images of two *Murs shamaniques*, created on the inner walls of the artist's house, where day after day he has assembled objects found in nature or in everyday life, as well as souvenirs, fetishes and talismans, juxtaposed or combined with photographs, drawings, video screenshots, postcards, masks, musical instruments, skulls, sabres, dried flowers, feathers, jewelry and embroideries. This collection of objects, images and texts forms a mural jigsaw that he rearranges according to his mood and thoughts or external events. The walls of this personal *studiolo* construct a language whose subtext remains cryptic and secret, an intimate, poetic and ritualized altar, bordering on exorcism, in which the figure of the artist is interwoven with that of the shaman.

Paul Viaccoz, *ESPRIT ES-TU LÀ?*, *Before publication 5*, brochure, 36 pages – single booklets, 17.2 × 23.5 cm, offset, stapled binding – published in the *Before publication* collection, which gathers the pre-publications of authors' texts or artists' inserts, which will appear regularly and as a preview before their final publication in *L'Effet papillon II* (second volume of *L'Effet papillon, 1989 – 2007*, catalogue of the Centre d'édition contemporaine published in 2008). Text: Paul Viaccoz. Graphic design: Niels Wehrspann, Lausanne. Edition of the Centre d'édition contemporaine, Geneva, 2021.

Born on September 30, 1953, Paul Viaccoz lives and works in the canton of Jura. He has presented numerous personal exhibitions including, *La censure des messages* at the Musée jurassien des arts, Moutier (2018); *La censure des messages* at the Anne and Robert Bloch Foundation (FARB), Delémont (2018). He has also participated in various group exhibitions including, *Sans titre, entre autres, un regard sur la collection de dessins du FMAC, Le Commun, Bâtiment d'art contemporain*, Geneva (2019); *NO WALK, NO WORK*, Contemporary Art Center, Yverdon-Les-Bains (CACY) (2016). In 2018, his work was the subject of several publications: *La censure des messages*, éd. Jurassien Museum of Arts, Moutier; *40 Paysages aquatiques* and *PAYS PAYSAGES*, éd. Paul Viaccoz; *Fonds municipal d'art contemporain (FMAC), Geneva. Collection 2004-2016*, published by art&fiction.