

# LAPSES

Marcelline Delbecq  
documentation céline duval  
Dagmar Heppner  
David Hominal  
Gabriel Lester

13.02. –  
12.04.09

Eröffnung Donnerstag 12 Februar um 18.30 Uhr

«Lapses» trägt die Fragmente eines Ganzen zusammen, das unwiderruflich dem Gesichtsfeld entgleitet und dazu anregt, im Geiste Bilder heraufzubeschwören, dabei aber immer über das Fehlende, die Möglichkeit des Verschwindens wie auch des Auftauchens, nachzudenken. Das fehlende, trotzdem aber zentrale Objekt darin ist das Format des Films in seiner Vollendung und Vielseitigkeit; vielleicht, weil der Film ebenfalls eine «Kunst, Geister heraufzubeschwören\*» ist, und sich diese Ausstellung rund um verschiedene Geisterbilder herum anordnet.



Fonds Philippe Lecoq, documentation Céline Duval

Anonyme Fotografien, von Céline Duval subjektiv in einen Zusammenhang gesetzte Familienfotos, fokussieren sowohl auf die Vorstellung des Vergessenen an sich, aber auch auf die Szenen, die wir vorgesetzt bekommen. Obwohl er die vollendete Form beinahe systematisch umgeht, steht der Film in den Arbeiten von Gabriel Lester im Zentrum: Die Installationen ähnelnden Filmsequenzen liefern den Betrachtenden der Unbestimmtheit des unfertigen Dekors und bruchstückhafter Filme aus. Die Werke von Marcelline Delbecq widmen sich der Schrift, der Text wird geschrieben oder von der Stimme, das Organ des Unsichtbaren schlechthin, getragen: Dabei handelt es sich um ihre eigene Stimme oder die Stimmen anderer (Kim Gordon, Elina Löwensohn), die Sequenzen umsetzen, in denen sich Offenbartes und Geheimnisvolles treffsicher die Waage halten. Die Form der Literatur an sich enthält diese Spannung, dieses Gleichgewicht und literarische Universen durchdringen diese Ausstellung an verschiedenen Orten: In den fragmentarischen Installationen von Dagmar Heppner in Form von Evokationen oder indem die Literatur Werkstoff wird wie in den Werken von David Hominal. Die subtile Verwendung von Ausradierungen und Erscheinungen fördert ein Bewusstsein in der Schweben, die Projektion auf das Unsichtbare des Imaginären.



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## Marcelline Delbecq,

née en 1977, vit et travaille à Paris (F).

### Scenario for a conversation

by artist Marcelline Delbecq and curator Simon Castets

*Brooklyn, lunch time at Cafe 1980 between Berry and Wythe, key lime pies, then walk to the river nearby. Chilly March wind. The cafe closed down on April 7, 2008*

S.C. : America is a strong fixture in your work. How do you explain this attraction for the English language and the American landscape ?

M.D. : I discovered photography through Diane Arbus' work in my early teenage. Her work made such a big impression on me that I decided to become a photographer almost right away, and to move to America as soon as I would reach the age of 18. I grew up in a small town in Normandy that was not necessarily a stimulating place, so I kind of forged my own imagery and culture through anglo-saxon music and magazines. I guess learning English was a way to escape and music was a very good way to do it. I spent a lot of time in England as a teenager, special ordered the NME and Melody Maker from the magazine stand in my town. I was a huge Velvet Underground fan although I wasn't mature enough to understand what their lyrics were about ... I suppose the Velvet led me to Warhol and along came my discovery of art, mostly through American culture. When I turned 18, I actually moved to America for real, to study photography. I first moved to Chicago, then to New York, and wanted to either become a film still photographer or take pictures of music bands and create record covers. I was in complete bewilderment: I realized how French I was, that no place I knew resembled Warhol's factory, that America in literature and films is "same same but very different" from America for real, that the Rock'n'Roll world is a victim of its own imagery. I became very close friends with a famous singer and realized I didn't fantasize about the music world enough to go any further. But from that time on, and even though it seemed like an attractive/repulsive relationship, America became an inherent part of my life. I studied photography through the American photography angle and history, so that probably participated very much in the imagery I've forged in my own head. I pretty much stopped taking pictures when I moved back to France. Although I've just spent a year in New York last year and had a great and creative time, I believe it's time for me to move away from American references a little bit, but somehow they always come back into the picture. Right now I'm working on a sound piece about a Russian river. It's part of my origins, but it's a complete discovery because I've never been to Russia and don't even speak the language.

*Artist Studio, 20th arrondissement, adjacent to rue Vilin, Perec's childhood address now turned into project housings. Large window looking onto a small but wild garden.*

S.C. : The tension between the ability to memorize a film still and the desire to capture a flux of images informs several of your works, including *Glimpses*.

M.D. : *Glimpses*, which I'm going to read live tonight for Uovo's open office, is a project that took its origin in my interest in cinematic writing. It's a series of portraits of personalities I've run into but never met, read aloud during a projection of fadings (from black to white to black) that reveals the name of the person and the place where I've encountered him (they're all men). I wasn't so much interested in the fame of their names as in my position as a "regardeuse", an observer that would recognize and not be recognized. All the portraits were written from a camera perspective, recording all these very furtive moments and releasing them with words, but no image. Those men are like ghosts, stuck in some kind of memory, waiting for a voice to talk aloud so they can be activated and sent back into real life for a very short moment, before they disappear again until the next reading. So yes, *Glimpses* is a very good example of that still vs. flux aspect of my work: the texts and voice enable images to take shape in the listeners' minds, but no one can tell whether they are frozen or flowing. Actually, it's the very essence of the memory of a film : the brain can't retain a flux of images even though sometimes we feel it does. It only remembers stills, as in a reel.

*Eighth floor, Bright white apartment with a view on the Eiffel Tower standing right across the street. Leather sofas, two identical armchairs with almost too short feet*

Canape en cuir, deux fauteuils identiques couleur crème, montés sur des pieds presque trop bas. Dossiers arrondis. Terrasse avec balustrade en fer forge.

S.C. : Your take at the cinematographical realm triggers an experience of lack: either the image is missing, or the movement is absent. How does your work relate to films that have taken steps toward similar directions, disrupting diegetic expectations with image and dialogue, or lack thereof, from *Hurlements en faveur de Sade* (Guy Debord, 1952) to *La Jetée* (Chris Marker, 1962) or *Beau Travail* (Claire Denis, 1999) ?

M.D. : I guess there's lots of movies we could talk about as well, that all have been influent in some kind of way, from Marguerite Duras' *India Song* (that was first initiated as a radio piece), to Alain Resnais' *L'annee Derniere a Marienbad* adapted from Robbe-Grillet's eponymous cine-roman. I think my propensity in "dismantling" the basics of movie-making (sound/image/dialogue/voice-over/ voice-off) probably came from my lack of



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cinematic culture. I was very interested in cinema when I was younger, even had a subscription to *Les Cahiers du Cinema* while in high school, but I would rarely go and see movies and probably didn't know myself what I was really interested in within this big word of Cinema. Strangely enough, as I've mentioned before, I first projected myself as a film still photographer. But I guess I just forgot about this idea as time went by, also because I had no connection whatsoever in the movie industry. When I was in art school, I almost gave up photography

and started focusing on writing because I felt I was more inspired by a blank page than by anything else. I first wrote about images, then read a lot of scripts, from all types of movies I've not even seen now. Script writing – especially stage instructions – became a way for me to mix description, fiction, action and stillness within a combination of words. From that on, I started analyzing all the layers a movie is made of and separating them instead of combining them. I am still discovering new layers. I've been recently working with an amazing Foley artist, Nicolas Becker, who's world of sounds opens a brand new territory for my work.

