NEW WORKS
06.15-07.28.2007
MAIN SPACE
ALOIŠ GODINAT
PHOTOGRAPHS OF DETAILS, POSTCARDS, PILES OF BOOKS, TORN POSTERS, STILTS, ETC. GIVEN THIS HANDFUL OF OBJECTS AND MANY OTHERS LIKE IT, IT IS DIFFICULT TO REDUCE ALOÏS GODINAT’S TO ONE PARTICULAR MEDIUM OR SUBJECT MATTER.

STILL, THESE WORKS ALL PROCEED FROM AN INVESTIGATION INTO THE ACT OF MAKING: FRAMING, PUNCHING HOLES, TEARING, PILING, SUPERPOSING, RAISING, ETC. GIVEN ONE SERIOUS THOUGHT, ONE COULD AS WELL WRITE AN HISTORY OF MODERN ART THAT WOULD ALSO BE THE HISTORY OF THE ACT OF MAKING. MARCEL DUCHAMP’S DYSFUNCTIONAL FLIPPING OF MEANING, JACKSON POLLOCK’S DRIPPINGS, BARNETT NEWMAN’S ZIPS, NIELETORONI’S PAINTBRUSH MARKS, RICHARD SERRA’S CORNER SPLASHES ETC.

IN 2005, ALOIS GODINAT BUILT A UNIVERSAL OBJECT: A WEDGE MADE OF BLACK PLASTIC IMITATING WOOD [7.11], IDENTICAL TO ONE FOUND IN ANY GOOD HARDWARE STORE. THE WEDGE’S FUNCTION IS NEVERTHELESS DIVERTED; THE ARTIST CREATES A SCULPTURE IN WHICH HIS WEDGE BECOMES A SWAYING TOOL FOR A CONCERT SPEAKER. THE RESULTING SEMINAL WORK, UNTITLED (2005) IS A LARGE BLACK CUBE STANDING ON ITS CORNER IN PRECARIOUS BALANCE AND DISPERSING A LOOP OF PLEASINGLY VAGUE SOUND—THE BEAT OF A DRUM: A SHOW IS ANNOUNCED AND YET IT IS CONSTANTLY DELAYED [7.7].

IN THE FACE OF DISIQUILIBRيوم OR EVEN OF INSTABILITY, GODINAT SEEMS TO PRIVILEGE THE MODEST GESTURE, EVEN THE DEVALUED GESTURE. HE HAS BEEN WORKING FOR THE PAST FEW YEARS ON A SERIES OF TORN POSTERS. IN THE FIRST PIECE OF THIS SERIES, GODINAT USED AN EDITION CREATED BY THE ARTIST FRANCIS BAUDEVIN’ TO CREATE HIS OWN ICONOCLASTIC VERSION; HE TORE THE POSTER UNTIL ONE FRAGMENT REMAINED, WHICH HE DELICATELY GLUED
DIRECTLY ONTO A WALL. THE RESULTING BORROWED GEOMETRIC PATTERN BECAME AS MUCH AN ADDITION TO THE ORIGINAL PIECE AS THE REPRESENTATION OF A LACK. REAFFICHISME (JACQUES VILLEGlé), DECOLLIAGE (WOLF VOSTELL), ETC. GODINAT’S VERY ACT OF MAKING IS A BORROWED GESTURE FROM ART HISTORY, SOMETIMES AMPLIFIED OR EVEN JUST MORE CAREFUL THAN THE ORIGINAL, BUT ITS ANECDOTICAL DIMENSION REVEALS THE ANTI HEROIC AIM OF THE ENTIRE PRODUCTION.

PANTOGRAFHE (2005) OPERATES AS A FAC SIMILE OF THE INSTRUMENT OF THE SAME NAME. THE PANTOGRAPH IS A HINGED SYSTEM, WHICH ENABLES A USER TO DUPLICATE A DRAWING [7.6, 7.12]. INSPIRED BY A 17th CENTURY PRINT SHOWING A STATE REPRESENTATIVE USING A PANTOGRAPH-LIKE OBJECT, GODINAT CHOSE TO REPRODUCE THE OBJECT IN THIS MANNER AND USE IT TO APPLY HIS OWN POSTERS. HERE, THE PRECISE ACTION OF GLUING A POSTER BY HAND IS EXTENDED (THE INSTRUMENT REACHES HIGHER THAN THE HANDS) BUT IT ALSO BECOMES MORE COMPLICATED BY THE USE OF THE PANTOGRAFHE. GODINAT HAS ALSO CREATED A SERIES OF SCULPTURES USING DOZENS OF PAPERBACK BOOKS EMBEDDED INTO EACH OTHER AT REGULAR INTERVALS. HE HAS JUST FINISHED A PAIR OF STILTS, TOOLS KNOWN FOR THEIR DIFFICULTY OF USAGE. I LIKE THE POSSIBILITY THAT THESE MIGHT SERVE ONE DAY FOR AN ETHNOLOGICAL RESTAGING, AS ONE CANNOT FORGET THAT THESE WERE ONCE THE FAVORITE MEANS OF TRANSPORTATION OF SHEPHERDS FROM THE LANDES REGION IN FRANCE. ANECDOTES ASIDE, STILTS ARE COMPLICATED OBJECTS, REQUIRING STABILITY AND IMPLYING, AT THE SAME TIME, A CHAOTIC WALK. [7.10]

