

Press release

**Georges ROUSSE**  
*Œuvres récentes*

Exhibition from 14<sup>th</sup> November 2009 to 15<sup>th</sup> January 2010  
Opening on 14<sup>th</sup> and 15<sup>th</sup> November 2009 from 6pm in the presence of the artist

The Galerie Guy Bärtschi is pleased to continue its long-standing collaboration with the Parisian artist Georges Rouse (1947). It hosts a solo show composed of his latest photographs. Since the beginning of his career in 1981, the artist has been working in abandoned buildings and then photographing his interventions, which are based on the principle of anamorphosis. The result leaves the spectator with a feeling of wonder but also inexplicable. This sensation is the result of the encounter between the real space, the abandoned architecture, and the space built by the artist. This can take the form of geometric structures such as circles or checkerboards drawn with chalk or paint, cut-outs in walls and floors, or autonomous structures placed in abandoned architecture. By opting for an interdisciplinary artistic approach in his reflection on space, Georges Rouse works with the tools of the painter, sculptor, architect and photographer. His latest works presented at the gallery, which combine the assembly of volumes and wooden plans with the painting of geometric figures, denote the photographer's primary interest in light. At the same time, visitors will also be able to discover for the first time a mural drawing by the artist in the main space of the gallery.

Through his work, Georges Rouse transforms architecture and highlights the structure of buildings. However, in addition to an important formal research, his work has a meditative, spiritual and poetic dimension. His interventions constitute a means of inhabiting abandoned places and revealing their aura, giving birth to a new sacred space - but independent of any religious reference - through photography. The spectator is invited to go beyond mere amazement at the technical prowess to share the artist's experience. In Georges Rouse's work, the photographic image is worked in the real world and implies a strong physical investment, it is not only about the result. The place of intervention becomes the artist's studio through the artist's meditation. This meditation, called by the emptiness of the chosen places, extends from the mental elaboration of the project to its realization in situ. The camera no longer merely leaves a trace, it acts as a revealer of space and allows the viewer to share the artist's experience of the void.