To go back to your question, I saw *La Jetee* when I was studying photography at ICP in New York. I had never heard of this French filmmaker with an American name! It sure completely changed my way of seeing film, because it told a story through the medium I was studying with great interest (photography) but that I had never envisioned as a film tool, and the voice was the conveyor of the story, on top of the images. From then on, I always thought that if I were to do a movie, I couldn't do anything but film photographs or use steady shots. It changed a little bit when I saw *L'annee Dernière a Marienbad* on a summer night at the former Cinematheque in Paris. Resnais uses a lot of track shots and I just visually love track shots, because the image flows like words do, sometimes.

As for Claire Denis, I haven't seen *Beau Travail* but I like her work. It's funny that you mention one of her films, because I've been thinking about her lately, somehow. I read an article, years ago, in which she said that as a child, her mother didn't tell her stories but told her movies. I had even looked her up in the white pages to write to her, but never did. Recently, a friend of mine told me the script writer she works with, Jean Pol Fargeau, doesn't write dialogues, but images. That's my own approach to writing: I am incapable of writing dialogues, I can only write images, be they made up or extracted from reality. So I thought I should definitely see all her movies at once. And read her scripts.

There's also two other connections: the *Tindersticks* and *Nenette & Boni*. I've been listening to the *Tindersticks* for at least fifteen years, and have pretty much all their records on my iTunes library. So I've listened to *Trouble Everyday's* soundtrack a lot without even seeing the movie... As for *Nenette & Boni*, it was the starting point of a text I am reading in *Glimpses*. I was living in New York at the time, missing France very much. I had seen posters all over the place advertising the *Tindersticks'* soundtrack for a movie that had a great French title. So I went to Virgin Megastore on Time Square to listen to the record, and ran into Iggy Pop yelling at a salesperson. This encounter turned into a text, but I ended up not buying the record. I saw the movie a few years later.

Vincent Gallo as a French baker is an unforgettable image.

*Late night, Casino hall: Woman picking up*

*confettis on the ground to bring them back to her*

*hotel room. Morning: Beige hotel room, close to the sea. View on a Parking lot. Seagulls*

*laughing. The hotel is part of a provincial Casino mimicking the Golden Nugget, French way.*

*Acrobats and clowns celebrated the place's birthday until dawn.*

S.C.: What is keeping you from directing a feature film?

M.D.: I have a feeling it will happen someday, but I don't know when or how. It's what I kept saying about writing a book and I'm currently working on one, so there's hope. I probably have to learn how to work with film first, at least how to manipulate it the way I want it to look. I have a few vague ideas, mostly steady and track shots of characters in places, like my friend Elina Lowensohn seen from behind walking towards a river or Kim Gordon dressed in a fake fur coat hanging up a receiver in a suburban house... I don't know where these images come from but I know they have to be filmed. But it will take time and there is no rush. There is one documentary project that will probably see light before a fiction film, though. I'm currently gathering funds and writing the project and it is already helping me figuring out the reality of such an object (film). It's all about getting real, not only fantasizing some kind of dismantlement anymore. All the ingredients have to come together and I don't know yet if I'm a good enough cook to handle them all, but I'm trying.

*Pitch dark Black forest, early hours of the night. Ses souliers en daim neufs s'abiment peu a peu sur les pedales de son break scandinave de location lance a vive allure sur une route sinueuse. Au restaurant chinois sur le rhin, la femme du directeur n'avait pas dit un mot.*

S.C.: You described your work "ONE" (a book which story will only be known to the person who wrote the most enticing end) as a "unique **book** for a unique **spectator**". Was this purely serendipitous or does your cinematographical interpretation of texts systematically occur?

M.D.: *ONE* is still in its glass window and has not been acquired by anyone yet. It's missing an owner, really, because no one has read the text except for me. Writing *One* was an extraordinary experience, because I literally didn't know where I was going and this led me to write three possible itineraries for the reader to choose his/her



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own path to an unknown destination. I traveled to this amazing place called Portmeirion on the far west coast of Wales, an architect's life work used as a decor for *The Prisoner*. Portmeirion is a difficult place for an artist I think, because it is so amazing that you can't really add anything to it. You just have to go there, spend at least a night in "The Village" and wake up in another world. All the pictures taken by amateur or professional photographers look exactly the same. So I figured that the only point was to take notes while on premises and try to write something that would enable not only to "read", but to "watch", using a mix of factual details and distorted memories. So yes, I probably thought of my reader as a spectator, not only of the object in a window that prevents access to the text, but also because *ONE* takes the reader / spectator to a realm that goes beyond words and makes one visually travel to an unexpected destination.



**Daleko, 2008**

Piece sonore sur CD (5'58),  
impression pigmentaire sur papier archival encadrée,  
casques, coffre en bois

**Biographie**

2006-2007 : Triangle Residency Program, Brooklyn, New York  
 Eté 2005 : Terra Summer Residency Program, Museum of American Art, Giverny  
 2004-2005 : Résidence au Pavillon, Palais de Tokyo, Paris  
 2002-2003 : DESS arts de l'exposition, Université Paris-X Nanterre  
 1997-2002 : DNSEP Art, Ecole des Beaux-Arts, Caen  
 1996-1997 : General Studies Program, International Center for Photography, New York  
 1995-1996 : Fine Arts studies, Photographie, Columbia College, Chicago

**Expositions récentes**

2008 *Storyteller (between time and space)*, Project 0047, Oslo . *Useful Gestures/Useless Gestures*, Dispatch, New York . *Grand chaos et tiroirs*, Printemps de Septembre, Toulouse . *Subject Index*, Malmö Konstmuseum, Suède . *Swirl*, Denniston Hill, Woodridge, NY . *Zapping Unit*, Ferme du Buisson, Marne la Vallée . *Daleko*, Musée Zadkine, Les Arques (exposition personnelle). *I desired what you where, I need what you are*, Galeria Maze, Turino . *Second Thoughts*, CCS Bard College, Annandale-on-Hudson, NY . *Persona*, Parc Saint-Leger, Pougues-les-Eaux . *The Object is the Mirror II*, Wlikinson Gallery, London

2007 *XS*, Espace Paul Ricard, Paris. *L'amorce ou la partition des possibles*, LIA, Grenoble . *French Kissin' in the USA*, The Moore Space, Miami . *Pawnshop*, E-Flux, New York. *House Trip*, Art Forum Berlin, Berlin . *The Activist Way*, Cueto Project Gallery, New York. *Paper from Reims*, Encens Revue, Reims . *Coded Cinema*, Smart Art Space, Amsterdam . *Xs*, Galerie Espace Mica, Rennes. *Come on Pilgrim*, Bard College, New York-Annandale-on-Hudson . *Airs de Paris*, Centre Pompidou, Paris . *Audio in the Elevator*, Art in General, New York . *No More Boring Art*, Point Ephemere, Paris. *Some time waiting*, Kadist Art Foundation, Paris

