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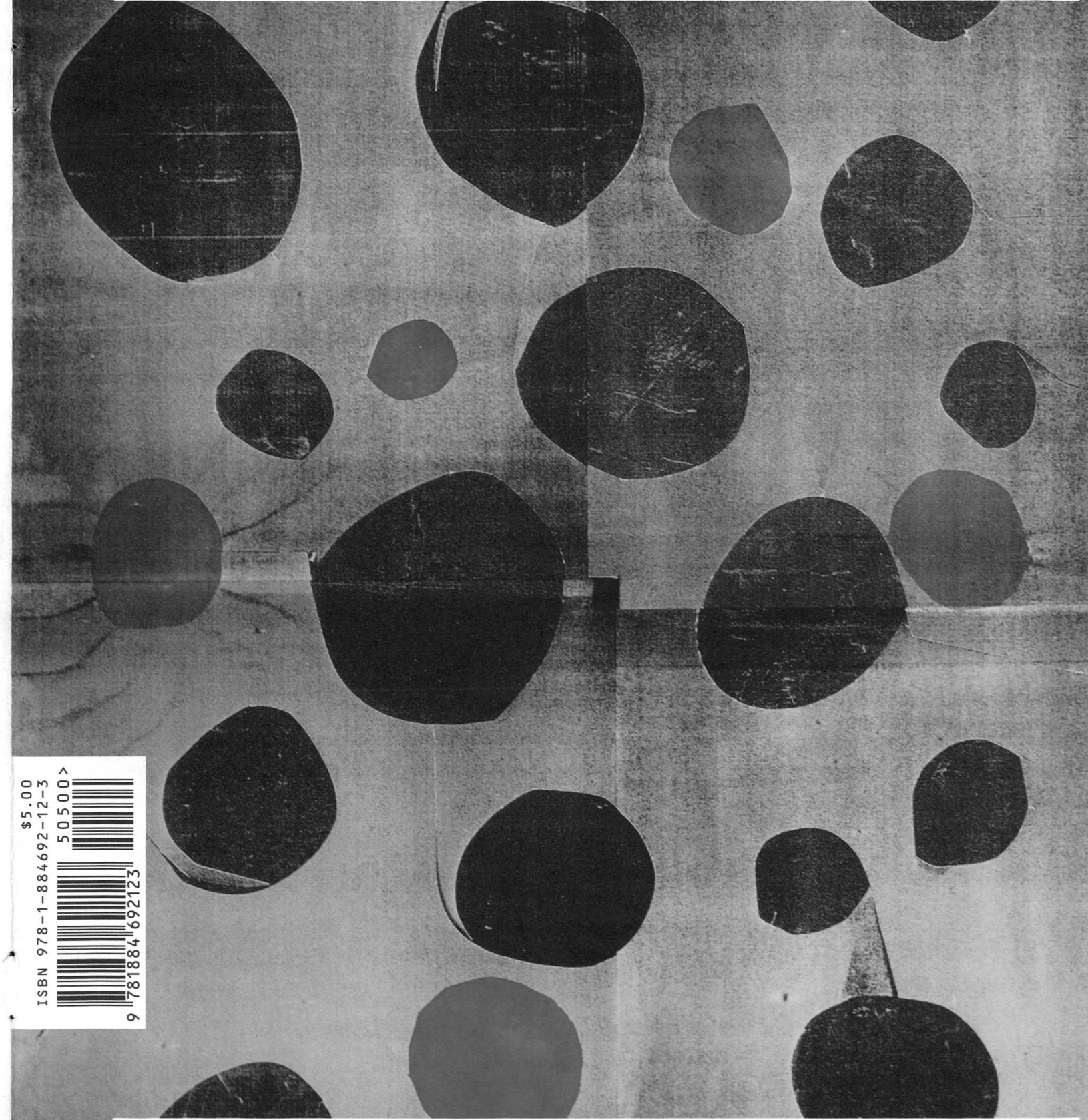


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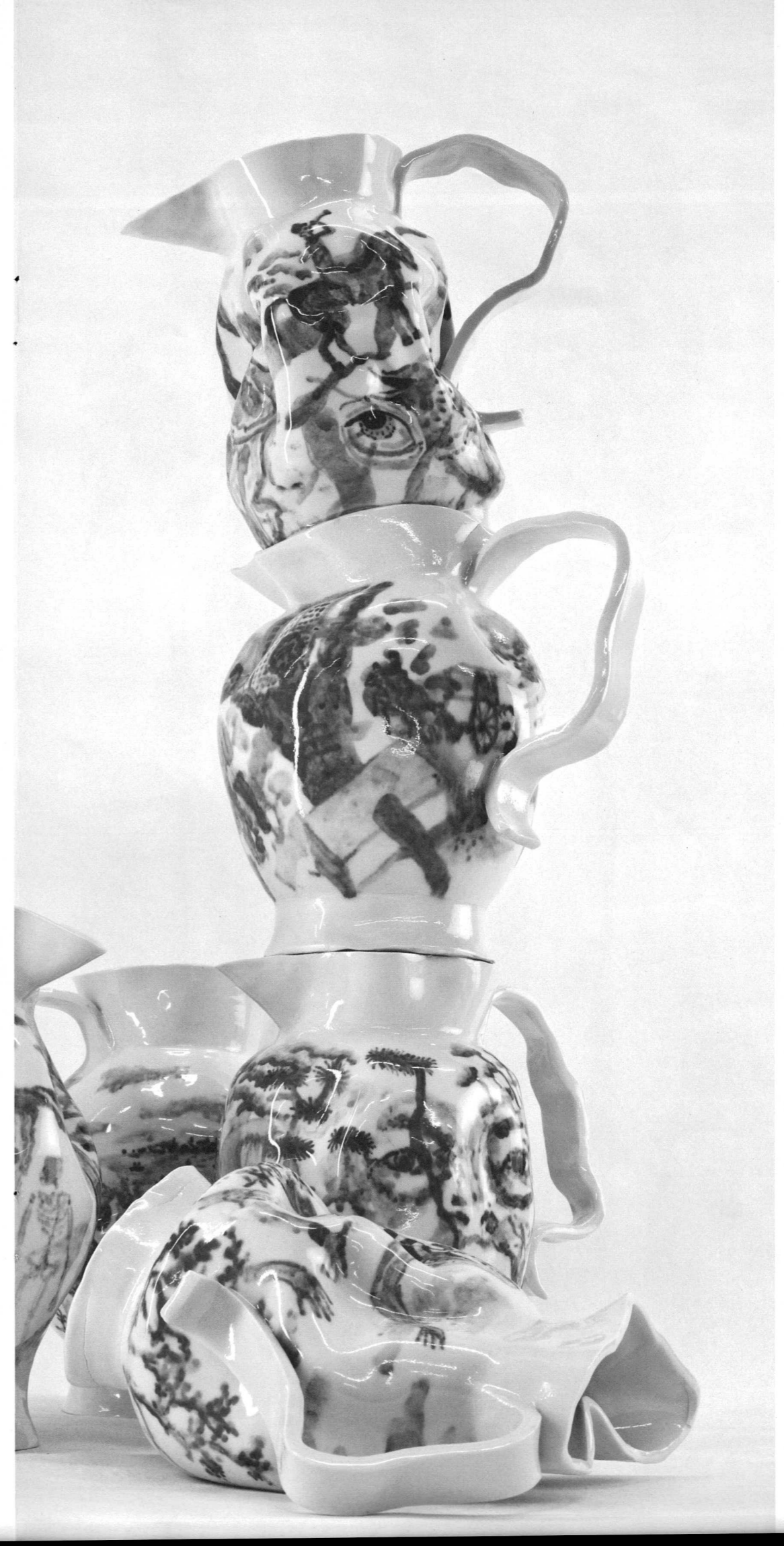
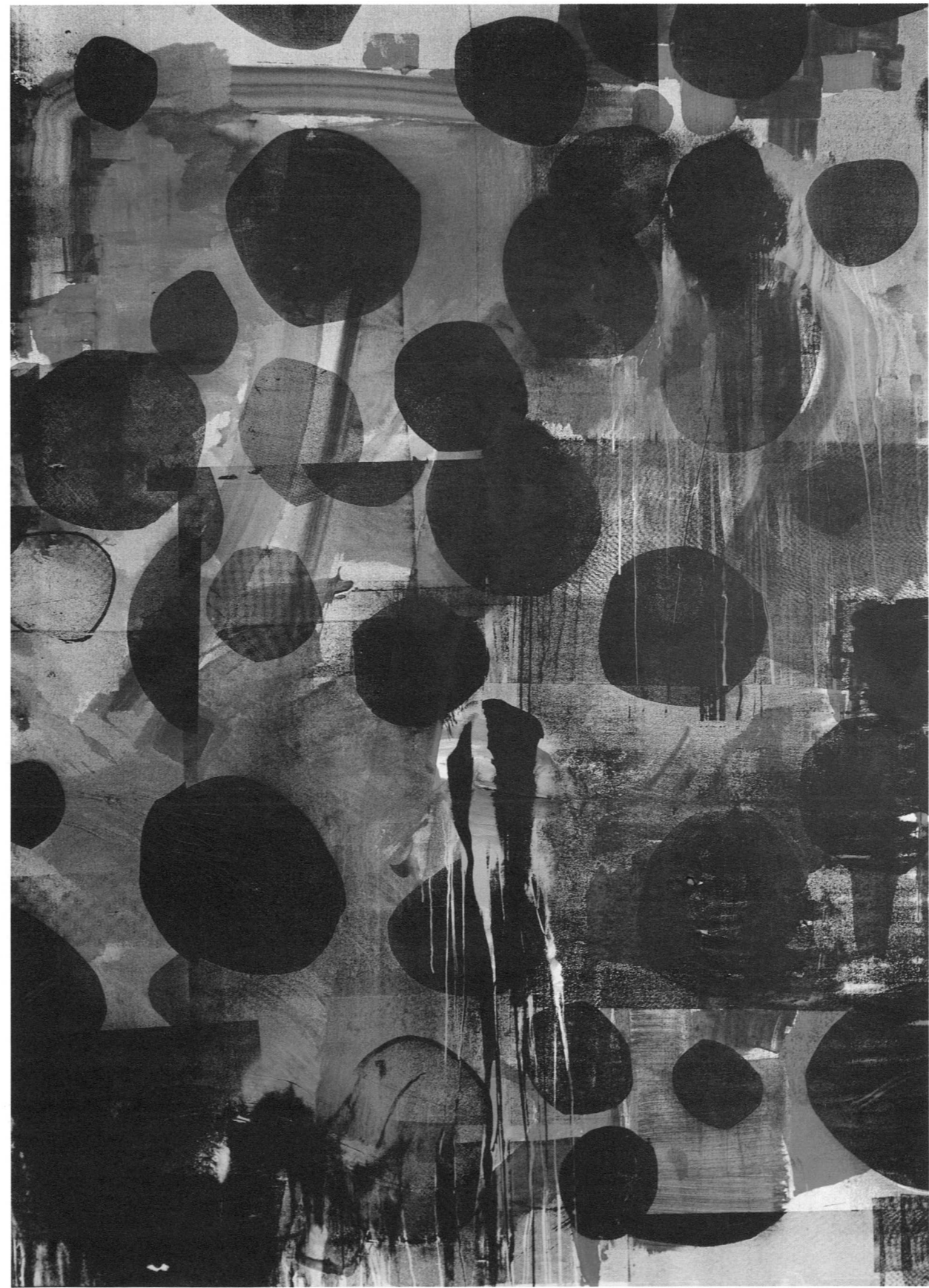
try Architecture

