

Press release

Hervé Graumann

Exhibition from 27th January to 12th March 2005

Guy Bärtschi Gallery presents for the first time the Swiss artist Hervé Graumann from 27 January to 12 March 2005.

The gallery has chosen to present a large selection of Hervé Graumann's works in order to give a better overview of the range of his work. The exhibition will take place in the "Espace Galerie" and a monograph will be published on this occasion, with a preface by Andreas Meier.

(...) The specific logic of a medium - language, writing, image, space - opens up new perspectives in another medium. Hervé Graumann is not looking for synesthesias - not in the probably historically unique encounter of transdisciplinary thinking with the technical means of a computer as a universal medium for calculation, text, image, moving image, sound and the control instrument for their interaction. It introduces each time specific ways of thinking that act as transformers on others. Following the great movement that freed 20th century art from its limits, the artist today operates in a field open to all media. It is precisely in this practice, which includes different media and does not evolve within or along the boundaries of the old disciplines, that the relationship to art history lies. Transformations are events. They arise today in the midst of thinking that is specifically anchored, in a context that is changing abruptly, without transition - and not in thinking that is change-oriented, in other words, thinking that follows the market's permanent expectations of innovation. (...)

Hans Rudolf Reust
Excerpt from "Echanges de surfaces "

(...)
The specific logic of one medium - word, writing, picture, space - opens new perspectives in another medium. Hervé Graumann does not aspire to synaesthesia - not even in the presumably historically unique encounter between transdisciplinary thinking and the technical potential of the computer as a universal medium for calculation, text, picture, moving image, sound and control instrument for their interaction. He inserts specific modes of thinking, as transformers, into other modes. After 20th-century art pioneered the great move towards breaking down boundaries, he now occupies an open medial field. The relationship of this artistic practice to the history of art lies in the very fact that it embraces several media and does not take place within or along the boundaries of the old disciplines. Changes are events. Today they spring from a specifically rooted thinking in a context subject to sudden, abrupt change - and not from thinking that is fixated on change and that follows the market's permanent demand for innovation. (...)

Hans Rudolf Reust
Excerpt from "Swapping surfaces"

Hervé Graumann was born in 1963 in Geneva, where he lives and works.

In 1983, she obtained a scholarship from Casa Velázquez in Madrid, where she stayed for two years. From 1985 to 1992, she went to live and work in Paris thanks to a scholarship from the French Ministry of Foreign Affairs and then returned to her home town where she was offered the opportunity to create for the architectural context: among other things, she decorated the azulejos in the gardens of the Beneficencia

Cultural Centre.

She was chosen to represent Spain at the Venice Biennale in 1997. Very attached to her city and its environmental context, she sometimes integrates in her work the local craft traditions (the work of clay), or she transposes the daily life and recent history of this city in her works in order to nourish its meaning. She invites us to get to know the other, to find her trace and not in the Expressionist way of projecting one's self on the canvas.

Pierre Cabanne in his comparison with Picabia's work explains Carmen Calvo's work in these terms: "Carmen Calvo uses collage by juxtaposing photos and signs in her work, she uses caches, masks (a return to the memory of childhood) or ideograms of concealment in photo-based scenographies that are also mirrors".

Carmen Calvo works with familiar or strange objects. She arranges them, arranges them, the balance is perfect, always in a quest that allows her to draw up, to inventory, to sort, to juxtapose. For Georges Duby, this work takes on "reliquary aspects"... " We think we are in front of a catalogue raisonné where the scattered remains of a very old, collapsed, dismantled creation would be counted and labelled. But Carmen Calvo also offers tools for a possible reconstruction... Of this reconstruction, the materials are there, left to the imagination. Sometimes Carmen undertakes the reconstruction herself. Then sober buildings rise from the rubble, majestic as forests or as temples ".

How to make a "Carmen Calvo" (according to the analysis of his way of working as seen by Jean-Jacques Lebel in the text "randonnée chez Carmen"):

- the first phase is nomadic and exploratory: search for materials, "found objects", supports,
- the second phase is selective and appropriate: accumulation and storage of finds,
- the third phase is transformative: machining (transformation of these materials), juxtaposition and assembly according to the "encounters" between the various elements. Development of the frames on the support(s),
- the fourth phase is the continuation of a thematic series,
- the fifth phase is a monstration: it is a question of putting the work in a suitable context (and which can change the meaning).