



CENTRE D'ART DE FRIBOURG
KUNSTHALLE FREIBURG

"It was at the Battle of Bannockburn in Scotland (1315) that Caltraps were successfully used. Leading his Scottish Highlanders, Malcolm Drummond saw off the assault of the English cavalry, knocked it down and forced it to do battle on ground that, on his advice, had been sown with Caltraps. (...) The house of Drummond obtained on this occasion, by royal grant, the right to add on to its coat of arms a terrace sown with Caltraps, in remembrance of the Battle of Bannockburn. It took for its motto Gang Warily (Scots for Go warily), the ironic cry that went up among the Highlanders when they saw the heavily armoured English cavalry launch their assault amid the Caltraps."

(Revue historique de la noblesse, publiée par André Borel d'Hauterive, T. II, p. 79)

chausse-trappes

Gang Warily!

Delphine Coindet
& Élodie Amet, Vincent Beaurin,
Sarah Charlesworth, François Kohler

Opening Saturday May 31st

Exhibition from June 1st until August 17th 2008

Not to be where you are expected, this seems to be Delphine Coindet's motto; and for this artist who recently moved to Lausanne, a key figure in the young French art scene, it is probably beneficial as well as great fun to get away from these categorizations that latch onto nothing but the "virtual" dimension to her sculptures and the unreality of their smooth surfaces.

In connection with Delphine Coindet, Lili Reynaud-Dewar stressed her "chronic but discreet instability (...), characteristic of a fanciful type of sensibility" as "a postulate from which freedom, pleasure and style are constructed". Above and beyond an elegant casualness, this artist does indeed have a definite tendency towards the eccentric and transgression, and this blossoms with undisguised pleasure in her recent works.

Everything seems to indicate that Delphine Coindet has recently embarked on a vast enterprise recycling forms that have been characteristic of her own repertoire. Recurring motifs have remained: an unconcealed taste for theatricality, or even dramatization, a vocabulary whose glamour is slightly fake and includes feathers, little bells and snoods, bright, saturated colours, and a certain form of aggressiveness. As for the means, they seem to have been transferred from an aeronautics agency to a needlework shop. Rather than a disavowal of a recent past, this development should be seen as an extension of the various rough treatments that could previously be read into the tensions already existing between materials or in the actual arrangement of the objects. There are other clues hinting at this development and notably the recent emergence of felt drawings, referring back more to childhood and its brutality than to the immaculate renderings of decidedly too polite high tech industry to which the artist's preparatory schemas appear to belong.

There are two parts to the show, one in the form of a solo exhibition, the other being a presentation of four artists brought together by Delphine Coindet, not in any theme-related order, but rather as the photograph of a set of converging correspondences, filiations or influences being played out in the artist's immediate environment. This logic of exchange comes naturally to Delphine Coindet, who stresses that you "rarely construct things on your own". Whether it be well tested collaboration as in the case of Vincent Beaurin, or a more distant influence in that of Sarah Charlesworth, the works brought together here offer a repertoire of gestures and methods, intentions and contexts that can be read separately or made to resonate with each other and with the first part of this show.

BIOGRAPHIES

Delphine Coindet, born 1969 in Albertville, France. Lives and works in Lausanne and Paris.

Recent solo shows (selection)

2008 *Evergreene*, Genève – 2007 *Erotique Ether*, Galerie Laurent Godin, Paris – 2006 *Turner Contemporary at Substation Project Space*, Margate (GB). *FRAC* Basse-Normandie, Caen (f). *Hot, Weird and Intricate*, Evergreene, Genève (ch) – 2005 *Construire un feu*, with Vincent Beaurin, Galerie Edouard Manet, Gennevilliers (f). *Rock-Hard*, chapelle Jeanne d'arc, Thouars (f). *Open for play*, Zoo Galerie, Nantes (f). *Antimatière*, Espace Forde, Genève(ch) – 2004 *Circuit*, Circuit, Lausanne (ch). *La belle Hypothèse*, CREDAC, Ivry-sur-Seine (f). – 2003 *New Barroco*, La Synagogue de Delme, Delme (f)

Recent group shows (selection)

2007 *Freak Show*, MAC, Lyon (f). *Half square Half crazy*, Villa Arson, Nice (f) – 2006 *KIT O'PARTS, CAN*, Neuchâtel (ch). *Surfaces Polyphoniques*, CRAC, Sète (f). *Midnight walkers*, Kunsthaus Baselland (ch) – 2005 *Antidote*, Galeries Lafayette, Paris – 2004 *La partie continue (2)*, Credac, Ivry sur Seine. *Red city dressing*, Jinan, Chine.

