



CENTRE D'ART DE FRIBOURG
KUNSTHALLE FREIBURG

Peter Coffin Yellow Outline

Opening Friday September 12th

Exhibition from September 13th until November 23th 2008

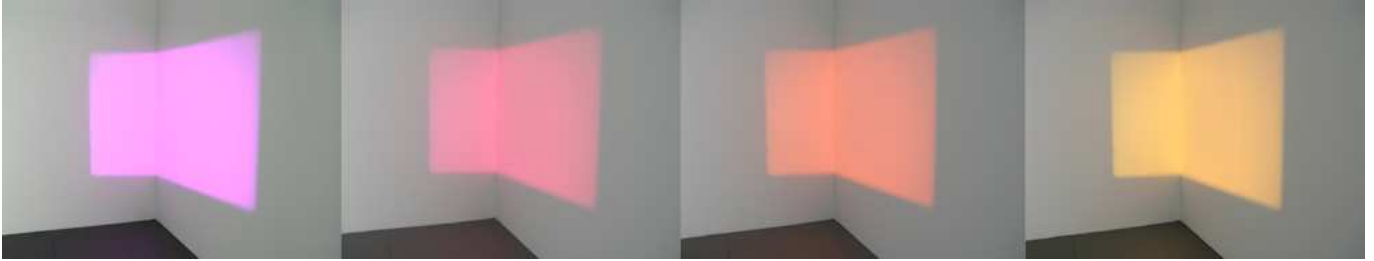
The Kunsthalle Freiburg is pleased to announce, "Yellow Outline", Peter Coffin's first solo exhibition in Switzerland.

This summer a U.F.O. was built and flown over the Baltic Sea and into the Gulf of Gdansk where it was witnessed by onlookers whose sightings were captured on cell phone cameras, camcorders, digital cameras, 35 mm SLRs. The photographs and videos are not unlike classic U.F.O. documentation; they are grainy, blurry, and may appear to be of skeptical origin. While the U.F.O. in these photos is real, this familiar documentation initiates inclinations toward curiosity, skepticism or belief. Peter Coffin's obvious interest in ufology is one of the many facets of this oeuvre with no stylistic uniformity, shot through with numerous interactions between memory processes, forms of perception, subjectivity and exact sciences.

Peter Coffin's close interest in music thus leads him to spatialize what is to say the least a contradictory effect, the Shepard-Risset Glissando, which creates the illusion of a scale that simultaneously ascends and descends, to infinity. Treating with grave application something that reason would reject out of hand, Coffin also draws attention by inviting musicians to compose for plants, as he has postulated the existence of an aesthetic sense in the animal kingdom, and to argue his case in pictures, presenting excerpts from documentaries in which a broad range of animals seem to be deliberately conducting aesthetic experiments. Aesthetics, a term that has lost any precise meaning, was initially defined as a philosophy of sensory perception, before veering off into ordinary language to designate a quality inherent to an object and hence outside the body. So aesthetics in the philosophical sense would seem to be the recurring subject of Peter Coffin's protean investigations.

The artist has, for instance, devoted considerable attention to the 20th century's best-known works, from Matisse's *La Danse* to Eames' *Lounge Chair*, which he has redone in imprints or silhouettes, forms that have become simple and questioning their ability to fill the mind. Highly poetical, Peter Coffin's works thus induce two conflicting feelings: a childish simplicity verging on platitude, followed immediately by the persistent intuition that this simplicity proves to be a substitute for more complex original forms.

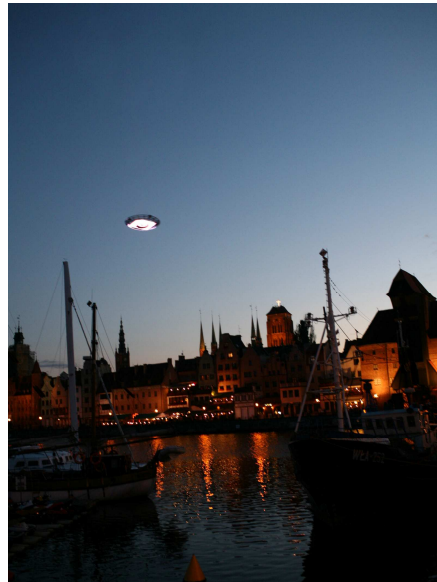
Mixing pseudo-science and new-age imagination with an undisguised interest in mapping and systems, Peter Coffin's work offers art as an alternative to logical thinking, whose supremacy is partly failing. Making visible in this way things that do not belong to reality, or offering simultaneously an element and its opposite, seem to be converging towards a single purpose, namely to free the imagination and at the same time offer—either physically or conceptually, or both—an experience that on the face of it goes against the presuppositions of our systems of perception, as if the better to free them from an overly confined framework.



