

Why Do We Say a House Burns Down, When The  
Fire Is Burning Up?

KAROLIN BRAEGGER

DELPHINE COINET

DANIEL DEWAR &  
GRÉGOR Y GICQUEL

CLAIRE FONTAINE

CLÉMENT GARCIA LE GOUEZ

RAFIK GREISS

MICHEL HOUELLEBEGQ

GRÉGOIRE-CESARE MARGEL

CARO NIEDERER

NYGEL PANASCO

ALL  
STARS



Open every Sunday  
from 15.05 to 03.07.2022

**Karolin Braegger** (born 1993 in Zurich) lives and works in Zurich and Vienna. She holds a Bachelor of Fine Arts from the Zurich University of Arts, as well as a Diploma of Fine Art from the Academy of Fine Arts, Vienna and is currently enrolled in the Diploma Fashion Design at the University of Applied Arts, Vienna. Her practice is situated at the crossroads between visual arts, fashion and performance. The objects she creates incorporate an inherent ambivalence between sculpture, costume and element of display.

**Delphine Coindet** (born 1969 in Albertville), studied at the École des Beaux-Arts in Nantes and at the Institut des Hautes Études en Arts Plastiques in Paris, Delphine Coindet lives and works in Lausanne. She teaches at the École Cantonale d'Art de Lausanne (ECAL) and is a member of the art space CIRCUIT. Inspired by both minimalist sculpture and the technique of assemblage, her plural practice often revisits the notion of the found object, which she stages in arrangements that are both poetic and playful.

**Daniel Dewar** (born 1976 in Forest Dean, UK) and **Gregory Gicquel** (born 1975 in St Brieuc) live and work in Paris. They were winners of the Duchamp Prize in 2012. Collaborating since their meeting in 1997 at the Ecole des Beaux-Arts in Rennes, the two artists explore an experimental path between erudition and amateurism, rereading art history and craft practices. The hybridization of techniques, motifs and materials allow them to question the canons of sculpture.

**Claire Fontaine** is a collective artist founded in Paris in 2004. Claire Fontaine is a self-declared «ready-made artist» and has begun to develop a version of neo-conceptual art using neon, video, sculpture, painting and writing. Her practice can be described as an open questioning of political powerlessness and the crisis of singularity.

**Clément Garcia-Le Gouez** (born 1992) graduated from the École Supérieure d'Arts Appliqués Duperré in Paris in 2015. Based in Le Pré Saint Gervais, he is developing a ceramic practice that cultivates disorder in the clay whose contours he is gradually expanding.

**Rafik Greiss** (born 1997 in Dublin) is an Irish-born Egyptian artist based in Paris. The artist graduated from New York University's Tisch School of the Arts in 2020. Rafik Greiss' work explores the simultaneity of closeness and distance, of touch and prohibition through photography, sculpture and installation.

**Michel Houellebecq** (born 1956 in Saint Pierre, Reunion) is a poet, essayist, novelist, and filmmaker. Michel Houellebecq has been practicing photography for several decades, although he has only been revealing them since his exhibition «Rester vivant» held at the Palais de Tokyo in 2016. In his books, the scenes often take place in places that they compose by looking at his photographs. They accompany and extend his reflection since the beginning of his career.

**Grégoire-Cesare Marcel** (born 1997 in Paris) lives and work in Basel. He holds a Bachelor from the École Cantonale d'Art de Lausanne (ECAL). He's currently enrolled in the Master of Fine Art at the FHNW Academy of Art and Design Institute Art Gender Nature. He uses fait divers as a material to be analyzed and decrypted in order to highlight the different realities it generates.

**Caro Niederer** (born 1963 in Zurich). Caro Niederer's work include a variety of media and techniques: painting, photography, video, but also tapestry on silk. Daily situations from her private life and immediate environment are the source of most of Niederer's works. These personal snapshots are then reworked into paintings.

**Nygel Panasco** (born 1995 in Douala, Cameroun) studied illustration at the Haute École du Rhin in Strasbourg. Her illustrative work questions religion, family, identity, sexuality and death. For several years now, although navigating between several registers, her project is organized around a universe of science fiction, sometimes erotic, sometimes cruel, which observes and comments on the current human systems.

“Why do we say a house burns down, when the fire is burning up ?” questions the relationships of force and power that one or several bodies can experience, in a context of the offspace. This exhibition gathers together several artists attached to the questions known as ‘body fatigue’. This exhibition questions certain relationships linked to our daily life, to the notion of work and to the institutional hierarchy. The notion of burnout takes its extent under a report to the depersonalization of oneself, but also of the artist and of the spectator. This persistent feeling of detachment from oneself generate representations of physical, mental and emotional limits, like a never-ending machine where emotions would become numb.