Issue No. 2—May 2012
Painting and Jugs—Bastien Aubry—Linus Bill
Dimitri Broquard—Adrien Horni

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Swiss Institute
contemporary art



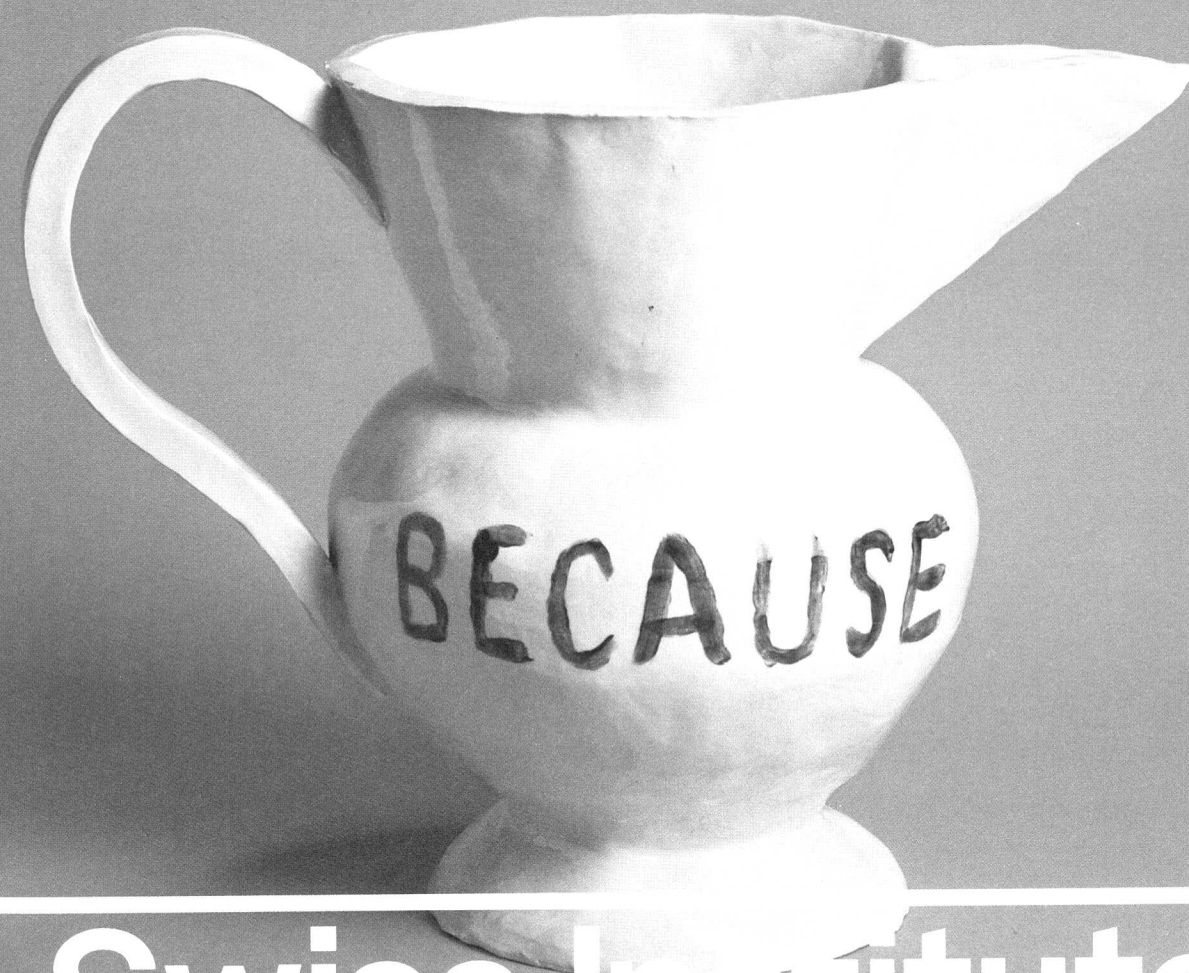
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Swiss Institute Contemporary Art
18 Wooster Street
New York, NY 10013
(212) 925-2035
info@swissinstitute.net
www.swissinstitute.net

SI STAFF
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ABOUT SWISS INSTITUTE
Swiss Institute, founded in 1986, is a non-profit
contemporary arts space dedicated to enhancing dialogue
between Switzerland, Europe, and the United States.
Its innovative, cutting-edge exhibitions showcase works
by international artists at 18 Wooster Street (between
Canal and Grand Streets) in the heart of SoHo. Dedicated
to continuing the vibrant tradition of contemporary art
in downtown NYC and to challenging assumptions about
national stereotypes, Swiss Institute provides visitors from
around the world a unique, provocative experience,
inviting exploration of contemporary art through ongoing
exhibitions, lectures, screenings, special events,
and educational programming.

THANK YOU
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FRONT COVER 1 (EXTERIOR)
Linus Bill + Adrien Horni
P. 258, 2012

FRONT COVER 2 (INTERIOR)
Bastien Aubry and Dimitri Broquard
Because she knows, 2008

INSIDE FRONT COVER
Linus Bill + Adrien Horni
P. 54, P. 126, P. 231, P. 256, P. 257 II, 2012

INSIDE BACK COVER
Bastien Aubry and Dimitri Broquard
Les Cruches Molles (selection), 2010

Linus Bill (Swiss, b. 1982) and Adrien Horni (Swiss, b. 1982) began working together just last year for Horni's occasionally published magazine, *Turbo*. As a result of their first effort, they were commissioned by the Swiss Advertising Commission to create a publication announcing its 2011 awardees. Limited to the palette of the original source material, the two employed strategies of collage and abstraction to create a varied, textured output. For this exhibition, the artists adapt the imagery by expanding its scale and sourcing silkscreen and painting to achieve a rhythm which is fast and slow, confounding medium-specificity and changing the way painting is produced and perceived.

Bastien Aubry (Swiss, b. 1974) and Dimitri Broquard (Swiss, b. 1969) have worked together since 2002, when they developed the graphic design studio FLAG. As a design firm, they have worked for arts institutions advising and creating posters, catalogs, and corporate identities. Feeling limited by this particular medium, the duo extended their practice into the visual arts: their output includes drawing, silkscreen, illustration, and cartoons. In *Painting and Jugs*, Aubry and Broquard utilize traditional hand-crafted ceramic as a painterly support. The artists articulate a grotesque sensibility by twisting the clay and applying garish colors and decorative motifs to it. The result is a malleable, almost absurd classical form that provokes discussions of kitsch and the everyday.