2006 *The show will be over when the show will be closed*, Kadist Art Foundation, Paris. *Vanessa Bruno – 10 ans*, Printemps Haussman, Paris. *79 percent of chance*, Galerie Frank Elbaz, Paris. *Glimpse*, Galerie RLBQ, Marseille. *Two scenes in three acts*, Teater Tre, Stockholm Ext. 17, Swiss Institute, New York. *Envoyer/Promener*, Parc de la Villette, Paris. *Dans la nuit / In the dark*, galerie frank elbaz, Paris (exposition personnelle) *Partenaire Particulier*, Frac PACA, Marseille, Espace Paul Ricard, Paris. *J'aime beaucoup de que vous faites*, Le Hall, ENBA Lyon. *Deaf*, galerie frank elbaz, Paris. *Noir, c'est la vie*, Centre d'Art Contemporain, Meymac

**Lectures & performances**

2008 *West*, Espace Paul Ricard, Paris. *Vert Pâle* (Benoit Delbecq - Marcelline Delbecq), Banlieues Bleues, Paris  
 2007 *Vert Pâle* (Benoit Delbecq - Marcelline Delbecq), Attitudes, Geneve . *Vert Pâle* (Benoit Delbecq - Marcelline Delbecq), Festival les Escales Improbables  
 2006 *Vert Pâle* (Benoit Delbecq - Marcelline Delbecq), *Soirée Nomade*, Fondation Cartier, Paris  
 2005 *Glimpses*, Centre International de la Poésie, Marseille. *Glimpses*, Ouverture Point Ligne Plan, Mac/Val, Vitry-sur-Seine  
*Down at the Rock And Roll Club* (avec Rainier Lericolais), exposition *Lyrics* de Saädane Afif, Palais de Tokyo, Paris



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## Céline Duval,

née en 1974, vit et travaille à Houlgate (F).

La *documentation céline duval* est un projet utopique d'encyclopédie des stéréotypes photographiques et la récurrence d'éléments. Le regard se porte ici sur les baigneurs des bords de mer, composant des pyramides humaines ou jouant à saute moutons, et qui ont tenté de figer, dans l'espace et le temps, un instant de bonheur et de liberté. Constituant depuis douze années un fonds iconographique qui va de la photographie amateur et archives privées aux images de diffusion publique, la documentation céline duval porte un regard sur notre monde à travers sa production d'images. D'abord collectée puis rejouée par sélection, classement ou encore juxtaposition, cette matière visuelle rejoint un projet utopique d'encyclopédie composée sur les stéréotypes photographiques et la récurrence d'éléments révélateurs. Mais loin de circonscrire son oeuvre dans une unique « dimension anthropologique » comme le souligne Pierre Leguillon (*L'art conceptuel des familles in Instants anonymes*, éditions Musées de la ville de Strasbourg, p.134 à 137.), la *documentation céline duval* révèle l'extraordinaire vitalité des structures qui composent intentionnellement ou culturellement ces images.

*galerie semiose, paris*



Fonds Philippe Lecoq, documentation céline duval

### **Biographie**

#### **Formation**

1998 D.N.S.E.P., école des Beaux-Arts de Nantes.

1996 D.N.A.P., école des Beaux-Arts de Nantes.

#### **Expositions personnelles**

2008 "white room", commissariat Matthew Higgs, White Columns, New-York. "de l'un à l'autre", "artothèque / bibliothèque municipale, Auxerre.

2007 "documentation céline duval", "table d'hôtes", Lyon. "documentation céline duval & invités", MCNN et la galerie ARKO, Nervers.

"rencontres albums de famille", la journée du patrimoine au Cneai, Chatou

2006 "soirée en échanges", Frac Basse - Normandie. "157 jours", galerie / librairie Lendroit, Rennes.

2002 "Migrateurs - tous ne deviendront pas footballeurs", ARC Musée d'Art Moderne de la Ville de Paris.

#### **Expositions collectives (sél.)**

2008 "enfance", purpose projection 4, école nationale supérieure d'architecture, Paris. "7ème festival du film européen", cinéma d'Houlgate. "On Edge", commissariat Alison Chisholm, Travelling Gallery, Edinburgh, Ecosse. "RECORDS PLAYED BACKWARDS", Daniel Baumann, The Modern Institute, Glasgow. "Instants anonymes", Musée d'Art moderne et contemporain de Strasbourg.

2007 "KIOSK (XX)", com. Christoph Keller, Midway contemporary art, Minneapolis, USA. "SUPERVISION", commissariat Sophie Brossais, atelier de Bartleby & co, Bruxelles. "l'improbable encyclopédie, livres et sites d'artistes", IN/FORMER 3, La vénerie, Bruxelles.

2006 "Tbilisi 3", organisée par Daniel Baumann, Tbilisi, Georgia. "Transmission, dérivée (cneai =)", Centre national d'art contemporain de la Villa Arson, Nice.

2005 "EDITIONEN, Pork Salad Press", SECESSION, Vienne.



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## Dagmar Heppner,

née en 1977, vit et travaille à Bâle et Berlin (D).