*Why do we say a house burns down, when the fire is burning up ?, exhibition view,  
All Stars Lausanne.  
Picture: Simon Rimaz*



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Claire Fontaine, *Instructions for the sharing of private property*, 2006,  
digital video, colour and sound



Caro Niederer, *Interior Riviera*, 2009  
oil on canvas





Daniel Dewar et Gregory Gicquel, *Oak relief with body fragments and snails*, 2019  
oak



Michel Houellebecq, *Inscriptions #013 (EN)*, 2018  
pigment print (2017) on Baryta paper mounted on Dibond



Grégoire-Cesare Marcel, *Valise et moteur*, 2021  
suitcase and motor



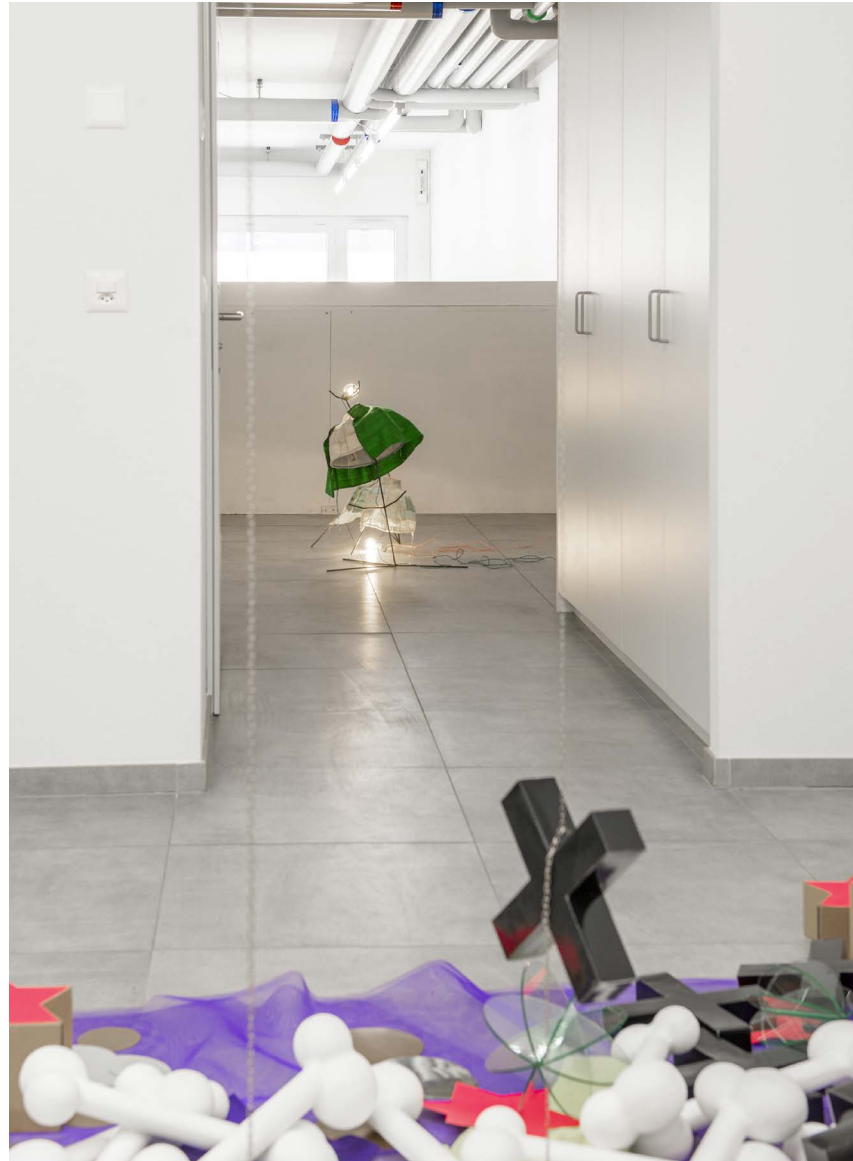
Clément Garcia-Le Gouez, *Guest atone fatiguée*, 2022 and *Guest tiktokeuz endormie*, 2021,  
glazed stoneware, wig, lipgloss and coloured stoneware, make-up and false eyelashes



Karolin Braegger, *One Skin Too Few*, 2022  
lightbulb, textile, steel, wire, electricity



Karolin Braegger, *Low-Slung Dress*, 2022 and *Actress I (Lamp)*, 2020  
lightbulb, textile, steel, wire, electricity



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Delphine Coindet, *Vide poche*, 2005  
polystyrene, paper, cardboard, plexiglas, felt and metal chains



Rafik Greiss, *Left to my own devices*, 2021  
airplane chair with video on LCD screen



Nygel Panasco, *Trois images de ma vie (Maman sacrée, Attente illusion, Repos bref)*, 2022  
criteriums, pencils