GODINAT HIMSELF FORGOES EXPLANATIONS ON HIS WORK. INDEED, HE HAS THE GIFT OF REDIRECTING QUESTIONS TO HIS INTERLOCUTOR. NEVERTHELESS, INTERESTED IN ANALYSIS, HE AGREED TO CONFIDE AN EPISODE FROM HIS LIFE WHOSE SYMBOLISM HE NO DOUBT ANTICIPATED.

NEW WORKS 7.3
AS I QUESTIONED HIM ABOUT HIS INTEREST IN RODNEY GRAHAM OR ABOUT HIS INTEREST IN MUSIC MORE GENERALLY, HE RE-COUNTED HOW HE HAD PERFORMED A NIRVANA SONG DURING A YEAR-END CONCERT AT HIS HIGH SCHOOL. HAVING PLAYED AND SANG THE PIECE NOTE BY NOTE, HE WAS LATER UPSET WHEN HE REALIZED THE GAP BETWEEN HIS VERSION AND KURT COBAIN’S, WHO HAD THIS PARTICULAR MANNER TO SING ONE KEY LOWER.

PAR JULIEN FRONSAQC
ARTISTS SPACE
ALOÏS GODINAT

PERSONAL
1978
BORN IN GENEVA, SWITZERLAND
LIVES AND WORKS IN LAUSANNE AND GENEVA

2005
ÉCOLE CANTONALE D’ART DE LAUSANNE,
DIPLÔME SUPÉRIEUR IN VISUAL ARTS

GROUP SHOWS

2007
RUG, DUST & CRAGGY
With David Sherry and Gilles Gabriel Grassioulit
Galerie Evergreene, Geneva, Switzerland

WUNDER STANZA
Curated by Zorio & Bernardo with Sibylle Strickli
BAC, Geneva, Switzerland

SIJANG JEON EUN NEOMU ILEO HEUNGMIROUN
SÁMUSÍL JEON EUN NEOMU NEUZEO, OBZINE
Forde, Geneva, Switzerland

2006
A CHRISTMAS SHOW OF DRAWINGS BY BOYS
Curated by Fabrice Stroun
Galerie Francesca Pia, Berne, Switzerland

LA COUR DES BRUYANTS
ET LE JARDIN DES INCURABLES
Julien Fronsacq and Samuel Gross, La Russille, Switzerland

CABINET BUDGET
Atelier 904, Geneva, Switzerland

OBJETS D’HIER ET D’AUJOURD’HUI
Curated by Julien Fronsacq
Galerie Edouard Manet, Gennevilliers, France

SUBLIME (PART 1)
Atelier 904, Geneva, Switzerland

2005
ÉDITIONS DU DÉPARTEMENT
ARTS VISUELS DE L’ECAL
Galerie de Multiples, Paris, France

ELLES PORTENT DES PLAISIRS QUI LEUR SONT
PROPRES ET QUI N’ONT RIEN À VOIR AVEC LE
PLAISIR DE SE GRATTER
Curated by Denis Savary
La Russille, Switzerland

DIPLÔME 2005
ELAC, Espace Lausannois d’Art Contemporain, Lausanne, Switzerland

SOLO SHOWS

2007
ALOÏS GODINAT
Amberg and Marti, Zurich, Switzerland

2006
PUISQU’IL N’EST POINT-Z’À VOUS ET PAS-T-À
VOUS, MA FOI, JE NE SAIT PAS-T-À-QU’EST-CÉ
Vivi, Basel, Switzerland

PRIX D’ART DE LA NATIONALE
SUISSE ASSURANCES
Liste 06, Basel, Switzerland

ANTA, ODELI, UTA (WITH OLIVIER GENOUD)
Curated by Julien Fronsacq
Forde, Geneva, Switzerland

2005
RELATION – RELATION
With Sacha Rosset
Atelier 904, Geneva, Switzerland

2004
TOUT IRA BIEN
With Laurent Keopf
La Vitrine, Lausanne, Switzerland

AWARDS AND DISTINCTIONS

2006
ATELIER VAUDOIS DU 700ÈME
(Cité Internationale des Arts de Paris)

PRIX D’ART DE LA NATIONALE SUISSE ASSURANCES

2005
PRIX VISARTE

2004
YELLOW PAGES, TEAM 404
(Armleder Klasse—HBK Braunschweig), Mamco, Geneva, Switzerland

JOHN M. ARMLEDER AND CO.
ELAC, Espace Lausannois d’Art Contemporain, Lausanne, Switzerland