### Ni fleurs, ni couronnes

Text von Ingo Gerken

erschienen für Kunsthaus Baselland, 2005

Mit "Ni fleurs, ni couronnes" betitelt Dagmar Heppner (\*1977) ihre erste institutionelle Einzelschau gleich so, als ob es in dieser Welt ihr allerletzter Auftritt wäre. Denn dieser knappe Aufruf zur schmucklosen Askese findet sich sonst nur unter den Namen in den Todesanzeigen der französischen Tagespresse, weniger in den Ausstellungshinweisen und Kalendarien des aktuellen Kunstbetriebs. So zieht sie melancholisch bis schwarzhumorig einen imaginären Trauerrand um ihr museales Auftauchen und verbittet sich im gleichen Atemzug mit einem doppelten Nein eine übereuphorische Anerkennung ihrer künstlerischen Arbeit: keine Blumen, keine Kränze. Gerade aufgrund der Uneindeutigkeit ihrer künstlerischen Aussagen ist Heppners Premiere im Kunsthaus Baselland aber mehr als geglückt. Ihre lockere Anordnung von Wänden, Skulpturen, Fotografien und Dias bezieht auch formale Elemente der zwei anderen, parallel eröffneten Soloshows (Werner von Mutzenbecher, Philippe Decrauzat) mit ein, und läßt auf wundersame Weise einen unaufdringlichen Gesamteindruck entstehen, der durchs ganze Haus huscht und Verbindungen zwischen den drei sehr unterschiedlichen Positionen knüpft. Dagmar Heppner hat ein Zwischenstück geschaffen, das sich schnörkellos von selbst behauptet, nicht nur architektonische Grenzen überschreitet und geradewegs in ein atmosphärisches Niemandsland führt, das sowohl eigene, als auch fremde Spuren/Elemente in sich trägt. Und das geht so: Drei kulissenartige, freistehende Holzwände (je 5m x 2,50m) in angemaltem Königsblau geben dem oberen kleinen Kabinett ein neues Raumgefüge, brechen aus ihm aus und strahlen ab. Sie beherrschen, schon bevor man sich nähert, über die Balkonbrüstung hinweg von oben farblich das Foyer. Hier antworten lautstark die großformatigen Tafelbilder Werner von Mutzenbechers, rote Dreiecke und blaue Kreise. Aber auch seine flirrend-einfache Pinselstrichornamentik lädt die Halle energetisch auf und findet in Heppners blauer Monochromie ein erholsames Echo. Nicht umsonst nennt sie ihre Wände "leere Projektionsflächen" und verweist damit auf ein transzendentes Nichts, auf die lichte Materie des Immateriellen im Yves Klein'schen Sinne. (In Blickweite nutzt von Mutzenbacher eine abgestellte Leinwand von ähnlichem Maßstab tatsächlich als Projektionsfläche für einen S/W-Film.) Treppab stößt man im Keller auf eine schwarze Holzdrucksequenz auf Papier von Philippe Decrauzat. Sie formuliert einen geschnitzten Countdown von Zeichen und Zahlen aus der filmmechanischen Werkzeugkiste, eine Abfolge von Chiffren, die sich im Kino manchmal noch vor dem Vorfilm im Anfangsschwarz bemerkbar machen und funktional bestimmte Stellen auf der Rolle markieren. Als sei es abgesprochen (ist es aber nicht), werden auch von Heppner ähnliche folienhafte Randerscheinungen ästhetisierend durchleuchtet: Wie eine Ansammlung visuellen Schweigens wirft ihr Diakarussell im ersten Stock poetische Lichtblicke in eine dunkle Extrakammer. Zu sehen sind eben jene Reststreifen fotografischer Entwicklungsschemie, die beim professionellen Dia-Cutting normalerweise in die Tonne wandern: schwarze Balken, gelbe Schlieren, bräunliche Übergänge ohne Bild. Daß sich trotz dieses Abstraktionsgrades (theendisthe ebeginningistheendisthe) im Betrachter landschaftliche, architektonische oder schlichtweg malerische Assoziationsketten bilden, liegt wohl an der ambivalenten Paßgenauigkeit von Heppners Totalinszenierung. Ihre blauen Stellwände sind einerseits gebaute Raumteiler, andererseits gemalte Unendlichkeitskulissen. Die hölzerne Schwere ihrer Konstruktion liegt offen, doch geben sie dem Raum Weite und Luft. Egal, ob man sie als skulpturalen Körper oder als leeres Medium begreift, immer positionieren sie den Betrachter in ein Davor und ein Dahinter, und verunorten die Ausstellung in einen fühlbaren Backstage-Bereich, in eine psychoromantische atmoabstrakte Durchgangssituation.

Hier kann man sich in mehrere Richtungen treiben lassen, eine gerahmte Fotoreihe liefert Navigationshilfe: Eine Nahaufnahme ins blonde Haar der Künstlerin, eine ozeanische Uferbrandung, ein wolkenverhangener Himmel. Dieses emotionale Stimmungsfeld findet seine skulpturale Entsprechung in herumliegenden Riesenkieseln aus Hasendraht und Pappmachée. Diese Objekte sind perlmuttschimmernd lackiert, doch ihre Nähe zum Kitsch wird durch eine kartoffelartige Formgebung ins eher Surreale umgelenkt. Es scheinen Fragmente einer inneren Landschaft zu sein, Wüstensteine von besseren Planeten, verbeulte Requisiten eines unbestimmten Mädchentraums. Überhaupt ist die komplette Szene in ein diffuses Licht getaucht, das aber weniger um zu verklären, sondern um mit subtiler Konsequenz gegebene museale Präsentationsstandards zu hinterfragen und sie im Sinne der eigenen Arbeit optimal zu nutzen. So wird die quadratisch gerasterte Lichtglasdecke des Kabinetts teilmanipuliert und stellenweise außer Kraft gesetzt. Folgerichtig gewinnt dadurch ein weiteres der kleinen Fotos einen übergreifenden Raumbezug, obwohl es nichts weiter zeigt als ein verbogenes Stück Papier.



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Das Papier ist kariert liniert, und perspektivisch-abstrakt eröffnet sich in diesem Nichtmotiv ein gekrümmter Raum, dessen modellhafte Koordinaten sich 1:1 im gläsernen Gitter der Beleuchtungsdecke fortsetzen. So schafft Heppner eine Situation, die eine unterschwellige Monumentalität entwickelt, weil alle Einzelteile kontrapunktisch zusammenlaufen. Und gerade weil sie über ihre Räumlichkeit nach- und hinausdenkt. Ihre Dias zitieren unverkrampft eine rothkoeske Andächtigkeit, während sie mit Klein sagenumwoben und frei heraus ins Blaue argumentiert. Die Objekte und Fotos (plus eine krakelige Zeichnung) tippen intimere Ebenen an und erzählen eine verschiebbare Geschichte. Bei alledem bleibt Heppner ihrem improvisierten Ansatz treu, ihre Zusammenstellung bleibt flexibel und ist niemals endgültig. Endgültig ist nur der Tod, und so behält sie mit ihrer bescheidenen aber entschiedenen Verweigerung recht: "Ni fleurs, ni couronnes", das Leben geht weiter. Hätte sie noch einen ihrer Traumkiesel in den nächsten Nachbarraum der Sammlung BEWE gerollt, wäre sogar dort die Stickigkeit für den Moment ein bißchen abgeperlt. Den dort gezeigten Mädchenbildnissen aus dem letzten Jahrhundert hätte eine neue Farbnuance gut zu Gesicht gestanden. Die Integration dieser Sammlung in einen zeitgenössischen Ausstellungs-Vierklang wäre vielleicht einmal gelungen.



Ohne Titel, 2007  
bois, peinture

## **Biographie**

### **Formation**

1997 – 2001 Muthesius - Schule für Gestaltung und Kunst, Kiel / 2001 – 2002 Hochschule für Gestaltung und Kunst, Zürich  
2002 – 2004 Hochschule für Gestaltung und Kunst, Basel, 2004 Diplom

### **Expositions (sél.)**

2008 Auswärts Galerie Mark Müller, Zürich . Opposites and Counterparts Galerie Eva Winkeler, Frankfurt/Main. Hörensagen New Jersey, Basel. Positions - Art Basel Miami Beach. Young and Beautiful Kunstraum Riehen. Swiss Art Awards Messe Basel.

You Just Keep Me Hanging On Galerie Sommer&Kohl, Berlin.

