

Press release

Jennifer & Kevin McCoy

Exhibition from 11th November 2006 to 13th January 2007
Opening on 11th November 2006

Guy Bärtschi Gallery is pleased to present for the second time the work of **Jennifer & Kevin McCoy**, from November 11, 2006 to January 13, 2007.

This couple of American artists, born in 1968 and 1967 respectively, studied cinema and electronic arts in Paris and New York. Today, their work is shown internationally, and is part of public collections such as the MoMA (New York), the Metropolitan Museum (New York), or the Mudam (Luxembourg). Through a vocabulary of atypical images that breaks with what we commonly see, Jennifer and Kevin McCoy question the status of the moving image. Their multimedia installations rethink a technology that they subtly use without ever imposing it, thus questioning the issues arising from a profound reflection on movement and the genesis of the first visual sensations.

Their work is based on an encyclopedic knowledge of cinema and television with a deconstructivist approach. "Children of television", they digest mass media for a whole generation with constructed references. The concept of "data base", introduced in these two media, leads them to reassemble films (2001, *The Space Odyssey*) or television series (*Starsky & Hutch*) by categories. In the *Every...* series, all the action, love and other scenes are grouped together, exposing the very simplistic plot of the scenarios. These reconfigurations also allow the viewer to recreate a multitude of distinct narrative logics.

Other works revolve around the notion of platforms made up of miniaturized scenes of life, which are then reinvented through video projection. Filmed in real time and projected onto a large screen, these scenes are juxtaposed in a random order determined by a computer. Simultaneously observing the "shooting" and the resulting film, the spectator is confronted with a constantly recomposed narrative structure, far from the linear patterns emblematic of mass culture.

In this incongruous universe, the spectator's participation is essential. We are constantly called upon to recreate the links between the real form and the projected image, between our own experiences and those we discover in the work. The intimate life of the artists, an important source of inspiration for their work, then becomes "generic" in the sense that it sends us back to our own fantasies, our own memories, and our own preferences (musical, television, film). Thanks to new technologies such as assembly, image collage, mixing, or computer data, the McCoys thus manage to question not only the feeling of belonging to an analysed technological world, but also the profound issues of our intimate construction and perception.