Elodie Amet, born in 1985, she lives in Lyons where she is a student at the École des Beaux-arts, having studied notably under D. Coindet. Her research leads her to produce overelaborate objects and pictures combining fabrics, felts, patterns, photographs and collages like an art of abundance and excess, also experimenting extensively with photography, writing and video.

Vincent Beaurin, born in 1960, is a sculptor and lives and works in Paris. "I devise arrangements intended to achieve this kind of reconciliation. I combine pulverulent materials like polystyrene, sand or flakes with paradoxical precision. I play around with notions of scale, density and origin. I refer to abstract figures and call up fabulous creatures. These entities pierce the raw white of the walls and contain themselves motionlessly. The often compound nouns that designate them are taken from various mythologies and from the most everyday language of today."
www.vincentbeaurin.com

Sarah Charlesworth, born in 1947, lives in New York City. This artist had close ties with the American conceptual and later postmodern scene; she has developed a labour of displacement and appropriation of media images, enabling her to examine the conceptual dimensions of the use of images. The early 1980s period also saw an ambiguous relationship between the photographic referent, seemingly becoming the actual subject of the work. This work further questions the production and reproduction of social and sexual norms, while denoting in the artist's own words a "degree of unconscious commitment to language".

François Kohler, born in 1964, lives and works in Lausanne. Using modes of reproduction like silkscreen and photography, François Kohler readily refers to painting and drawing. The use of images or objects that are sampled rather than created serves an economy seeking to "avoid the creative gesture's need to outdo", while exploring issues traditionally associated with painting, particularly abstract painting.



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Delphine Coindet, Pecker, 2007, Unique piece
Height: 300 cm/Base : 80 x 80 cm
Plastered and lacquered wood, brushed metal
Courtesy Galerie Laurent Godin, Paris



Delphine Coindet, José, 2007
35 x 45 cm
Collage (Paper, cardboard, feathers, adhesive tape,...)
Courtesy Galerie Laurent Godin, Paris



Delphine Coindet, Max, 2007
280 X 600 X 600 cm
Wood, metal, resin, carpet.
Action Nouveaux commanditaires supported by the Fondation de France.
Mediation: Le consortium, Dijon.
Photo: Bruno Voidey

RENDEZ-VOUS AT FRI ART

Wednesday, June the 11th 2 to 4 p.m. **workshop for children** (from 7 to 13 years, not accompanied). Tour & creations, circa 90 minutes. Cost: 20 CHF (15 CHF for Ami(e)s). Information www.fri-art.ch

Wednesday, June the 11th at 5 p.m. **Commented tours for teachers** and mediators.

Saturday, June the 21st 2 to 4 p.m. **workshop for families** (children from 3 to 10 years, accompanied by an adult). Tour & creations during 90 minutes. Cost: 20 CHF (15 CHF for Ami(e)s + 5 CHF for the friends).

Saturday, June the 21st at 8 p.m. **The longest day** : Delphine Coindet invites the Listening Gallery (Francis Baudevin+1M3).

Musical listening followed by a **night barbecue**.

Thursday, July the 3rd at 7 p.m. commented tour by Delphine Coindet, artist and Corinne Charpentier, director of the art center.

Please subscribe : publics@fri-art.ch

OPENING HOURS

Wednesday to Friday, from noon to 6 p.m.
Evening and free opening on Thursday from 6 to 8 p.m.
Saturday and Sunday from 2 to 5 p.m.
Guided tours on appointment for groups, contact:
info@fri-art.ch

ADMISSIONS

General admission: 6 CHF.
Reduced admission: 3 CHF.
Free: Ami (e)s of Fri Art, Swiss museum pass, artists,
accompanied scholar groups, under 12 years old.

PRESS OFFICER

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THANKS AND SUPPORT

Mamco, Genève.

Evergreene gallery, Genève

Laurent Godin gallery, Paris

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