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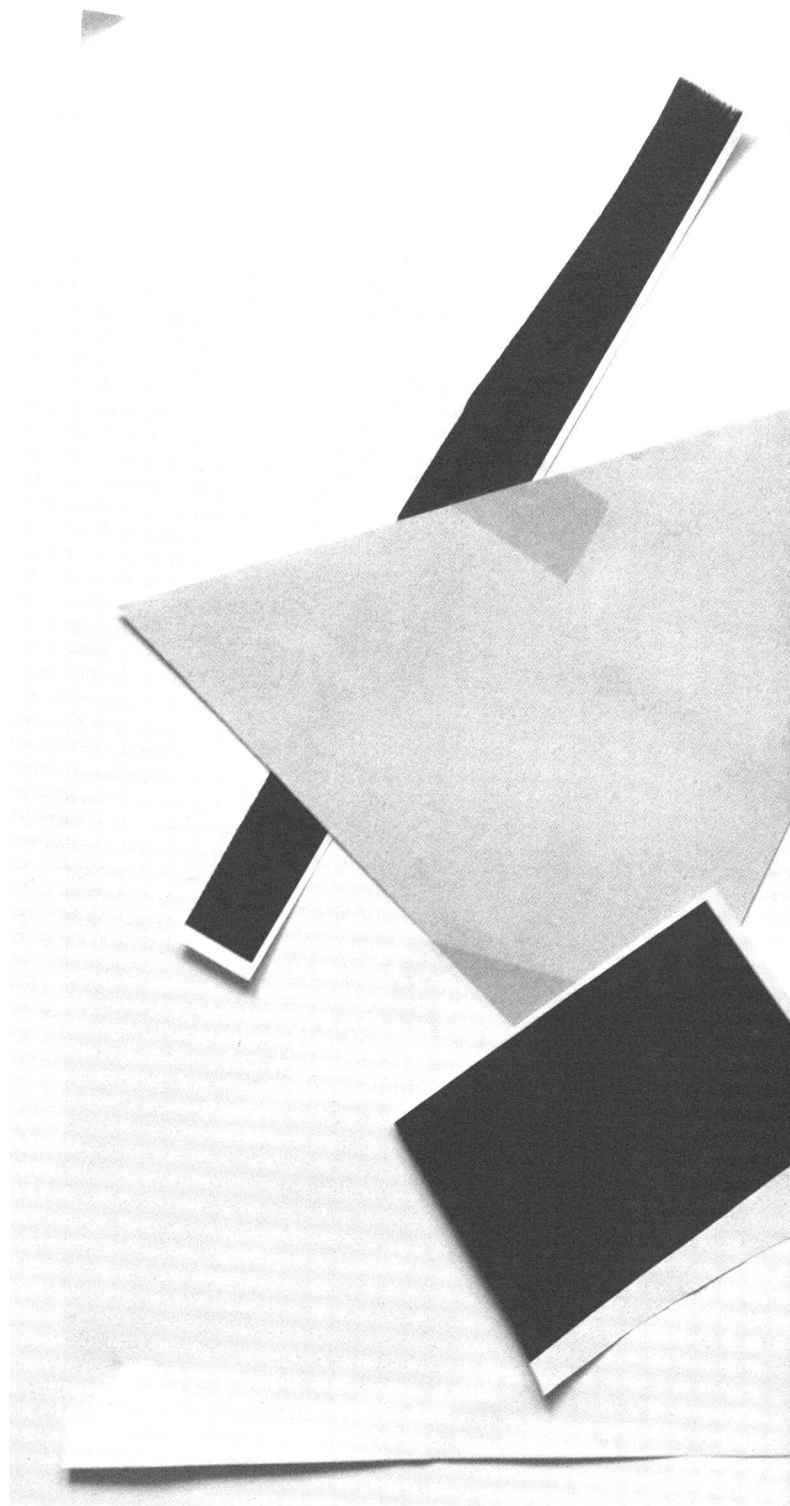
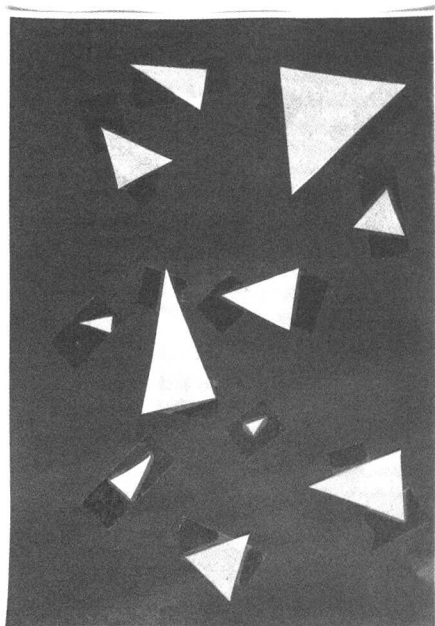
Painting and Representation

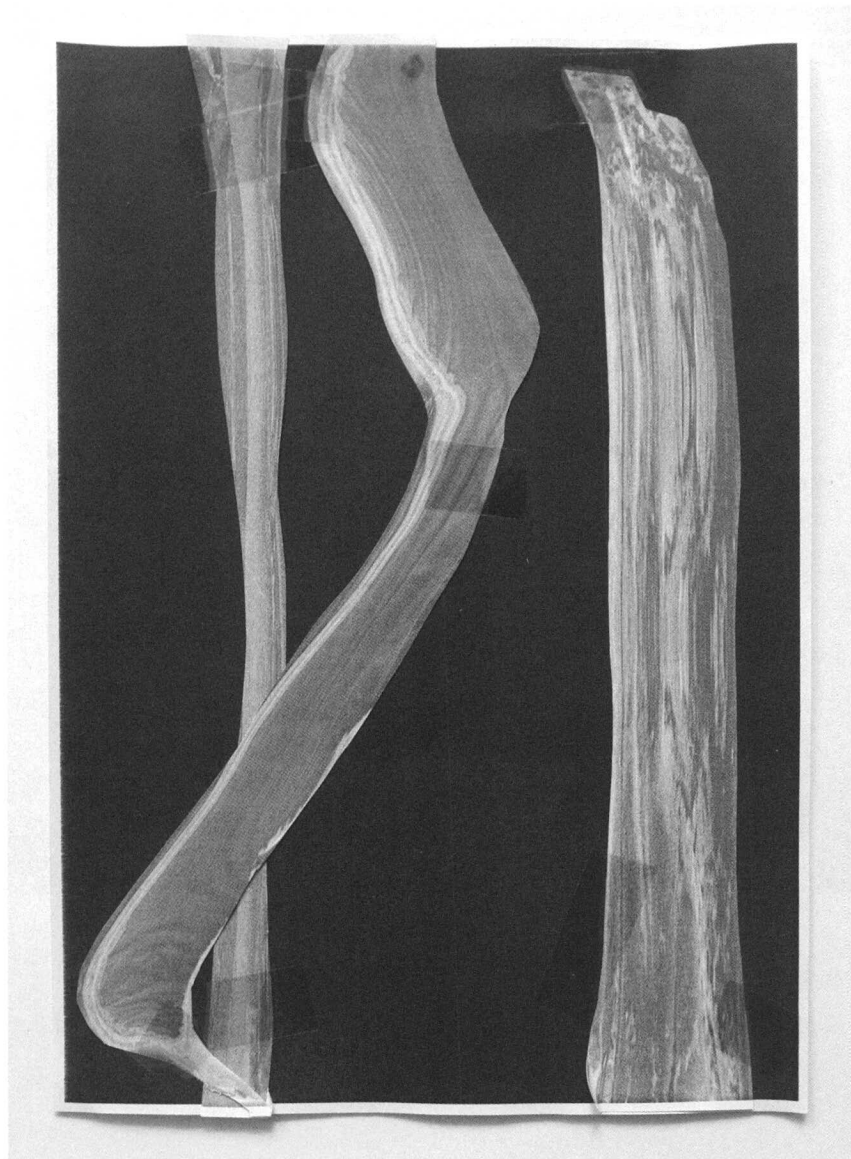
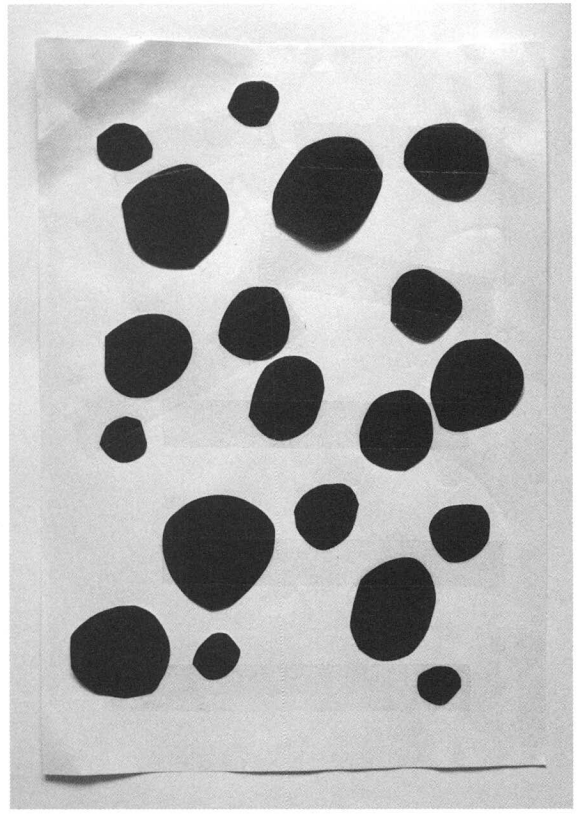
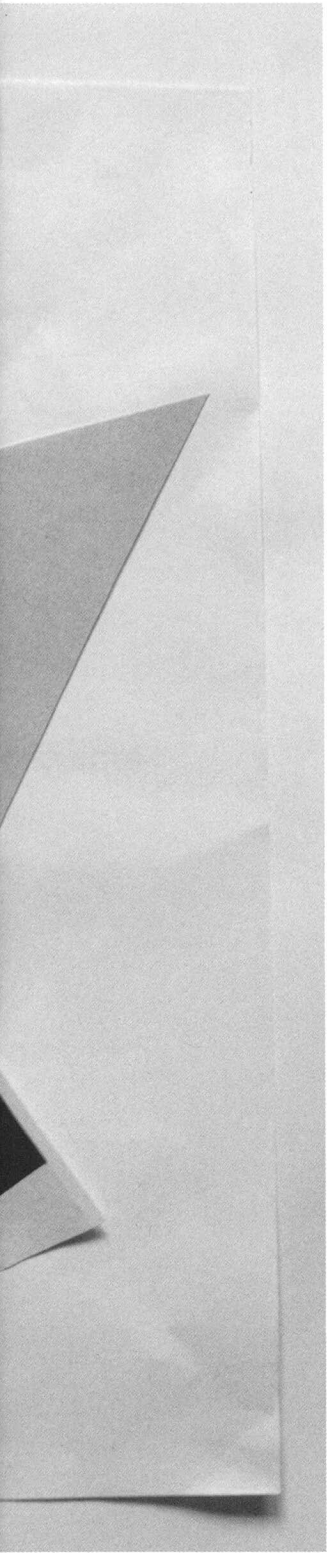
You can either do something out of conviction or because there is nothing else to do. Painting is usually serious business. Saying "I am a painter" sounds like you have already accomplished something, even if it is limiting yourself to this seemingly traditional medium. And a painting is certainly less confusing than, let's say, *Relational Aesthetics*. A painting is... a painting, after all.