2007 Swiss Art Awards Messe Basel. Vrits Falknerstrasse Basel. Poor Thing Kunsthalle Basel. Fireflies Galerie Nicolas Krupp, Basel. Regionale 8 Kunsthhaus Palazzo, Liestal

2006 Sticks & Stones Vrits, Basel (mit Karin Hueber). Lust Rottweil (mit Karin Hueber, Kilian Ruethemann)

2005 Ni fleurs, ni couronnes Kunsthhaus Baselland, Muttentz (solo)

2004 and Schalter, Basel (mit Martin Hoener) (solo)

### **Résidence /Prix**

2008 Deutsche Börse Residency Programme, Frankfurter Kunstverein, Frankfurt/Main. / 2005 Atelierstipendium Cité Internationale des Arts Paris, iaab2006 Kunstpreis der Erich Hauser Stiftung, mit Karin Hueber und Kilian Rütthemann, Rottweil

### **Collections**

Europäisches Patentschaftsamt, München (DE) . Ricola Holding AG, Laufen (CH). Baselstadt und Baselland (CH). Private



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**David Hominal,**

né en 1976, vit et travaille à Lausanne et Amsterdam (NL)

**Texte de Philippe Pirotte, Berne, novembre 2006**

« La peinture n'est pas une forme d'art progressiste. Elle a une trop longue histoire pour être utilisée ainsi. » 1

« Beaucoup de peintures, aujourd'hui, me gênent par leur tendance à l'illustration. L'idée d'emprunter des motifs est intéressante jusqu'à un certain point : "On dirait ceci ou cela." L'aspect le plus intéressant, dont presque personne ne semble s'occuper, serait plutôt : "Ceci n'est pas cela et cela n'est pas ceci, qu'est-ce que ceci provoque,

pourquoi ai-je ce sentiment par rapport à cela, est-ce que j'avais le même sentiment avant ?" [...] Un tableau n'est pas une image, une représentation de quelque chose, mais une réalité concrète. L'art doit se situer sur un plan humain et aborder le vécu sur ce plan-là. » 2

Face à la prolifération confondante de peintures, dessins et collages de David Hominal, complétés à l'occasion par des installations ou des sculptures en carton dont la simplicité artisanale rappelle l'esthétique du pauvre, on pourrait se retrouver en plein dans ce qui passe pour l'enjeu central de la pratique artistique de ces quarante dernières années : la transgression des cloisonnements traditionnels. Les catégories plastiques et thématiques s'estompent et se décalent. Tableau et sculpture, espace et objet artistique, verbal et visuel, chacune de ces choses trouve sa place dans un oeuvre que l'on pourrait définir faute de mieux comme une sorte de « peinture élargie ». S'il fallait relier tous les fils, on verrait qu'au coeur de la démarche de David Hominal il y a un rêve de peinture, et même de « grande peinture », comme s'il s'agissait encore d'une entreprise héroïque. C'est ce que laisse entendre une oeuvre récente où Hominal inscrit son nom après ceux de Velásquez et de Goya, deux peintres qui se sont érigés en témoins héroïques de leur temps, élaborant ainsi un type bien particulier de « peinture d'histoire » dont ils devenaient parfois des protagonistes (peignant) actifs. Mais se considéraient-ils simplement comme des témoins de quelque épisode réel ou, plutôt, comme les premiers témoins de leurs peintures grandioses ? En incorporant leurs noms dans son tableau, Hominal fait acte d'anthropophagie. Alors que les lettres de « Velásquez » luttent avec les coups de pinceau visibles, « Goya » se distingue plus nettement et des caractères gras, presque physiques, composent « Hominal », comme si l'artiste voulait métaboliser ses devanciers par une opération ritualiste à forte composante téléologique. Hominal s'inscrit avec véhémence dans le répertoire consacré, pour revendiquer sa place à la fin de la liste de peintres célèbres. Il ne cite pas de noms modernes ou contemporains, mais invoque les deux personnages archétypaux de l'histoire de la peinture, qui ont assumé et remis en question leur condition « aristocratique ».

S'il rend hommage à ses « maîtres », Hominal n'en combat pas moins les aspirations à l'héroïsme ou à la gravité caractéristiques de la culture savante, en faisant intervenir la figure du hors-la-loi et en renvoyant aux idées d'opposition et de transgression. Dans la même série des peintures de mots, un tableau porte l'inscription « bullshit forever » et un autre laisse voir un vague « Hominal » sous des touches très gestuelles et furieusement rapides. Cette façon de placer au même niveau Velásquez, Goya, Hominal et « bullshit forever » signale un champ d'action où les artistes accomplissent une déréglementation qui balaie les formes traditionnelles de respect, mais avant que la mentalité rebelle ne devienne un discours constitutif en soi, avant qu'elle ne devienne conventionnelle.

Des peintures antérieures comprennent des paysages et des peintures de mots qui font allusion à des tubes de la pop américaine comme *You'll Never Walk Alone* ou des livres-cultes comme *Lunar Park* de Bret Easton Ellis. Par ses allers et retours, ses signes d'adhésion ou de résistance au grand art, à la grande peinture si l'on préfère, ou à la culture pop et underground, David Hominal essaie d'affirmer la liberté individuelle par opposition à l'art comme système de croyances et de définir la perte d'identité comme éventuellement productive dans des environnements particuliers. *Brown Sugar* associe la peinture de paysage à une allusion aux drogues en usage dans l'univers hip-hop. Un autre tableau merveilleux en rapport avec le hip-hop, *Still Life*, présente une paire de baskets et leur écho. Ces tableaux ont l'air d'évoquer la frime gangsta du hip-hop. L'insistance sur la souveraineté de la personne (un petit socle en carton proclame d'un trait de fusain « I Don't Give a Shit », tandis qu'un dessin sur fond bleu métallisé déclare en grosses lettres de graphite « Fuck for Life ») va de pair avec une assimilation contradictoire du panthéon de l'art. Les sources d'inspiration idéologiques puisées dans la culture jeune servent à dresser une barrière de refus dans une relation presque paranoïde avec toute espèce d'autorité. *Bullshit Forever. Fuck the Real World*. Le refus devient un motif récurrent érigé au rang d'emblème chez Hominal. Mais la désobéissance comme véritable fondement de la liberté (Thoreau) peut uniquement être parodiée dans sa représentation agressive et mélancolique. Peut-être qu'en singeant la transgression artistique et les gestes de rébellion, Hominal essaie de voir comment la forme peut devenir une attitude. L'art qui prend une attitude bouscule les attentes générées par le mode et le lieu de présentation de



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l'oeuvre, et acquiert une forte dimension scénique : il souligne, souvent sur un mode gestuel, la singularité de chaque oeuvre par rapport aux autres créations et au spectateur. En même temps, cette stratégie dévoile les limites des possibilités ouvertes à l'artiste, ou l'idéal tragique de l'individualisme. Hominal recherche la figure du hors-la-loi juste et triomphant, et ses oeuvres explorent une iconographie de paranoïa culturelle mêlée à cette autre composante, Thanatos, la pulsion de mort théorisée par Freud de façon controversée après la Première Guerre mondiale. Insolemment reliés à l'eschatologie chrétienne dans le magnifique et délicat collage *Death/Life*, la Vierge et une obscure tête de mort s'occulent l'une l'autre. Mais l'artiste ne semble pas intéressé par le télescopage de références culturelles en soi. Ce qui compte, c'est la façon dont ces références nourrissent son oeuvre, traversent à la fois l'image et le geste artistique. Une croix oblique ou les mots « Dead Line », vigoureusement tracés au graphite sur des papiers blanc sale, se trouvent réunis à un subtil autoportrait à l'aquarelle dans l'installation *You'll Never Walk Alone*.

