

PRESS RELEASE

14.09 — 03.11.2013

HOLES IN THE WALLS

EARLY WORKS 1948-2013

Mathis Altmann (*1987)

John Armleder (*1948)

Alexandre Bianchini (*1966)

Valentin Carron & Stéphane Dafflon
(*1977 & 1972)

Guillaume Dénervaud (*1987)

Chloé Delarue (*1986)

Boris Dennler (*1976)

Latifa Echakhch (*1974)

Oliver Falk (*1982)

Keith Farquhar (*1969)

Peter Fischli (*1952)

Jean-Damien Fleury (*1960)

Wade Guyton (*1972)

Nelly Haliti (*1987)

Bernhard Hegglin (*1989)

Jonas Hermenjat (*1983)

Pablo Hurtado (*1975)

Emil Michael Klein (*1982)

Paul Limoux (*1989)

Robert Longo (*1953)

Laure Marville (*1990)

John Miller (*1954)

Matt Mullican (*1951)

Lauris Paulus (*1975)

Mai-Thu Perret (*1976)

Charlotte Prodger (*1974)

Markus Raetz (*1941)

Emanuel Rossetti (*1987)

Peter Stämpfli (*1937)

Grégory Sugnaux (*1989)

Ramaya Tegegne (*1985)

Jean Tinguely (*1925-1991)

Bernhard Zitz (*1976)

Press conference: Friday, September 13 at 4pm

Opening: Friday, September 13 at 6pm

***Holes in the Walls, Early Works 1948-2013* is a collective exhibition that brings together the early work of artists from different generations, both Swiss and international. Or, to phrase the concept in a more absurd way: an exhibition featuring young artists of all ages. For his debut as artistic director of Fri Art, Balthazar Lovay offers a fresh and stimulating take on the recurrent curatorial theme of the young artist exhibition.**

Thus, the oldest featured work of art was produced in 1948. It was created by a 23 -year-old artist and decorator named Jean Tinguely. As for the more recent works of art, they have been completed by artists who have just recently graduated from art school. Several intermediate generations complete the selection.

The exhibition focuses on that key moment in the elaboration of a work of art when all is still under construction, but where one can already distinguish - even in a basic form - the essence of a budding process. By multiplying historical occurrences, it thwarts the expectations, prejudices and hypotheses that arise when defining a new "scene" in an authoritarian manner (that is, by outlining trends or revealing historical redundancies) rather than concentrating on the intrinsic quality of an approach or an object.

The public will have the opportunity to rediscover historical works such as Robert Longo's sculpture *Seven Seals for Missouri Break* (1976), a drawing made by John Armleder in 1968 or a project created at Cal Art by Matt Mullican in 1972; well-kept secrets such as the video *Le Couscous bleu* (1996) by Latifa Echakhch, Stéphane Dafflon and Valentin Carron's *Wall Ride* (2000) or Mai-Thu Perret's first drawings (1999). The exhibition is also an invitation to reconsider the works of more discreet artists such as Keith Farquhar's paintings made in indelible marker (1996), the photographs (2010) of Scottish artist Charlotte Prodger or the relational work (1987) of Jean-Damien Fleury. Finally, the exhibition sheds light on the works of very young contemporary artists through objects created in 2013 by Bernhard Hegglin, Jonas Hermenjat, Nelly Haliti, Grégory Sugnaux or Oliver Falk, amongst others.



CENTRE D'ART DE FRIBOURG
KUNSTHALLE FREIBURG

A deceptively arbitrary filter, “early work” enables to jumble categories and to undo hierarchies so as to create unexpected temporal collisions. The exhibition strives to refresh the gaze whilst clouding linearity. The creators of some of the works have become historical artists, while others have followed parallel - and more discreet - paths. This deliberate anachronism has the merit of redimensioning relationships within a perspective of symmetrical dialogue. By neutralising these questions of status, a frank, intergenerational dialogue can take place. For indeed: art history is written in parallel layers and back-and-forth motions: together, works of art and contexts build a landscape in constant modulation.

The beholder is free to establish his own lines of thought and can view these works as having the same status in a process of urchronic amnesia - or else, he may consider them with a historical and analytical gaze that takes into account their full historical significance following the date of their creation (or still to come). These various levels of interpretation appear both in the dialogue taking place between the work featured in the exhibition, and through the historical, biographical and contextual information that accompanies it.

AGENDA

TOUR FOR TEACHERS

Wednesday, September 18, 5 PM

On appointment at publics@fri-art.ch

GUIDED TOURS

Thursday, September 19, 6 PM

Thursday, October 17, 6 PM

Free admission, on appointment for groups and schools.

WORKSHOP FOR CHILDREN

Saturday, September 28, 2 PM to 4 PM

Mediator Laurence Cotting hosts a workshop for children from age 7. The programme also features a tour of the exhibition and afternoon tea; participation 5 CHF.
For more information: publics@fri-art.ch or 079 821 60 42.

PERFORMANCE EVENING

Thursday, October 24, 8 PM

All information at www.fri-art.ch

INFORMATIONS

OPENING TIMES

Wednesday to Friday 12 PM to 6 PM

Saturday to Sunday 2 - 5 PM

New: late-night opening, free admission, bar and music on Thursdays, 6 to 8 PM

Guided tours on appointment

WITH THE KIND SUPPORT OF

Loterie Romande, Canton Fribourg,
Agglomération de Fribourg, City of Fribourg,
Republic and Canton of Geneva, Fonds
cantonal d'art contemporain, Pro Helvetia,
Cultural department of the City of Basel

PRESS CONTACT

Marc Zandrini, marc.zendrini@fri-art.ch
and 026 323 23 51

Press/visual kits are available on request