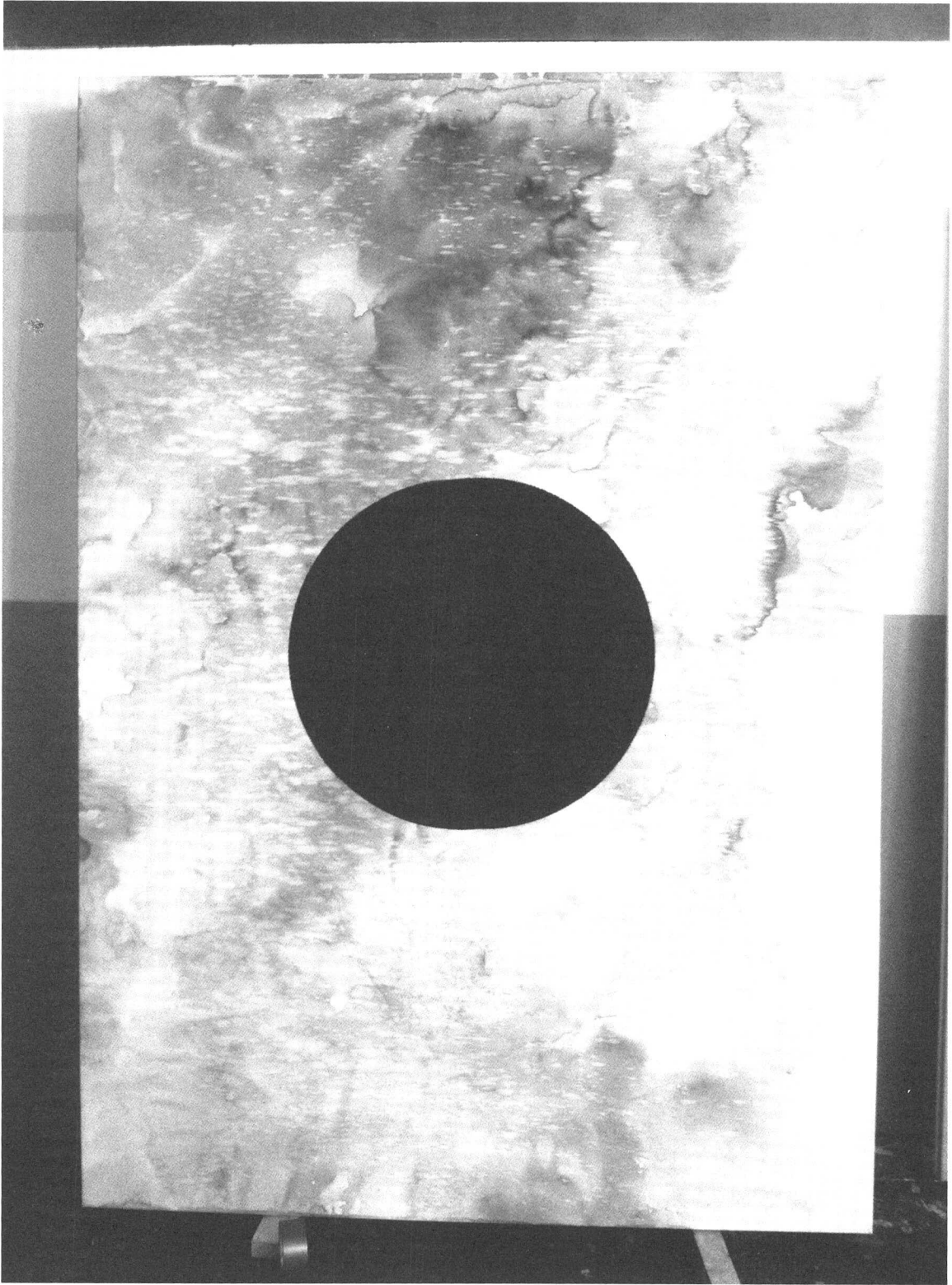
The success story of painting has turned the medium into a commonplace activity. Like Ferdinand de Saussure's horse that has neither color nor name, painting represents itself without complications. If you encounter a painting in a shopping mall it will still be read as a painting, even if it was accomplished by a decorator to mimic a "real painting." In Hollywood, paintings are made in-house to make savings on royalties. No need to hire real painters, if the substitutes will do.

The painting process used by Linus Bill and Adrien Horni is quite synthetic. At the beginning it was simply a job. The Art Director's Club (ADC) Switzerland asked the two artists to pimp their annual report in order to add artistic value to the advertising world. In Dadaistic style, the artists cut the ads and remixed the fragments into free-form collages. Some of them contain figures and objects, others are completely abstract pieces of commercial heaven, white walls or dark skies. The two-volume publication was released as the official catalogue of the ADC. Volume I contained the real thing; Volume II was a feverish take on advertising with impertinently blank pages enhanced by the noise of xerox copies.

Some months later the artists decided to produce "paintings" from the abstract pages. The process was organized in two phases. First a color field was applied to the canvas, then a screen was printed on top of it, resulting in "paintings" of irritating beauty. The fact that the source images were not created to be blown up and applied on canvas gives them a refreshing appearance. Put together as a "painting show," the artworks oscillate between the real thing and representation. In this way they even seem related to *Relational Aesthetics* and its ersatz situations in the field of art.