Dans *Requiem*, une peinture en noir et blanc, les mots « requiem » et « painting » sont effacés sous la couche picturale, et tout en bas du tableau, un deuxième « requiem » est coupé par le bord inférieur du cadre. L'artiste semble y examiner l'idée de l'image comme instant qui se déplace dans le temps, se dirige vers la mort. Pourrait-on trouver expression plus sobre et plus concise d'une *vanitas* de la peinture elle-même ?

David Hominal réalise des dessins où il y a des mots et des têtes de morts, mais aussi des dessins abstraits qui relèvent de l'abstraction géométrique : d'épaisses bandes obliques au graphite noir sur un fond violet métallisé, ou le même violet traité en monochrome sur la feuille de papier, qui devient un miroir sombre barrant l'entrée dans l'image. Un système de négations structurel et gestuel régit également certaines sculptures en carton. Une superbe photocopieuse et une machine à écrire mettent en exergue les moyens simples de créer du texte et des images. Des socles empilés, peints en blanc, en marron terne, en gris métallisé ou en noir, évoquant parfois les procédés de construction des bidonvilles, donnent à voir une architecture du pauvre tout en continuant à fonctionner dans le domaine de la peinture du fait des applications de couleurs. L'une des oeuvres les plus belles et les plus éloquentes à cet égard est un carton dont une face, enduite de peinture pour carrosserie gris métallisé, ploie sous l'effet de la laque. Cette sculpture posée à même le sol indique bien la position adoptée délibérément par Hominal, aux marges de la « Peinture ». Le spectateur n'y perçoit peut-être pas une peinture dans le sens traditionnel du terme, mais c'est là justement que les choses commencent à retenir notre attention, car nous nous sentons obligés de nous demander à quoi on reconnaît la « vraie » peinture. La question reste éternellement sans réponse, mais il se pourrait que la complexité inhérente à la peinture, engendrée par d'innombrables possibilités de liberté d'un côté, et de concision de l'autre, produise une ambiguïté susceptible d'en effrayer plus d'un dans une époque avide de messages clairs et de communication pure. Œuvrer aux marges de la peinture, c'est ouvrir la voie à des images pertinentes et durables qui ne peuvent être récupérées. La peinture est peut-être le seul aboutissement logique de ce mélange dense d'expériences et de préoccupations diverses tirées du monde réel – *Fuck the Real World*. Le hors-la-loi est un aristocrate en fin de compte.

1 John Currin dans un entretien avec Alison M. Gingeras, in *Cher Peintre... , Lieber Maler... , Dear Painter... , Peintures figuratives depuis l'ultime Picabia*, Centre Pompidou Paris, Kunsthalle Wien, Schirn Kunsthalle Frankfurt, 2002, p. 76.

2 Steven Parrino dans un entretien avec Robert Nickas, « Anxious Objects. Parrino, Stahl, Wachtel », in *Flash Art*, février/mars 1987, p.



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## **Biographie**

### **Formation**

2000 Diplôme d'Arts Visuels, ECAL (Ecole cantonale d'art de Lausanne)

1995-1997 ECAV (Ecole cantonale d'art du Valais)

### **Awards**

Accrochage 2006, Musée cantonal des Beaux-Arts, Lausanne: You'll never walk Alone

### **Expositions (sélection)**

2008 Reduced Construction, Karma International, Zurich, 28.11.2008-18.1.2009 (group) David Hominal : Stilleven, Lullin + Ferrari, Zurich, 11.10.-22.11.2008 (solo) Artists of the Gallery, Office Baroque Gallery, Antwerpen (group) No Leftovers, Kunsthalle Bern, 16.8.-10.9.2008 (group) Shifting Identities, Kunsthau Zurich, 6.6.-31.8.2008 (group) Schüttelreime, Office Baroque Gallery, Antwerpen (group) LISTE, 3 - 8 June Basel, Evergreene Gallery, Geneva. Nous ne marcherons plus jamais seul, Centre Culturel Suisse, Paris (group)

2007 flexibility, flexibility, flexibility, Evergreene Gallery, Geneva (group) Welschland, SUBSTITUT Raum für aktuelle Kunst aus der Schweiz, Berlin (group) Estampes, Espacebasta, Lausanne, (solo) Die Panne, Amberg-Marti, Zurich, (solo) A Fantasy for the Moment, Kunsthalle Bern, (group) Outre Tombe, Galerie 1m3, Lausanne (group) Another Group Show, Objectif-exhibitions, Antwerpen (group) Suite, Standard-deluxe, Lausanne (solo) You'll Never Walk Alone, Musée cantonal des Beaux-Arts, Lausanne

2006 Alain Huck: Excuse Me, Musée Jenish, Vevey (group) Accrochage[Vaud 2006], Musée cantonal des Beaux-Arts, Lausanne

2004 War Requiem, Circuit, Lausanne (solo)



Série Fumoire I, n° 2, 2007

Suie sur toile

80 x 60 cm



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## Gabriel Lester,

né en 1972, vit et travaille à Amsterdam (NL).

### Like Sex Pistols to "My Way"

Text of Vasif Kortun, artistic director of Platform, Istanbul, Turkey.

Gabriel Lester employs the age old tradition of installation practice. His installations are like walking through an editing studio. All around you are sequences of single frames of film footage. They are arranged in particular orders; intentionally stacked and serialized in an order that does not at initially make sense, and looks at best scattered. The film itself has been finished and screened some time ago. This strategy is echoed in an early single-channel video *Graffiti* (1999) where the viewer is treated merely to the credits at the end of film, and the names keep on rolling. The credits remain consistently out of focus forcing the viewer to make things legible again in exactly the same way one has to negotiate his/her own story out of Lester's installations. The end itself is neither provided nor even suggested. At times, Lester's work feels like a take between takes, the take that never makes it to the seamless story and ends discarded. Lester writes that "in one of my first films was a "long-shot" of a parking lot where one person was standing. Every now and then somebody would pass him and greet him, say something or make some gesture. What I was looking for with this image was how in one scene the message or narrative or atmosphere can change according to the people who enter the scene. The "story" surrounding the man on the parking lot was shaped by him meeting others..."

Lester's critical entry into contemporary art came with a work that he showed first at the Rijks Academy where he created a syncopated sound and light installation, it was a Hollywood based cinematic collage of overlaid scenes from thrillers to seventies disco floor except for the images that would accompany it. The process of taking a story apart, and allowing a different reconstruction from fragments is something that Lester has been preoccupied with: the rift between telling a story in images and images that tell stories. The viewer, enveloped in this atmosphere of auratic immediacy, is left with one choice, work a bit, enjoy a bit and make fiction from fiction.

One could say that all of Lester's work is contingent on the memory of something read, shared or experienced. This dependence on memory is critical to the operation. In the course of our correspondences in the past, Lester wrote "who is to say that if we would indeed invent the wheel all over again it would lead to same application?" and in another letter, "Like the Sex Pistols to 'My Way!'" This may describe his way of working implicates the viewer in that the truth about a situation is neither predetermined nor can it be predetermined. This is a generous way of being with the world. For "This is for Real" (Stedelijk Museum, Amsterdam, 2000) Lester wrote a critical speech about the institution, pressed it to vinyl, and had two DJs perform it at the opening. The DJs fragmented, relayed, sped up and slowed down the speech to give a sense of the source material. He is completely circumspect about the use of the fragments, He is not, paradoxically, in a practice of obfuscation, but to the contrary in a practice of generosity where the viewer too has to do some work. You have to give to get, and it is not about asinine trickery or a masquerade of quick-wittedness, but something that tickles the mind and the soul by whatever means possible.

