

Edition VFO

monotypes shift Part I

Opening: Wednesday, October 25 at 6 pm

Exhibition: October 25 – December 2, 2023

With new works by Henni Alftan, Sol Calero, Frédéric Gabioud, Luisanna Gonzalez Quattrini, Federico Herrero, Stefan Marx, Olivier Mosset, Elza Sile

Following the exhibition "MONOTYPES" at Kunsthalle Zürich, we are pleased to present the follow-up exhibition with the first part of "monotypes shift". "monotypes shift" explores the theme of print as a conceptual and original means of expression in art production and runs concurrently with the museum show "Ein Unikat in Serie" at Kunsthaus Grenchen. The exhibition shows works that were conceived as part of the productions for the previous exhibition at the Kunsthalle Zurich. The first act of the group show features works that all deal with ever-present questions of painting and explore the field of tension between absolute abstraction, figurative abstraction and figuration.

Olivier Mosset is featured with three monochrome works. The monochromes are green, blue and black. These refer to a group of works that were shown as art-in-public-space paintings in the church of San Carlo in Cremona, Lombardy. The minimalist and conceptual monochrome has been one of Mosset's most important oeuvre markers since the beginning (of his time in the revolutionary painters' group BMTP) and is consistently used by the artist to this day - it is the dissolution of the content of painting in absolute form.

Frédéric Gabioud conceived two medium-sized and one small monotype on aluminum. His monotypes, like often his paintings, are composed of several parts. The technical perfection of his works underlines the clear and fresh monochrome pictorial language. Gabioud's color applications are subject to a strict chromatic consistency, resulting in variations of the colors depending on the inclination of the work, the perspective and the light sources. In a tug-of-war with the surface, the artist takes the monochrome out of its flatness by creating an effect of depth, thus creating small sculptural installations.

Elza Siles's monotypes hardly differ from her paintings, even though the color applications are not applied directly to the aluminum (the background of the painting), but rather by means of a transfer. Questioning the analogies between painting, language, and architecture is an essential aspect of Siles' work process. In a playful way, the artist explores academic concepts such as the "grammar of painting" or the "construction of a painting" by interpreting these metaphorical concepts in a purely literal way. In this optic, she defines elementary, architectural entities that form her vocabulary and rules that correspond to her grammar, often thinking of painting in spatial and sculptural terms.

The three monotypes of Federico Herrero are minimalist color interventions that find their inspiration from the Costa Rican artist's environment, be it landscapes or urban impressions. For Herrero painting is everywhere. His work takes references from geometric-abstract painting and from the tradition of murals of Central and Latin America, even if aesthetically it is quite distinct from them. The color fields and mysterious landscapes reveal a fascination with the blurring of boundaries, blending into one another despite their clear demarcation and forming an organic symbiosis.

Stefan Marx gives a personal touch to a wide range of materials: be it paper, canvas, object or textile. In all media, his work captivates through his literally unmistakable handwriting. One of his most important characteristics is a humorous monochrome painting style based on texts. The words, often inspired by song lyrics, have a strong visual and emotional impact - as poetic messages of everyday life. In the exhibition, viewers encounter the artist's handwriting with a dark

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purple "Zurich is Stained" and a neon red "Out of Control" exclamation, both of which seem inspired by lyrics or song titles.

Henni Alftan is featured with two works from the series "Snowball," in which she uses six color variations of the same motif by making the color palette, on the one hand, and the paper as support, on the other, the important protagonists of the image. Alftan's works invite us to consider history, materiality, framing, and the departure from a clear narrative in painting. Despite a pared-down yet hyper-real aesthetic, the artist's play with texture, scale, and perspective creates works that can be seen as metaphors for seeing and understanding the world through the properties of paint. The deliberate cropping focuses on both the current gaze and what lies beyond the edge of the image.

Sol Calero's six monotypes explore the interplay between contemporary and traditional tropical iconography and its relationship to art history. Her works are characterized by a strong color palette that explore the tension between figuration and abstraction. The artist's works depict plants, palm trees, and fruits in dreamscapes. Sol Calero's works often draw from intimate memories, from travels to her native Venezuela, or from her personal family chronicles. In her exhibitions, the artist often combines paintings of natural motifs with installations that highlight vernacular architecture and related social customs.

Luisanna Gonzalez Quattrini's painting emphasizes the general instability of the shapes and colors that do not seem to exist firmly on the support. The monotypes, like the paintings, are a mental experience and are built up by the artist by stacking areas of color. They are reminiscent of color field painting, although they still appear to be representational. The free-floating forms evoke stacks of books that are intangible as they slip away into a dissolving environment due to the thinly applied oil paint.

Following the exhibition "MONOTYPES" at the Kunsthalle Zürich, "monotypes shift" delves into basic questions of painting and printing in relation to working with unique pieces, which can be seen in groups of works and series. All works are based on the medium of printing, even if they were conceived, painted and then produced as a singular print.

monotypes shift Part II: 07.12.2023-27.1.2024

with Ralph Bürgin, Cédric Eisenring, Andrea Heller, Charlotte Herzig, donna Kukama, Izidora I LETHE, Rebekka Steiger

The exhibition is curated by David Khalat, Director at Edition VFO, and Valérie Hashimoto, research associate at Edition VFO.

For further information and additional press material, please contact David Khalat
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