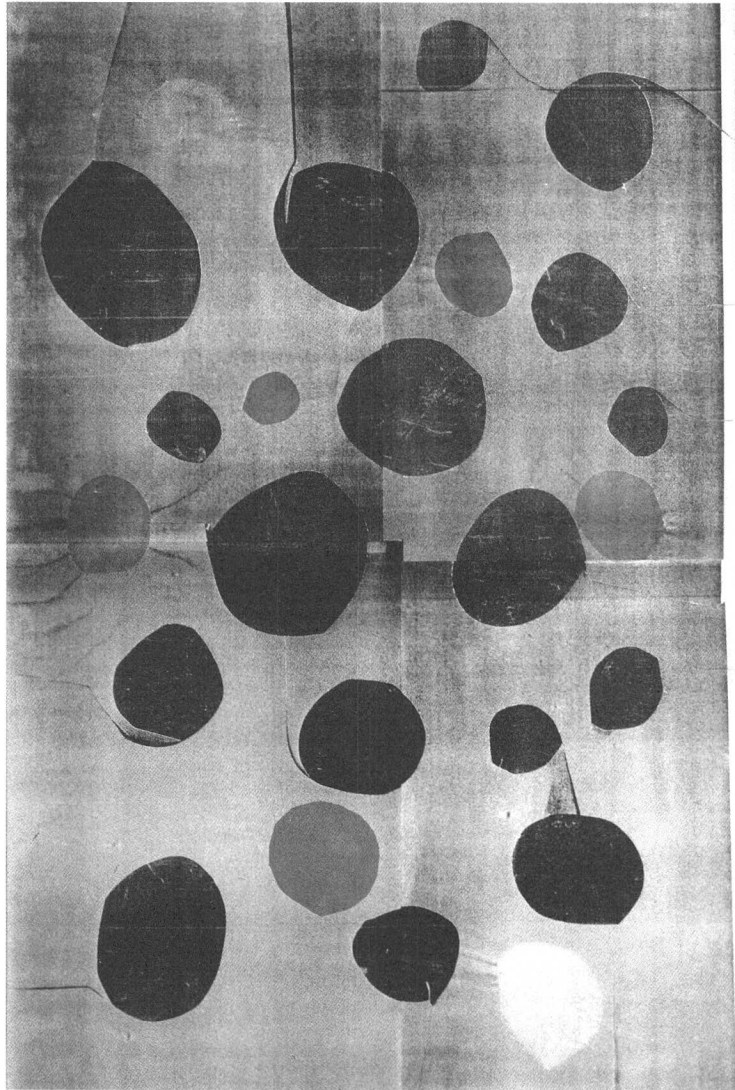


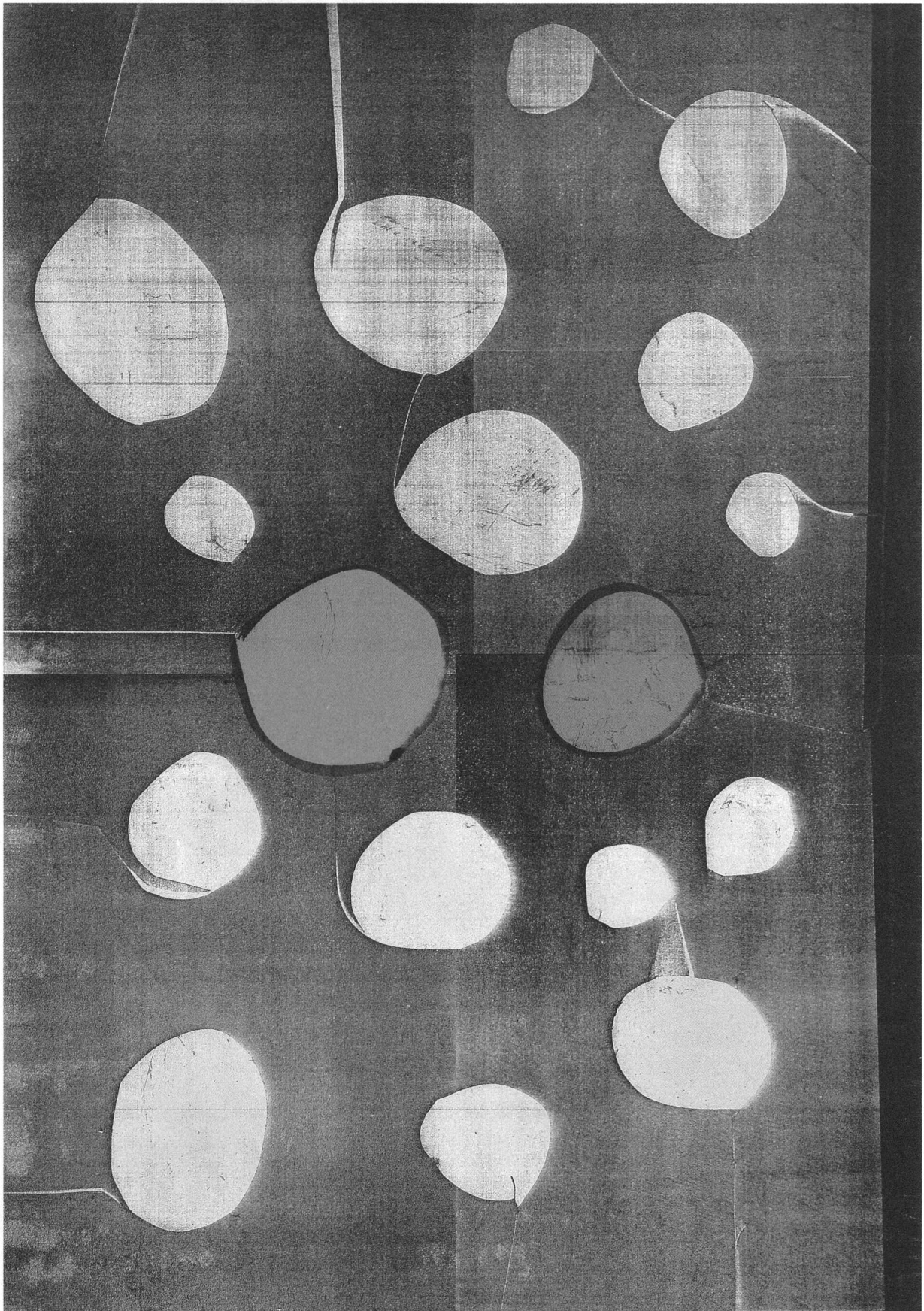


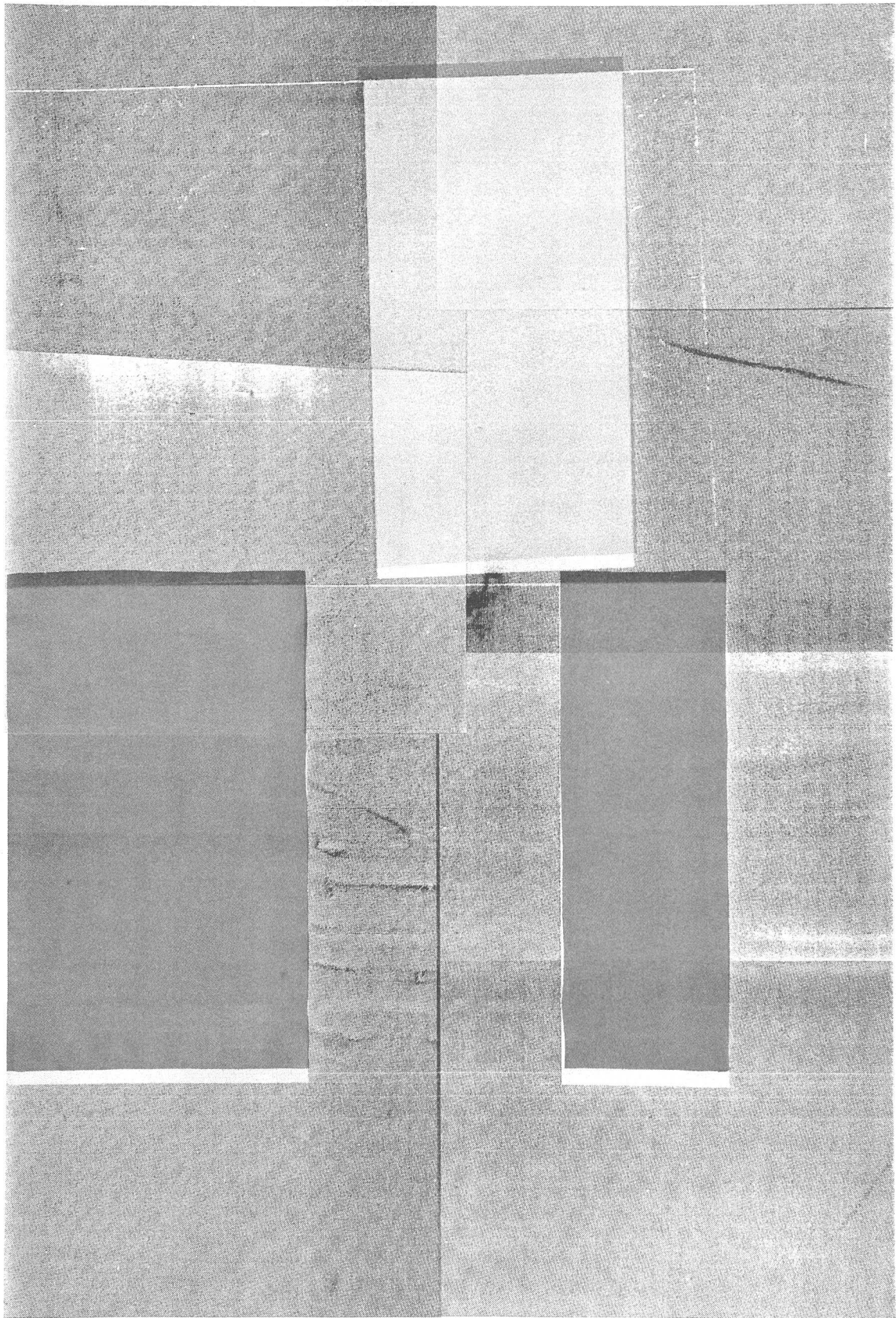


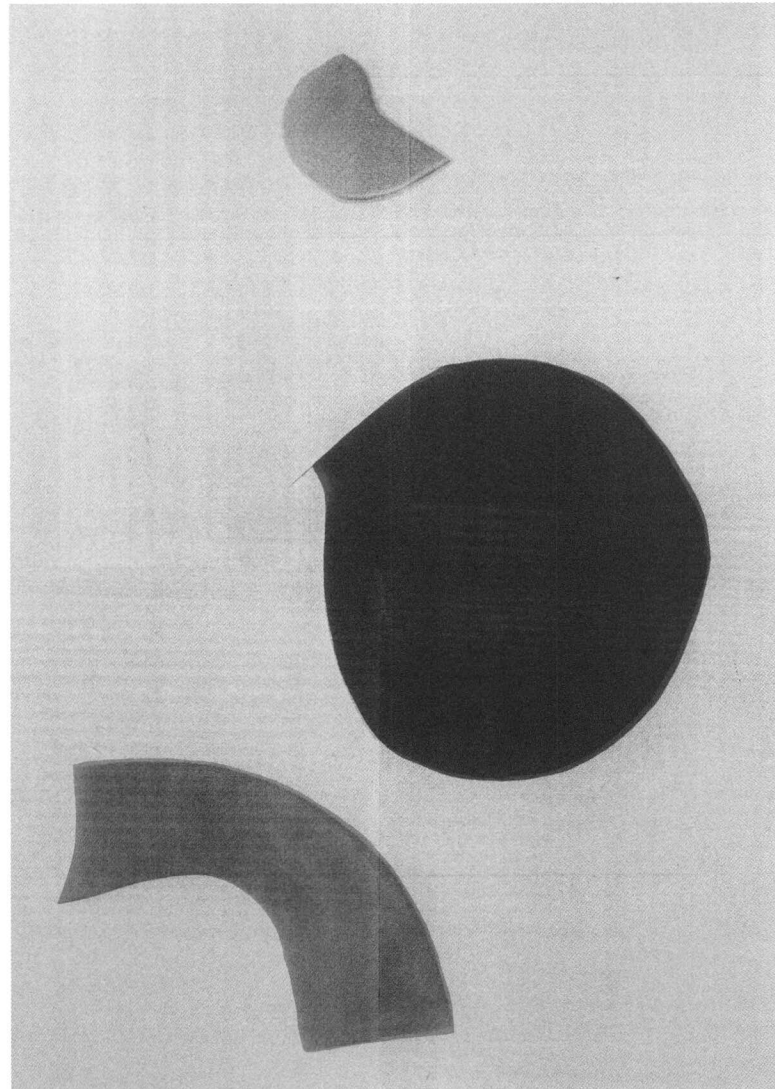




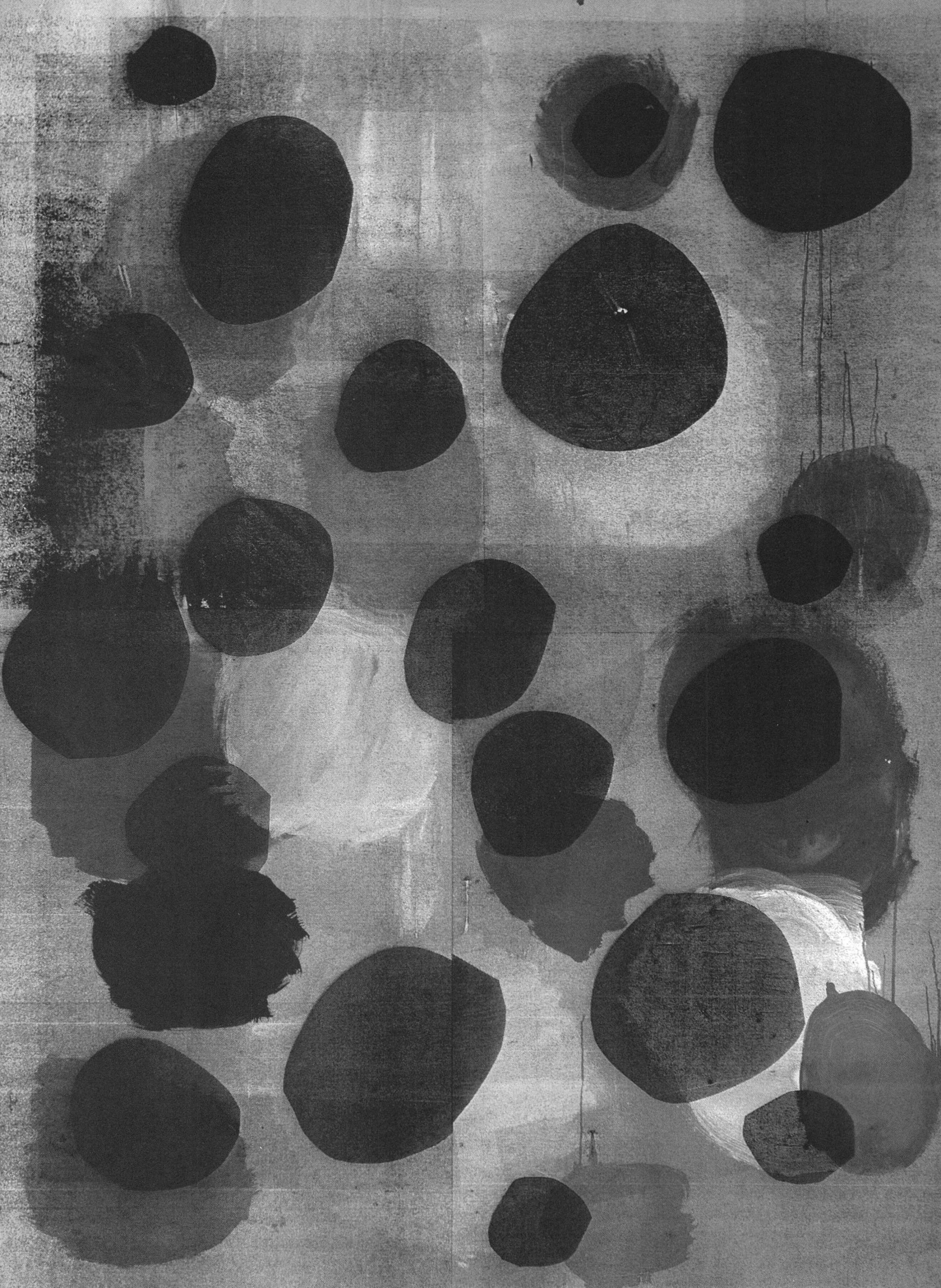