In the recent installations of Lester one has the uncanny feeling of walking into a film stage. The installation is like a skin grafted on the place it inhabits confirming at once its improbability. Such is the case in the waiting room through which the viewer is led unexpectedly through a secret entrance to something that looks like an emptied yet pristine and scary laboratory in the installation at the Fons Welters gallery (Amsterdam, 2003). The film scene where an inquisitive intruder pulls a book off a shelf in an office or a smoking room, a lever is triggered, a wall rotates around its axis, and the intruder finds him/herself in the enigma, of a protagonist or a villain of dubious interests. Here, a waiting room is for a story to be made or deciphered, and the ante room where the laboratory sits, has been emptied out as to not give a hint of what has transpired there. Between the space unpromised (the waiting room) and the curious promise of experimentation (laboratory) as ominous as it may be, we are left in a limbo of half clues. Art ain't what is used to be, and the stage-set operates like an afterthought. The *Sketches of Space* (Gemeentemuseum, The Hague, 2002) and the *Gift of Gab* (Platform, Istanbul, 2002), are installations that took in the antithetical, cities of the Hague and Istanbul, the thin stripes of mirrors on the walls, and the thin columns of timber as well as the painting-objects behind them evoked visions of abstract modernism with the fragmentation of time/place in the Hague, and recalled the scaffoldings and the fire-stairs frames of Istanbul. These self-conscious references are however presented in an informal, and at times, down-right jocular context. Such was *Altar* (De Appel, Amsterdam, 2001) that looked like a shooting gallery, rhythmically sequencing a large memorabilia wall for a pub cum community center. The memorabilia was invented on the spot when Lester persuaded passers by and total strangers in front of the De Appel to come in and pose for the project.



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The installation, "A Beautiful Gamble", at IASPIS will evoke the shop displays where carpets and backdrops fold over each other to create a dazzling display of colors and forms in one continuous wall. Each show is hopefully a gamble, and the further gamble lies in the hope of realizing the show with very precious historical backdrops some of which are from the large theaters in Stockholm. In opposition to the stark winter of the North, and the kitsch-reception of the fundamentals of Swedish design, the project offers a incessantly oriental frame like a nineteenth century over-the-top orientalist studio where hierarchies are dissolved for one big warm and all enveloping atmosphere.

### **Grahan Gussin - A conversation**

Grahan Gussin:

I was looking at the catalogue you made recently titled 'How To Act' which is also the title of one of the pieces you plan for the show. This phrase seems key to you, the way it situates the viewer in respect to the work, how it evokes a theatrical scenario but also is very conceptual, making the awareness of the viewer as participant very important. It also refers to the making process, a kind of 'what to do'.

Gabriel Lester:

As for How to Act. Until I attended the Rijksakademie in Amsterdam, I had been making music, writing prose and directing video-clips and commercials. In fact, when I applied for the Rijksakademie, I imagined I would focus on rather traditional fiction film. The possibility to make art, let alone become an artist, had not occurred to me. Sometime during the first year, there was an internal open studios and as I was walking around, I remember thinking to myself "I can do art, why not?" Mind you, it is not as if I was an alien to contemporary art - my grandfather had been an art collector, my mother was an art historian, married to an artist and I had attended a art academy for one year (studying so called 'audio-visual-art'). I guess in many ways, the question 'How to Act?' occurred to me then. So maybe, at first, it was a question, a question I posed myself - 'how to act as an artwork/artist?'

Later on the idea of 'how to act' became, indeed, both a question as well as proposition. In the introduction to my book, I mention the influence my fathers pantomime theater has had on me - and in many respects, the title refers to the conditioning of the the spectator, much like pantomime does. Since the installation (how to act) could be understood as a film in mime (reducing cinema to sound and light), the conditioning of the spectator is adressed and becomes very apparent. Frequently I have been told that the sounds and lights evoke images. This is exactly what I had intended, as such 'how to act' illustrates how one relates to certain stimuli - and how one constructs something highly substantial out of something suggestive. I could state that principally desire is what constitutes ones perception, this is nothing new, it is at best an effective and aesthetic illustration. By showing something that is unmistakably incomplete, which is completed in the mind of the spectator, I employ something like a Socratic method - having the spectator reason his or her truth out of a proposition. Many of my works employ this or similar techniques, where the spectator is placed in an (implicit) narrative where one can create his or her (personal and explicit) narrative. Addressing the idea of 'how to act' as such, it becomes an invitation to the spectator, inviting him or her to take position and a create a relation. I guess it is all about conditioning and identification...

GG: So 'how to act' becomes 'where we stand' - giving your practice a sense of navigation. Can you say a little more about the narrative element? I see the viewer like an editor in your works, wandering around aware they are constructing an event or a picture, not so much a story.

GG: I don't know if I can say that 'How to Act' becomes 'where we stand'. If we could say that art creates desires (rather than satisfy exciting desires) then the work creates a desire (or numerous desires) and it is up to the spectator how and what is satisfies... I am thinking about the word you use 'navigation'. It has never occurred to me that way... I have spoken about my work as places where one is IN and then has to reason or associate him or herself OUT. Maybe 'orientation' is a better word. As for the viewer becoming an editor in my work, yes, this sounds familiar. I have deliberately sought for ways to construct my installations like a composition in sequence. And the narrative element is not so much explicit, but rather implicit. All time based media provide special possibilities, simply because the element of time divides the work into a before, a now and an after. This creates a inner context, where one thing from the past can reappear or influence the now (or future or vice versa). A typical example is the melody in a song, a running gag in a comedy or a technique such as 'set-up and pay-off' - where something is shown in minute three and then re-occurs in minute sixty four. By involving the spectator into the film by means of clues and connections, he or she becomes involved - the story becomes



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something one is part of or IN. My installations are designed and constructed like time based media. Although the installations do not literally move, they have a sense of time - past, present and future. So, editing the work is an act of connecting the work and involving oneself to a degree where one becomes part of its completion... Something like that.

GG: Your work is full of contractions and expansions and in the backdrop piece spaces collide and overlap, confusing our readings of distance and time. This seems especially relevant with the title of the show being The Big Bang.

GL: In all honesty, the title 'BIG BANG' was initially not so much a reference to my work. It had more to do with the theme for the main installation I will build and the kind of tabloid headlines one finds in English newspapers - simple, catchy and seductive. Then again, I have considered the implications of the title and when I had associated it with several possibilities of interpretation and all suited my intentions, I decided it was the title I needed.

GG: What's also interesting is how transparent your work is, I mean that the viewer is very aware of how it's made, what it's made of. This transparency seems to occur through a reduction, a simplicity in your use of material, taking clear elements from theatre film and architecture and reframing them. This transparency doesn't lead to a lack of depth, on the contrary, it leads to a kind of infinite perspective. I was thinking of Dogville by Lars Von Trier, that sense that we are seeing through and into...