SAFARI
Curated by Claudia and Julia Müller
ECAL, Lausanne, Switzerland

2003
UN MEILLEUR LENDEMAIN
ECAL, Lausanne, Switzerland
7.1
PORTRAIT DE GROUPE AVEC DAMES, LE PONT – GROUP PORTRAIT WITH LADIES, THE BRIDGE
2005, books, dimensions variable
ANTA, ODELI, UTA (exhibition view)
Forde, Geneva

7.6
ECHASSES – STILTS
2007, wood, metal, 78 3/4 × 1 5/8 × 1 inch
(exhibition view)
Galerie Evergreene, Geneva
Photo: Diego Sanchez
ANONYMOUS ENGRAVING
RUBAN – RIBBON
2007 (detail)

7.7
CLOCHE À MANCHE – BELL WITH HANDLE
2006, wood, metal, 4 4/3 × 2 × inch
JOHN M. ARMLEDER AND CO. (exhibition view)
ELAC, Espace Lausannois d’Art Contemporain, Lausanne, Switzerland
Photo: Laurence Bonvin
UNTITLED
2005, mixed media, dimensions variable
OBJET D’HIER ET D’AUJOURD’HUI (exhibition view)
Gennevilliers
DÉCHIRURE – TORN
2004, torn poster (print: Francis Baudevin), dimensions variable
ANTA, ODELI, UTA (exhibition view)
Forde, Geneva
A CHRISTMAS SHOW OF DRAWINGS BY BOYS (exhibition view)
Galerie Francesca Pia, Bern
Photo: Dominique Uldry

7.8–7.9
DÉCHIRURE – TORN
2006, torn poster, dimensions variable
Courtesy Galerie Francesca Pia, Zürich
Photo: Alexander Egger

7.10
(exhibition view)
Galerie Evergreene, Geneva
HO HA
2007, cut paper, 4 1/8 × 6 7/8 inch
ECHASSES – STILTS
2007, wood, metal, 78 3/4 × 1 5/8 × 1 inch
E
2007, poster and printed plastic protection film, 23 5/8 × 2 inch

7.11
E
2007, poster and printed plastic protection film, 23 5/8 × 2 inch
CALE – WEDGE
2005, black polyurethane, 1 5/8 × 7 7/8 × 2 3/4 inch
Photo: Maud Constantin/ECAL
RUBAN – RIBBON
2007, rayon, cotton, metal, dimensions variable
PUISQU’IL N’EST POINT-Z-À VOUS ET PAS-T-À VOUS, MA FOI, JE NE SAIS PAS-T-À QU’EST-CE
2006, metal, lac, 4 3/4 inch height

NEW WORKS 7.15
NEW WORKS

ALOÏS GODINAT

ARTISTS SPACE WOULD LIKE TO THANK FABIENNE STEPHAN, ALOÏS GODINAT, JULIEN FRONSAcq AND MAXIME BUECHI FOR THEIR GENEROSITY AND SUPPORT.

Exhibitions at Artists Space are funded, in part, by Altria Group, Inc.; Harriet Ames Charitable Trust; Milton and Sally Avery Arts Foundation; Florence V. Burden Foundation; CAMPARI; Carnegie Corporation Inc.; Con Edison; Consulate General of the Netherlands; Cowles Charitable Trust; The Danielson Foundation; Danish Council; Elaine Danheiser Foundation; Debo Foundation; Easton Foundation; Foundation for Contemporary Arts; Gesso Foundation; Stephen A. and Diana L. Goldberg Foundation; Herman Goldman Foundation; The Horace W. Goldsmith Foundation; The Graham Foundation for Advanced Studies in the Fine Arts; Greenwich Collection, Ltd.; Elise Jaffe + Jeffrey Brown; Jerome Foundation; JetBlue Airways; Virginia W. Kettering Fund; JP Morgan Chase; MAT Charitable Foundation; Mondriaan Foundation; Betty Parsons Foundation; Puffin Foundation Ltd.; Stavros Niarchos Fund of the Tides Foundation; Strypeonode Foundation; Trust for Mutual Understanding; Verizon Foundation; The Andy Warhol Foundation for the Visual Arts; and with public funds from the New York State Council on the Arts, a State Agency; the New York City Department of Cultural Affairs; and the National Endowment for the Arts.

THIS CATALOGUE AND EXHIBITION WERE MADE POSSIBLE THROUGH SUPPORT FROM CAMPARI AND PRO HELVETIA.

ARTISTS SPACE, 38 GREENE STREET, 3RD FLOOR, NEW YORK, NY 10013
WWW.ARTIStSSPACE.ORG