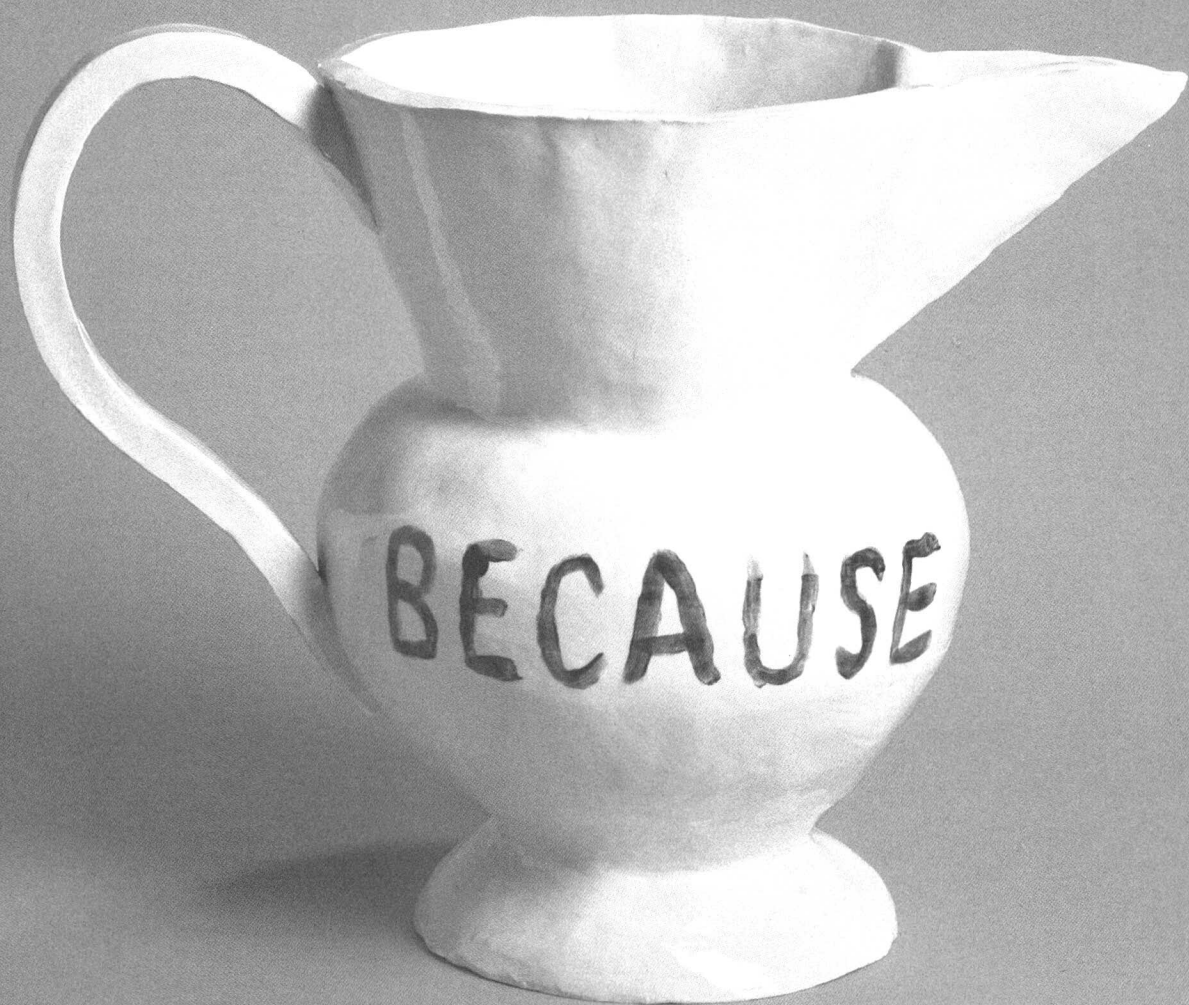




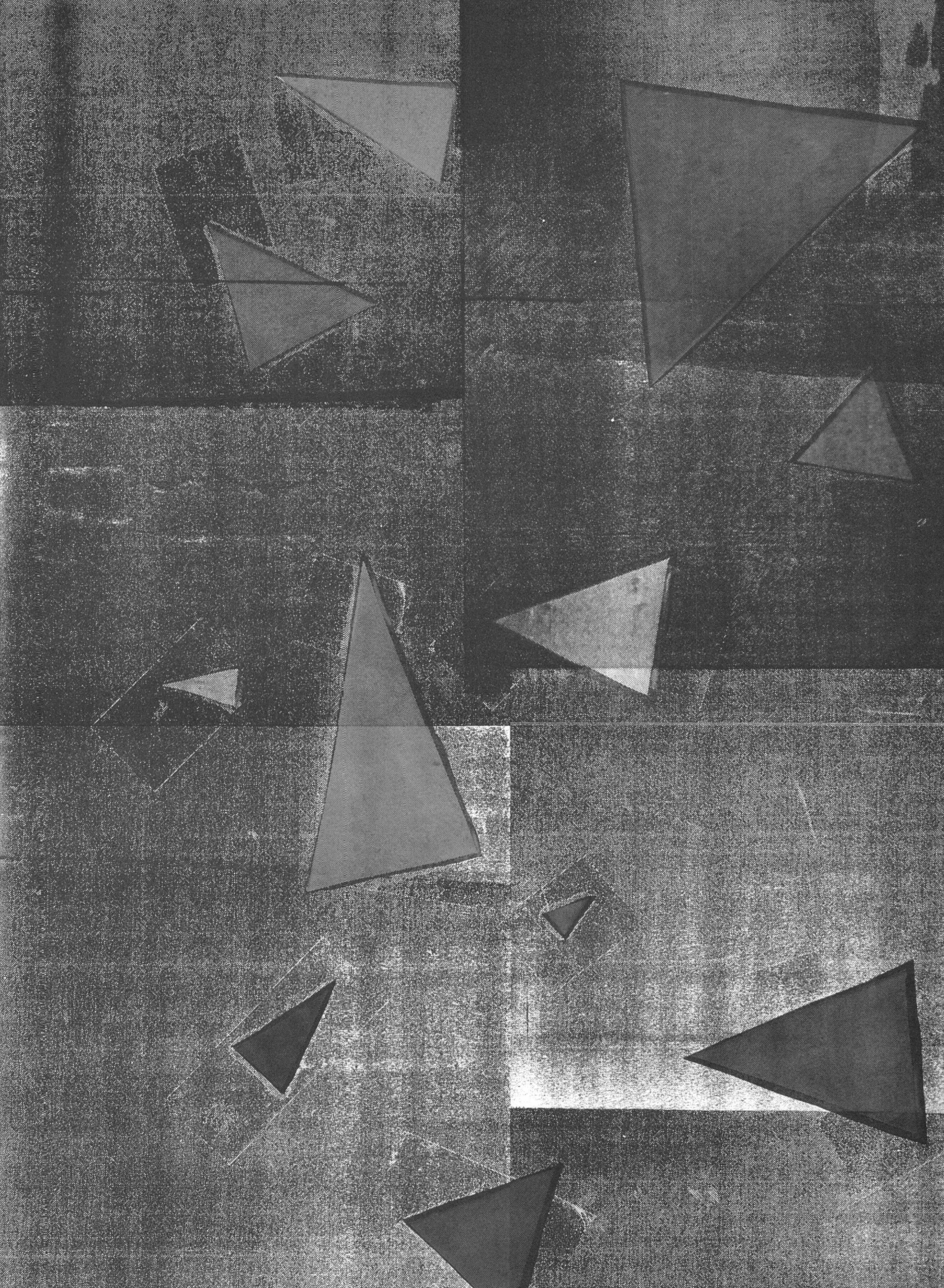




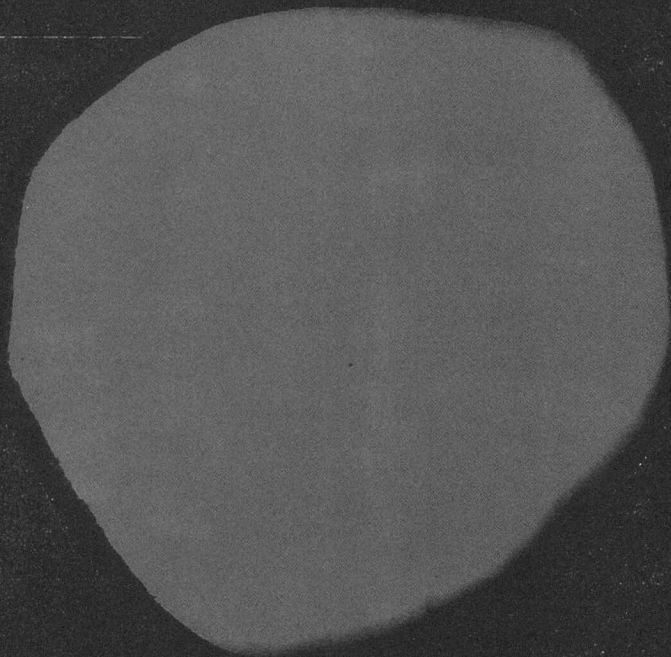
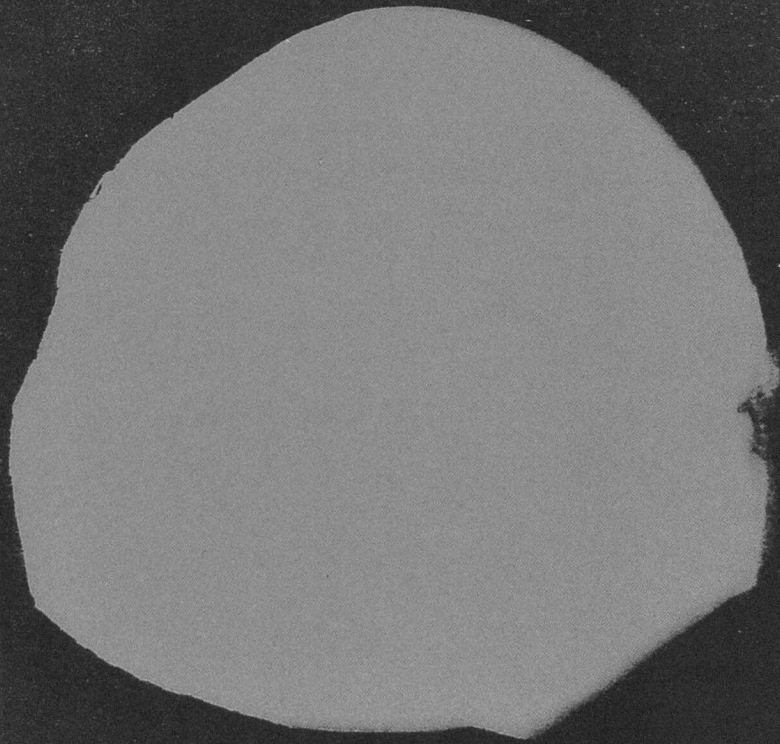