GL: You mention transparency, and indeed, it is in my works, at the same time I would say that, at first, there is a kind of illusion which is initially not transparent (even if only a split second). It is much like a simple magic-trick (illusion) shown and then explained - a mechanism revealed. In the case of my installations and films, both the illusion and the mechanism remain and this is one of the things I find interesting: when ones understand the mechanism and still cant get the taste (the initial charm) of the magic and illusion out of ones mind. Here the spectator becomes aware of something interesting, but I am not sure how I should put it... "Aware of the reality and illusion from a position right in between the two"? Something like that - don't want to sound too Deleuze Guattari here...

There is a simple illusionist trick with ones thumbs, where it seems like a thumb is split in two (you know this illusion, I guess). Kids love it, over and over again. Why? The illusion is always clear quite soon after - either explained or obvious. Still it maintains a charm, a magical charm, as if one can catch something between the illusion and the understanding of it. This fascinates me. So, yes, I look for things like that - and there is all ot to be found at the initial starting point of a new (illusionist) method or media - maybe one can say there is allot to be found in between an old technique and a new one.... 3D perspective in drawing and painting, the development of the glass-lens (microscope, telescopes), early photography and film and so on. Close to the origin of these 'new' visual tools, there are the pre-mature stages, there is where I find some of my ideas... There is an optimism and generosity at this stage...and a sense of magic.

GL: I've never been a big fan of Von Trier, but did feel a certain envy when I watched Dogville, like I wanted it to be mine or like it should have been. It is a very good example of how certain conditions constitute a reality. Here we are back to pantomime, where by using the right set of codes something not actually, physically there is imagined to be there - and as such as much there as anything.

GG: Is there a particular way in which you see the three pieces at Bloomberg Space working together?

GL: The works at Bloomberg all relate to cinema and theater - each representing a different aspect of the 'set' or 'scene' - stage (BIG BANG), light and sound (How to Act), scenery (backdrops). A such the three parts of which the exhibition will consist, could be seen as the tree basic elements of a - theatric and cinematic - narrative. Location, setting and action...

Since the first idea I had is the main installation, I have sought for works to complement it; for works that would add something and at the same time works that can lend some of what BIG BANG offers. In this particular exhibition it is my intention to communicate several levels of my installation art. It is not an retrospective or something like that, but it is a full pallet of directions I am working in. Also each space sort of dictates certain possibilities - for example, the backdrops piece seems perfect for the atrium... The in-between space is ideal for How to Act and the first space is very suited for a stage set...

What has also been of importance, is the internal relation of the work. I imagine that the soundtracks of How to Act will drift into BIG BANG, as such adding an element to that piece. Likewise, the backdrops will be accompanied by a faint echo of the sound from How to Act. And while How to Act suggests images - evoking them trough light and sound - the images of the backdrops suggest almost the opposite. So ,all in all, the three works combined constitute a complete visual narrative, without ever making it hermetic or resolved...



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## **Biographie**

### **Formation / résidence**

2005, ISCP, New York, USA. / 2003-2004, IASPIS, Stockholm, Sweden. / 1999-2000 Rijksakademie van Beeldende kunsten, Amsterdam. / 1995-1996 Hogeschool Sint Lukas, Brussels - Audiovisual Arts, film department.

### **Expositions personnelles (sél.)**

2008 Distant Present, MBA, Amsterdam (NL)

2007 BIG BANG Bloomberg Space, London (UK). Last piece of John Fare GB-Agency, Paris (F). Now for Something. Completely Different IBID Projects, London (UK)

2006 SEEN Boniers Konsthall, Stockholm (S). 4x4 hands Wako Works of Art, Tokyo (J)

2005 A.B.C. Behind the Scenes Glucksman Gallery, Cork (IRL). CHIAROSCURO Natalia Goldin Gallery, Stockholm (S)

2004 Highlight (plan B) NICC, Free Space, PSK, Brussels (B). Beautiful Gamble IASPIS, Stockholm (S)

2003 Clock & Clockwork Gallery Fons Welters, Amsterdam (NL) Break North Fries Museum, Buro Leeuwarden (NL)

2002 ShutterSpeedTrial Hortus Tunnel, Amsterdam (NL). News Twister Lookingglass, Brussels (B). Cut to the Chase Haags Gemeente Museum (NL) The Gift of Gab Platform, Istanbul (TUR)



Nightshade, 2007  
Videostill



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## WEITERE TERMINE

### **Dienstag 17 Februar 17Uhr30**

Führung für Lehrpersonen und MediatorInnen\*.

Diese Führung richtet sich an Lehrpersonen und an Personen, die mit Erwachsenen- und Kindergruppen arbeiten und sich für Kunst interessieren. Ziel ist, dass diese Personen mittels wichtiger Anhaltspunkte in der Ausstellung und der zeitgenössischen Kunst selbstständig eine Führung leiten können.

### **Donnerstag, 26 Februar,**

18Uhr **Führung** der Ausstellung, freie Eintritt

19Uhr **Be my guest** : Sie sind - oder werden Freund der Kunsthalle – Laden Sie ein Freund, das Abendessen zu teilen, nach eine Führung in der Ausstellung. Teilnahme:10 CHF / Person

### **Mittwoch, 11 März 14-16 Uhr**

**Kinderatelier**(7 bis 13 Jahre alt, ohne Begleitung, 3 bis 7 Jahre alt, in Begleitung eines Erwachsenen ).

Besuch & Atelier, Dauer 1 1/2 Stunden. Teilnahme: CHF 20 (CHF 15 für FreundInnen). Weitere Auskünfte [www.fri-art.ch](http://www.fri-art.ch).

### **Donnerstag, 2 April 18 Uhr**

**Führung** der Ausstellung, freie Eintritt

\*Anmeldung erforderlich unter [publics@fri-art.ch](mailto:publics@fri-art.ch)

## OFFNUNGSZEITEN

Mittwoch bis Freitag von 12 bis 18 Uhr

Abendöffnung und freier Eintritt am Donnerstag von 18 bis 20 Uhr

Samstag und Sonntag von 14 bis 17 Uhr

Gruppenführungen auf Vereinbarung, Kontakt: [info@fri-art.ch](mailto:info@fri-art.ch)

## EINTRITTSPREISE

Volltarif 6 CHF

Reduzierter Tarif 3 CHF: unter 18 Jahren, Studierende, AHV-Renter /-innen und Arbeitslose.

Gratis: Freundinnen und Freunde von Fri Art, Schweizer Museumpass, Kunstschaftende, begleitete Schulgruppen sowie Kinder unter 12 Jahren.

## FREUNDINNEN UND FREUNDE

Unterstützen Sie uns und werden Sie Mitglied der Freunde von Fri Art: So können Sie an den Veranstaltungen der Freunde – Reisen und Feiern - teilnehmen und kommen in den Genuss von Einladungen und Gratiseintritten in zahlreichen Institutionen für zeitgenössische Kunst in der Schweiz. Mehr dazu unter [www.fri-art.ch](http://www.fri-art.ch)

Diese Ausstellung wird unterstützt von : Loterie Romande, Coriolis Promotion, Kanton Freiburg, Migros-Kulturprozent, Ressort Kultur Basel-Stadt, Mondriaan Foundation



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