

GALERIE
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NATHALIE PERRIN

The fragility of warm-blooded creatures

Exhibition: September 7th – October 12th 2019

"All works of art, in short, except for the absolutely individualistic and therefore unintelligible works of autistic creators, involve a certain division of labour between a large number of people. "

Becker, Howard S., Les mondes de l'art. Paris: Flammarion, 2010.

I'm fascinated by the competition and very eager to talk about it. The essence of this fascination is rooted in what competition demands rather than what it provokes. It concerns the fact that it triggers a desire to push the limits. However, internal limits, set by the self, push the artist to compete with himself.

These games may result in the routes taken by artists to achieve visibility. It's a path that has always seemed very unstable since it's subject to the very definition of the word 'artist' itself. It's a word used to designate someone capable of arousing emotions, inciting people to reflect or demonstrating aesthetics through his works, as well as speaking of marginal original figures who stand on the verge of madness or rebellious strangeness. However it may be understood, the work of artists is perhaps to play the tightrope walker, tottering between meaning and madness, between aesthetics and rebellion.

It's certain that the courses they take require incredible endurance on the part of artists. This dynamism is fuelled by this inner struggle between the self, clarity of expression and relationships towards others. With a mild euphemism, let's call it a desire to create a work not only full with meaning but also endowed a kind of transcendental grace. A work that can represent in reality what is going on inside, and that seems the artist essential to convey to those who live in reality.

The present exhibition is constructed around the gallery in which she reveals herself – in the sense that the works of art produced are directly inspired by artists previously exhibited in the same building. The works are thus each attached to one of these artists, either in the form or substance of their work, at least in terms of what they show.

The drawings are sometimes visualisations of data, i.e. they represent the apparatus set up by the artist to be visible. From what the artist himself says about himself in

digital platform and what the press or general public say about his works¹. More figurative images are based on a single canvas by a painter², a given title or a theme that seems close to his heart³. All the drawings on the ground floor are an attempt to sketch out these strong and fragile trajectories, works that are the result of the collaboration of a large number of people and, in their own way [to the artists], are linked to reality and the arrival in the gallery, near the fire of the other warm-blooded creatures.

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Works created in the last six years are exhibited in the basement. Arranged in series, the drawings are inspired by the question of literary references ("Ungestalt" exhibition at Kunsthalle Basel in 2017), by a French-speaking Swiss artist (focusing on the "On" exhibition by Luc Andrié at Pully Art Museum in 2016) and the Valais poet and artist Marguerite Burnat-Provins ("Pour Elle" exhibition at Manoir de Martigny in 2018). The practice of "written" drawings or "schemas", or "assemblies" dates from 2005.

Having never been focused on one discipline in particular, this practice of writing in parallel, if this is what we can call this way of superimposing different discourses, literatures or images, was finally the most successful discipline at the end of the Beaux-Arts. It is also paradoxically the case, at this stage of sharp notes, that a work's energy seems most beautiful and most intimate when everything is already there but nothing is finished yet. Finally, together with the slowness that such work requires, it's yet another way of making digital research technology a kind of slow tribute inversely proportional to the speed of the century.

Nathalie Perrin

Nathalie Perrin (born in Geneva in 1989, living and working in Lutry) graduated from ECAL (Bachelor and Master in Visual Arts) and the University of Neuchâtel (Master in Museology). She has a residency in Cairo (2014), the Alice Bailly Award (2015) and the City of Nyon Prize (2016). Her exhibitions include Darladirladada at Galerie Racz in Bern, 2018; Fortune Carrée at MCGM Gallery in Lausanne, 2015; L'art se livre (collective) at the Musée des Beaux-Arts du Locle, 2014; and Ungestalt (collective) at Kunsthalle Basel, 2017.

¹ Romain series, focusing on the work of Romain Löser. The Owls, focusing on the collective exhibition The Owls are not what they seem. Long Play, focusing on the works of The LP Compagny and Aurélie Gravas.

² Dark dreams, focusing on a canvas by Kaspar Flueck. Resident, focusing on the figures of Sophie Bouvier Ausländer and Sebastian Stadler.

³ Reformes, focusing on the work of Andreas Hochuli.