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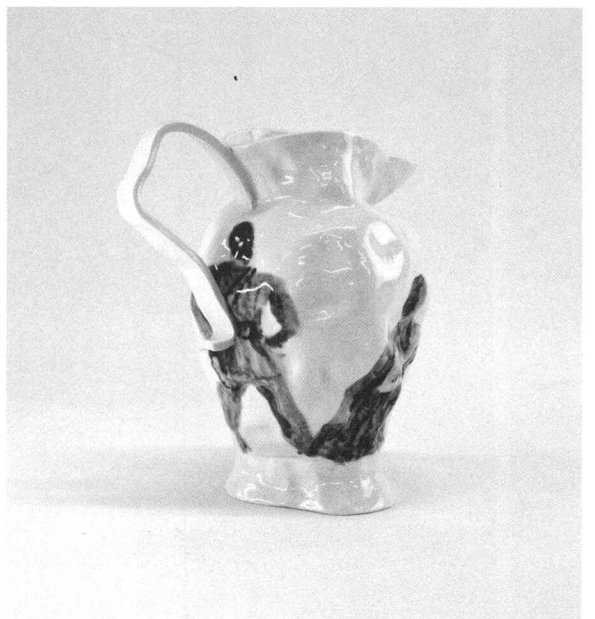
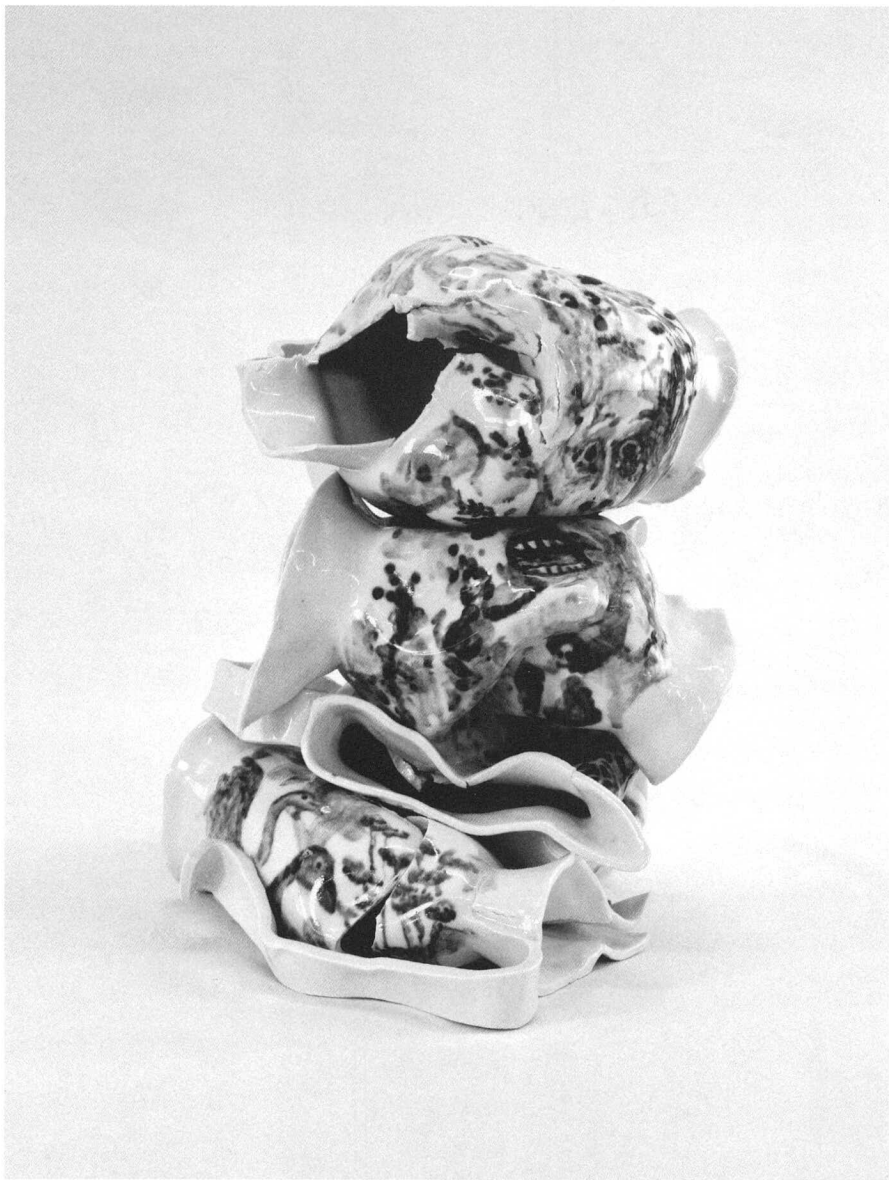


