

G A L E R I E

C H A N T A L

C R O U S E L

SLEEPING WATERS // EAUX DORMANTES

darren almond - fabrice gygi - rachel harrison - moshe ninio

November 13 / December 23, 1999

As a reflexion on the to-day's over-abundant proposals of self-consuming images, as far as the eye can reach, this exhibition brings together works by four young artists of different horizons, whose common characteristic lays in the fact that each work is the attractive yet disturbing trace of an act that took place outside the "picture".

Darren Almond (GB, b. 1971)

Geisterbahn, 1999

This single screen b/w video-work has been recorded in a ghosttrain in Vienna. Its haunting, yet fascinating journey in the dark (occupying a major part of the video) creates a sharpened awareness of every single sign appearing. It evokes reminiscences of childhood experiences and imagination as well as key ingredients in recent art developments. The soundtrack is a creation of a young Berlin DJ : Pole.

Fabrice Gygi (CH, b.1965)

Come Into My Skin, 1997

As a young kid, Fabrice Gygi - rebelling against his environment - determines his territory by tattooing signs on his body. In 1997, he transfers 7 various messages by embroidering them enlarged (in bloody red and tattoo-grey) on flesh/pink banners. In the vaulted space of the gallery, 3 banners hang from 3 walls, a long table is covered by 4 other banners/tableclothes. Gaslamps complete the poetic, menacing and uncanny evocation.

Rachel Harrison (USA, b. 1966)

Lemon Drop Kid, 1999

A series of articulations of photo-based works. All "snap-shots" have been taken in August 1999 at the Saratoga Springs Racetrack. The unstaged shots, according to their climate or content, get their strange density by the composed, many-layered frames - wall painting, painted plywood-support, furniture-like sculptures they end up being staged on. The banal scenes introduce us to the various kinds of actors cohabitating on one site, without ever meeting. The main actor - the horse - is out of view.

Moshe Ninio (Israel, b. 1951)

A Wake (Under & Above) , 1977-83/98 (diptych)

With this b/w digital print of a motive shot from television in 1976, Moshe Ninio attempts to emblemize a dreamworld that is impossible in an industrial world. The *Wake* is a work about *residues* (departure of the body, whereas the mind remains), about *Sea and Sky*. The support of the projection is one of a delicate moment : it is fragile, plain and loaded.

It is a combination of traces of something that is nothing, glorified. Opening and closure.