



art
contemporain
& cabinet
d'expertise

Style Samples

Carte blanche to Jean-Rodolphe Petter

With Elise Gagnebin-de Bons, Antoine Goudard, Jean-Luc Manz,
Olivier Mosset, Damián Navarro and Emmanuel Rey

For its first exhibition of the year, Forma gives carte blanche to Jean-Rodolphe Petter, a young curator and Master student at the University of Lausanne. This invitation is born, on the one hand, out of the desire to see the space embraced by a perspective other than that of the three gallerists and, on the other hand, the desire to affirm the gallery's role as a cultural instigator, stimulating the dialogue between artists, specialists and the public.

The hanging reflects the interests and concerns that are the subject of the curator's studies. We are delighted to give him the floor:

Style Samples does not go from the wall to the canvas. This exhibition explores the relationship between graffiti and contemporary art through the prism of the exhibition space, which alters, by its status, the constitutive authenticity of this urban art. It is therefore on the assumption qu'il n'y a que du graff' à l'eau dans toutes les expos that this curatorial proposa lis not built on the basis of works derived from this movement, but on contemporary works of art by artists of different generations. The articulation of the works thus creates a discourse on the exhibition of graffiti and on the current discursive stakes of this medium in the gallery. This desire was born out of the observation of a reappropriation of this urban culture in the 21st century. Since then, the « street » label has become widespread and is as much a part of major luxury brands as it is present in scholarly articles and large-scale distributors. As such, graffiti is no longer an alternative artistic movement, as it was in the early 1980s, but a flourishing market fuelled by the starification of its protagonists. This new status also reflects the fixation of stereotypes, both semantic and formal, which then depict the exact opposite of what graffiti is, namely an art with a volatile and constantly changing nature. The aim of this exhibition is to reconsider this urban language through its relation to contemporary art by fragmenting its signs. This way, graffiti is not forced into a space that deprives it of its fundamental principle: its wild character.

Style Samples does not tend to confront styles, but to reunite them in order to create a new experience. The relationship to the wall is central to this. Whether contextualized in urban scenes, suggested by the appropriation of tags, used as a support, as architectural frame, or depicted in a frontal and stylized manner, the wall as a concept juxtaposes itself with the gallery's walls and lays the foundations of the exhibition. The frame, as a pictorial surface or delimiting space in the network of lines that the place forms, is also a constant of the whole. Exclusively in Tableau Form, the works reproduce the repetition of the same motif of multiple dimensions. Paper, canvas, stucco or on the wall, the works of the six artists Elise Gagnebin-de Bons, Antoine Goudard, Jean-Luc Manz, Olivier Mosset, Damián Navarro and Emmanuel Rey punctuate the space through the relationships that works of art and architecture establish and by the evocation of the graffiti they generate. With this in mind, Style Samples offers spectators a reflection on how graffiti is exhibited in galleries, while not preventing the public from seeing what is essential to this urban art: its forms and components in constant interaction with architecture

Jean-Rodolphe Petter, January 2019

8 February – 23 March 2019 / Wednesday to Saturday / 1:30 – 6pm and by appointment



art
contemporain
& cabinet
d'expertise

Style Samples

Carte blanche to Jean-Rodolphe Petter

ELISE GAGNEBIN-DE BONS (CH, *1976) lives and works in Lausanne.

In her research, Elise Gagnebin-de Bons uses, among other things, elements and details observed in our urban environment. She removes certain signs from this daily reality in order to (re)interpret them according to a personal reading. Committed to questions of marginality and hidden phenomena, the artist questions what these symbols reveal to her and their possible transformation. Whether it is militant demonstrations, acts of vandalism, urban scenes or graffitis, Elise Gagnebin-de Bons appropriates these elements without distorting them, thus preserving their energy. Refusing superficiality, she translates her subjects according to their own language, excluding external reappropriations from her perspective. Her work articulates in particular with collage, object-sculptures, video, or spray work.

Elise Gagnebin-de Bons has been presenting her work to the public for many years, in Switzerland and abroad (Locus Solus in Prilly, Indiana in Vevey, Le Far° in Nyon, Lily Robert in Paris, etc.), and regularly collaborates with other artists.

egdb.ch

ANTOINE GOUDARD (FR, * 1993), lives and works in Lausanne.