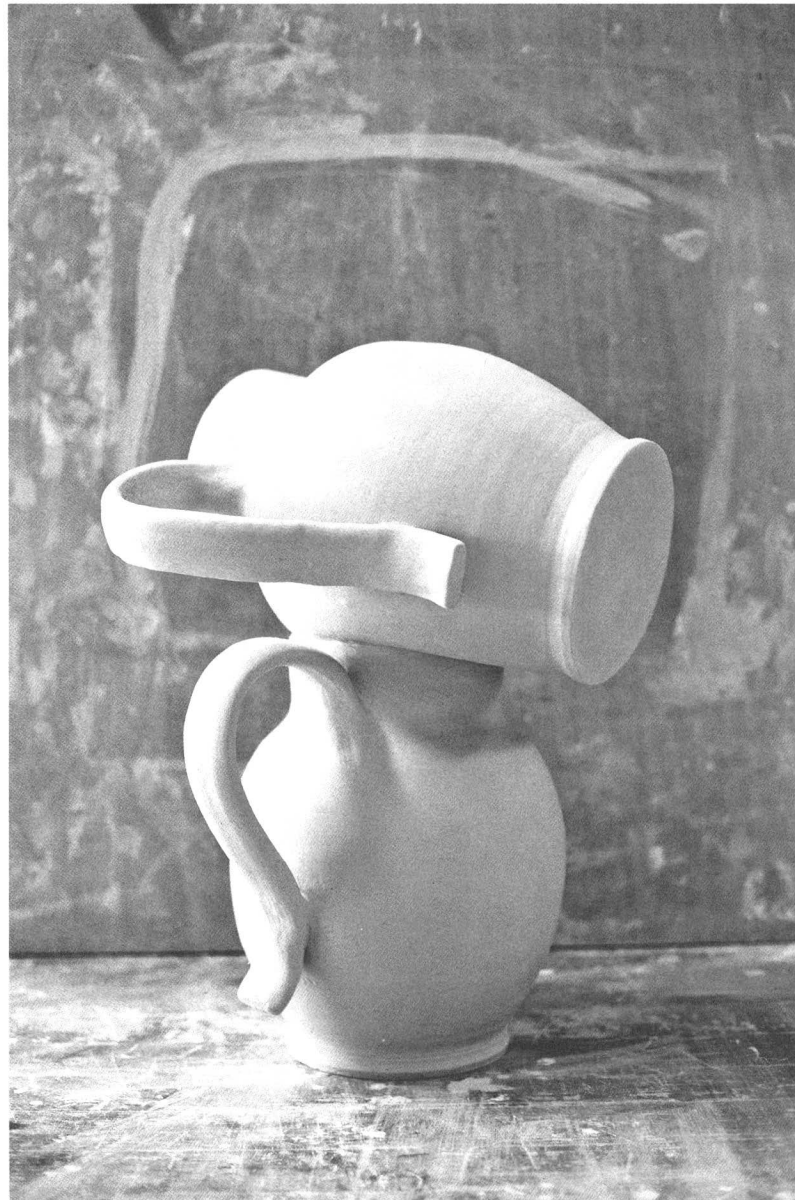




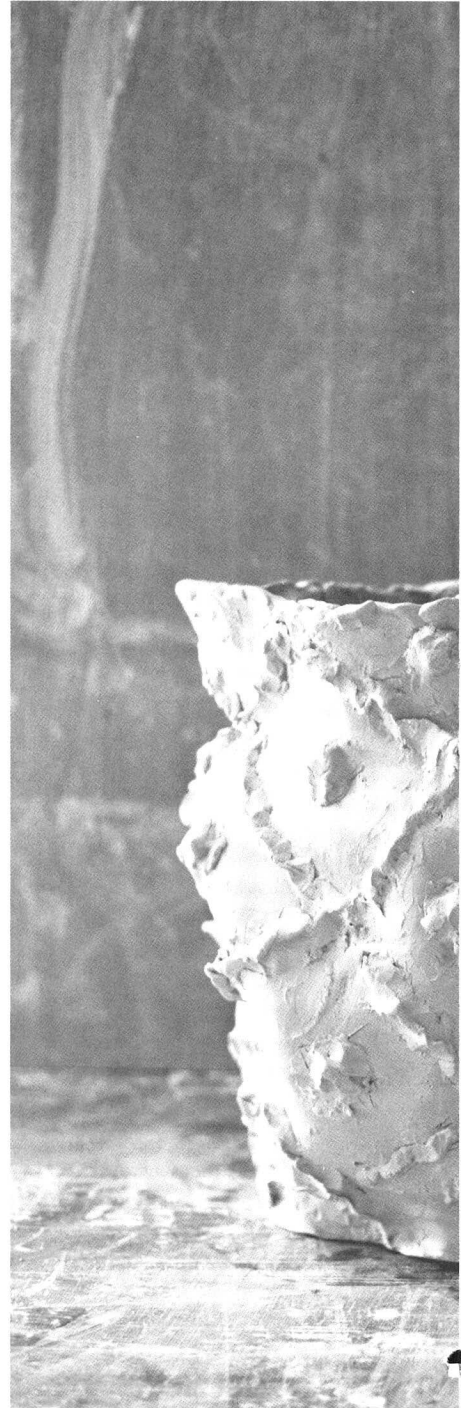


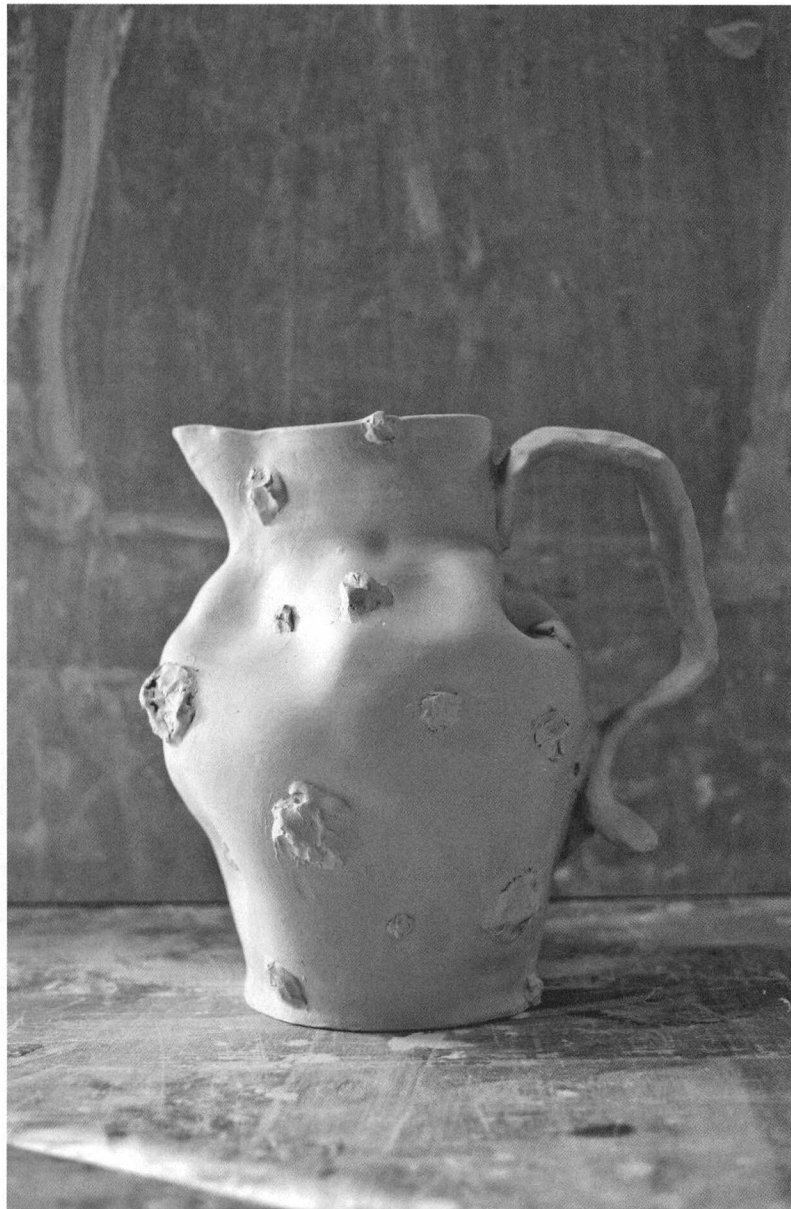


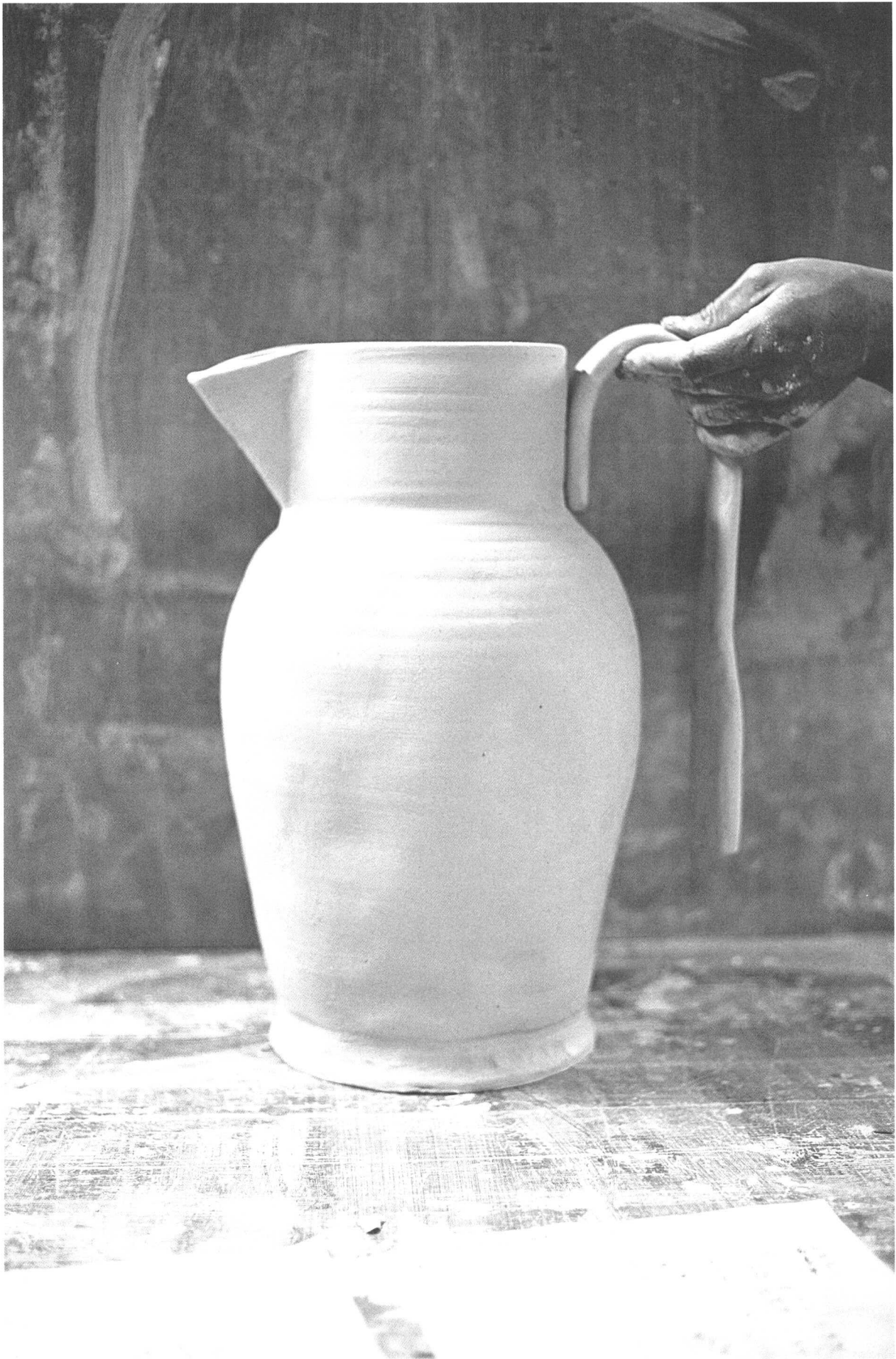














Jugs are anthropomorphic, their shape recalling the human body. The body contains just as much water as a filled up jug, but you're unable to consume its contents. Bastien Aubry and Dimitri Broquard's jugs are dysfunctional—objects of everyday life that have been artistically sabotaged. Most of them would spill out their essence before breaking. Their sculptural quality takes control. They seem blown up like plastic bags in the wind or scattered like bundles of rumpled cloths. Others evoke signature pieces by Cézanne or Boccioni in their early Cubist or Futurist years.

The artists have the jugs produced in the Jura mountains by an artisanal workshop. Perfectly handcrafted, made in Switzerland and air-dried for 24 hours, they possess an ideal form that the artist duo then takes over. The first step is sculptural intervention. With the help of hands they leave depressions and dells on the surfaces of the clay bodies, and often further alter the bellied silhouettes by stacking several on top of each other.

The second step is firing the clay, and then painting the hardened surfaces. Here the artists apply strategies of mimicry. The concave surface of each jug is treated as a canvas. One part is stylistically driven in the tradition of Delft pottery. From about 1615, Dutch potters began to coat their pots completely in white tin glaze instead of covering only the painted surface and finishing the rest with clear ceramic glaze. The artisans then began to cover the tin glaze with clear glaze, which gave depth to the fired surface and smoothness to cobalt blues, ultimately creating a resemblance to Chinese porcelain. Instead of bucolic scenes, Aubry/Broquard paint car crashes on their surfaces. Another family of jugs is more abstract—colored in beautiful monochromes such as Renault blue or Pastis yellow—there is something quite French about these jugs, too.

The last elements in the game are handcrafted copies of Ikea-type shelving. They figure as both frame and pedestal and can also be flipped up onto all sides as supports.

The small-size sculptures of Dimitri Broquard and Bastien Aubry develop a dynamic presence that extends far beyond their life as objects. Like still life props that have jumped off the frame, they seem magically suspended in the air. And so these jugs do not go to the well to be broken, but rather blossom into a state of art.

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