

PRESS RELEASE

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SAMUEL ROUSSEAU

DIGITALIS

24, RUE DU VIEUX-BILLARD

OPENING ON 23.03 – 18H

Art Bärtschi & Cie is pleased to present *Digitalis*, artist **Samuel Rousseau's** third solo show at the gallery.

Video, the French artist's preferred medium, allows a plunge of a representation on a material. Samuel Rousseau proposes moving images that play with depth of field to create an abstraction on our way of considering the very object on which the video is projected. Thus, we are not in a simple projection-support relationship: space is not delimited in a two-dimensional expanse.

The poor materials used in *Dormeur* or *Paysages rupestres*, for example, show a material that becomes a body created by the artistic gesture. Thanks to the artist's filter, each material is no longer limited to the status it is given in everyday life: it is no longer poor, raw and closed to poetry, but becomes a participant in the artistic discourse. Like the artist who is accomplished through gesture, these materials are realized in a certain decentration, in an off-field: it is no longer nature that comes to life but the projection of Samuel Rousseau's subjectivity that opens up a new space in which interpretations are renewed.

In other words, the material is no longer associated with the images we associate with it: the barbed wire of the *Soleil noir* is no longer a physical barrier that should not be touched, separating us from a protected area that is forbidden to the passer-by, but becomes the poetic body of an aesthetic space. The barbed wire loses its threatening aspect because its image is captured by the artist. *Fleur ADN*, in the background of the main space of the Art Bärtschi & Cie gallery, is realized in the same way. The spatial depth induced by the video thus opens up the field of possibilities in the viewer's interpretation: he no longer has to see a support or raw material, but can himself reconsider his interpretation of reality. The video weaves its own language and makes its own discourse without being fixed in a certain place and at a certain time: outside of time, the open interpretation it implies opens up possible meanings and different personal readings.

The four *Coloriage*, reinterpretations by the author of the drawings of the naturalist and biologist Georges-Louis Buffon (1707-1788), are successive filters applied to a way of representing the world. By thus interfering in the cognitive field of a whole system of appropriation of the natural environment, this work is a direct reminder of our own way of considering nature.

Digitalis, as an artistic program, is thus a slide of reality into a reappropriation of Man. Samuel Rousseau, as an artist, by applying constant off-centres which are a sequence of off-scenes acquired through video projection, offers the viewer confronted with the work a psychological epic and thus sends him back to his own system of construction through imagination. The spectator's biased gaze is forced to reconstruct what he or she holds to be the real, and a whole new poetic world takes shape in the exhibition space.

Samuel Rousseau (1971) was born in Marseille, France. He lives and works elsewhere. He graduated from the Grenoble School of Art in 1995. He founded the Grenoble alternative art collective Le Brise-Glace (1998-2008). He was notably nominated for the Marcel Duchamp Prize in 2011 with his work *Brave New World*. In 2016, he was awarded the arts medal of the French Academy of Architecture. His works are part of many public collections, including the Musée de Grenoble, and the Fonds nationaux d'art contemporain de Puteaux and the Fonds national d'art contemporain de Puteaux et d'Alsace. In 2011, he exhibited at the Parker's Box Gallery in New York and presented a major solo exhibition at the Claudine and Jean Marc Salomon Foundation. In 2003, he created a monumental work, *Le Géant*, at the Théâtre de la Gaîté Lyrique in Paris, during the Nuit Blanche.

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