In his practice, Antoine Goudard is fascinated by issues related to sublimation and alternation of bodies and identities. He borrows aesthetic codes from popular culture and the rites of ancient civilizations. Whether they are silver leaf creations, gold leaf series or dyed leather assemblies, his works are oriented towards a minimal aesthetic, centered on their constituent elements, such as materials, shapes, colors and line. Through mastered techniques, acquired by different professionals, he has developed a demanding practice, in which these materials are expressed in their simplicity. Their imperfections are revealed and sublimated in compositions that border on abstract art. His work fosters a continuous dialogue between crafts and contemporary art, popular culture and institution.

antoinegoudard.com

JEAN-LUC MANZ (CH, *1952) lives and works in Lausanne.

Jean-Luc Manz is one of the most important Swiss representatives of geometric abstraction. Active since the mid-1970s, he explores abstract language without excluding the idea of emotion or the use of pre-existing forms. Among the awards he has received, he received the Leenaards Foundation Scholarship in 2001 and the Gustave Buchet Prize in 2010, the year of his retrospective at the Musée cantonal des beaux-arts de Lausanne. In 2015, the Jenisch Museum in Vevey held an exhibition of his notebooks and presented the monograph containing these notebooks.

His brick compositions represent the wall in its most frontal reading through the language of geometric abstraction. Composed of a single or several elements, his works interact as much with the geometry of the walls of the exhibition space as with the wall as an architectural concept.

skopia.ch

OLIVIER MOSSET (CH, *1944) lives and works in Tucson, Arizona.

Since the late 1970s, Mosset has been pursuing an extremely coherent painted work around questions of signature, appropriation and repetition. Avoiding the compositional issues that mark the geometric abstraction of the interwar period thanks to his knowledge of the milieu of the New Realists, notably Jean Tinguely, and the first glance at American painting in 1964, Mosset immediately placed himself in the context of a critical analysis of painting. (...)

As early as 1977, the monochrome entered Mosset's work as the most effective solution for painting, its state of greatest saturation. The painting is a physical space not just to look at, but to survey. He also became interested in the urban artistic culture by collaborating with Fab Five Freddy (Fred Brathwaite), thus becoming part of the encounters between contemporary art and graffiti from the 1970s onwards.

langepult.com

DAMIÁN NAVARRO (CH, *1983) lives and works in Geneva and Lausanne.

Damián Navarro produces a work that combines different techniques. From drawing to installation, he does not sign with a preferred medium, but tries to adapt each technique to the project. For several years now, he has been experimenting with notions of contingency and randomness. He uses them as a framework that conditions the results of his researches towards an aesthetic of adaptation, deformation and stretching. The exhibition situations and the formal realizations he develops combine speculations, constraints and anecdotes by analogies and crossovers. His pieces translate current, singular and hybrid circumstances, which naturally result from the complexity of social life. The data manipulated comes from heterogeneous knowledge domains arranged without hierarchy in a system of semantic and visual correspondences.

Damián Navarro develops a polymorphic research that simulates the potential of abstraction of coded or locked content in order to achieve multiple interpretive entries through reading games.

ribordycontemporary.com

EMMANUEL REY (CH, *1981) lives and works in Vevey.

Emmanuel Rey completed his training as a graphic designer in 2007 at the Ecole Cantonale d'Art de Lausanne (ECAL), with the Prix de l'Excellence awarded for his diploma work: a family of title fonts.

In 2009, he obtained the workshop for Valais artists abroad, which gave him the opportunity to work and develop his typographic approach in Berlin for 6 months; he remained there for 5 years.

In 2014, he returned to Switzerland to focus on developing his character design agency, Swiss Typefaces, which today enjoys international recognition for its innovations, creative approach and the quality of its fonts. Swiss Typefaces' unique attitude and aesthetics have led them to design fonts and logos for prestigious clients around the world.

His graffiti practice and experience in branding feed his study of the letter. Expressing itself with more or less intensity depending on the nature its projects, this culture represents a constant of artistic and typographic expression.

swisstypefaces.com