

Press release

Carmen Perrin

3-35-40
Gloria Dei

Exhibition from the 20th of March to the 27th of April 2012

Opening Tuesday 20th of March from 6pm

Galerie Guy Bärtschi is pleased to present the exhibition conceived by the Bolivian-Swiss artist Carmen Perrin, especially for her space on the Route des Jeunes.

Carmen Perrin (1953) was born in La Paz, Bolivia. Professor at the Geneva School of Fine Arts from 1989 to 2004, she also worked in Marseille (1986-1996) and London (1993-1995) before returning to Geneva in 2006. She currently lives and works in Berlin on a Landys and Gyr scholarship.

Since her beginnings, the artist's work has been situated on the margins of traditional plastic categories, beyond the material limits of the work or the studio. For her, a sculpture is thus more like the trace of an event, a confrontation of her own body with the elasticity and tension of materials, most often industrial; a plastic intervention in a public space represents a way of marking space, of activating forces which, by their cohesion or their opposition, highlight the precarious balance of any situation, any place, and any form. These questions lead Carmen Perrin to intervene often in public spaces to produce art that is more socially responsible and accessible to a wide audience.

The artist's recent works, presented in this exhibition, are a continuation of this approach. The almost recurring gesture of perforation and superimposition in the artist's work alters what is there at the beginning - the images in magazines, the foam rubber patterns, the springs in tension - to show through the transformation of a given form, a simple and complex sculpture that transforms the found object without hiding it and gives it a new meaning, a new body, plastic and poetic. For the artist, perforation evokes what contemporary physics tells us about the objects around us. Our own bodies, our organs and all the other elements in and with which we live are in reality masses made of accumulations, joints of emptiness and fullness, associations of physical liquids and chemical humours in movement, and always in the process of disappearing and transforming. Behind one thing that we think we perceive, there is another that hides others. This thickness is a piece of space inhabited by the perceptible and the sensible, of which we are more or less aware. The complexity and plasticity of this whole constitutes a kind of cloud whose particles arrange landscapes that we pass through too quickly.

This technique of superimposition and perforation allows the artist to create volume from a two-dimensional collage. The same image, reproduced thirty times and perforated, ends up showing a thickness which is at the same time that of our memory, which feeds itself, which unravels and deforms what it accumulates. It explores the distance that connects all perceptible things and which itself is not emptiness, but a porous space in which we move, live and think.

The sculpture *Lighthouse*, 2012 is, for example, a figure of this way of exploring space. It expresses the loss of balance inscribed in each of our movements, which is the very condition of the stability of our