Untitled (Shepard-Risset Glissando in Color), 2006
Court. Galerie Andrew Kreps, New York, Emmanuel Perrotin, Paris, Herald St., Londres.



Untitled (Hand waving to the wind /Dream Recall), 2007
Court. Galerie Andrew Kreps, New York, Emmanuel Perrotin, Paris, Herald St., Londres.



Untitled (U.F.O.), 2008
Court. the artist.



Untitled (Imprints), 2005
Court. Galerie Andrew Kreps, New York, Emmanuel Perrotin, Paris, Herald St., Londres.

BIOGRAPHIE

Born 1972. Berkeley, California, Lives and works in New York

SOLO EXHIBITIONS

2008- "Peter Coffin & Djordje Ozbolt", Herald St, London

"You Are Me", Andrew Kreps Gallery, New York - Michael Benevento, Los Angeles

2007- "Model of the Universe (e.g. sweet harmonica solo, e.g. the idea of the sun, e.g. frisbee dog catch in mid air, e.g. brightly colored gem stones, e.g. the desire for a tropical drink, e.g. dance sweat) "; Galerie Emmanuel Perrotin, Miami

"Peter Coffin", Galerie Emmanuel Perrotin, Paris

"Tree pants", Horticultural Society of New York, New York

"The Idea of the Sun", Le Confort Moderne, Poitiers

"Around, About Expanded Field", Herald St, London, UK

"Etats (faites-le vous-même) Grow your own", Palais de Tokyo, Paris

"Musique pour plantes vertes, Palais de Tokyo, Paris

2005- "Hello Headspace", Galleria Fonti, Naples, Italy

"New Work", Living Room D Lyx Gallery, Malmo, Sweden

"Absinthe Drinker", The Wrong Gallery, New York, curated by Ali Subotnick / Lisa Ivorian Gray

2004 "It Chooses You", Andrew Kreps Gallery, New York

2002 - "Perfect If On", Andrew Kreps Gallery, New York

MUSEUM EXHIBITIONS

2007- "Learn to Read", Tate Modern, London, UK-"Accords Excentriques", B.P.S. 22, Charleroi

2005- "When Interwoven Echoes Drip into a Hybrid Body - an Exhibition about Sound, Performance and Sculpture", Migros Museum für Gegenwartskunst, Zurich.

Greater New York, P.S.1/MoMA, Long Island City, New York

2004- "Natural Habitat", The Paine Art Center, Osh Kosh, Wisconsin

"Beating About The Bush", South London Gallery, London, UK

"Collection (or, How I Spent a Year)", P.S.1 Contemporary Art Center, Long Island City, New York (curated by Bob Nickas)

2001- "B-Hotel", curated by Klaus Biesenbach, P.S.1 Contemporary Art Center, Long Island City, New York

GROUP EXHIBITIONS

2007- Moscow Biennial, Moscow, Russia

2006- "Supernova", curated by Judicael Lavrador, Domaine Pommery, Reims, France

- "Happiness", Gagosian Gallery Berlin, curated by Martin Germann as part of the 4th Berlin Biennial for Contemporary Art

"Draw a Straight Line and Follow It", curated by Anna Gray, The Center for Curatorial Studies at Bard College, Annandale-on-Hudson, NY

- "Slow Burn", curated by Jonah Freeman, Galerie Edward Mitterand, Geneva-"Mystic River", Southfirst Gallery, curated by Noah Sheldon Williamsburg, Brooklyn/Wanas

UPCOMING PROGRAM

Thursday, September the 18th at 5 p.m.
Special guided tour for teachers and mediators.

Wednesday, October 1st 2 to 4 p.m.
Workshop for children (from 7 to 13 years, or from 3 to 7 years accompanied by an adult), during 90 minutes. Cost : 20 CHF (15 CHF for the Ami(e)s).
Information : www.fri-art.ch.

Thursday, November 6th at 7 p.m.
Guided tour of the show, free entrance.

Press contact, Jeanne Graff
Jeanne.graff@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: Friends of Fri Art, Swiss museum pass, artists, accompanied scholar groups, under 12 years old.

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