



EXPOSITION

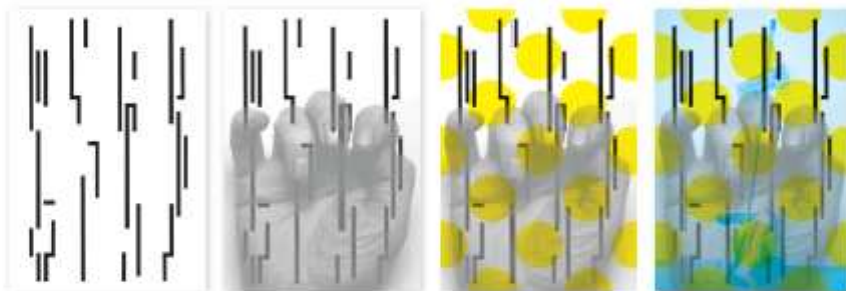
Gavillet & Rust

À partir des œuvres de la collection du FRAC Champagne-Ardenne, le duo de graphistes genevois investit l'espace Passages à Troyes pour les Pléiades-30 ans des FRAC.

PAR ISABELLE MOISY

ACTUALITÉ

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Pour Pléiades – 30 ans des FRAC, anniversaire de la création des fonds régionaux d'art contemporain, les 23 FRAC ont élaboré un projet collectif et singulier qui prend pour principe fondateur le regard des artistes sur les collections. Le FRAC Champagne-Ardenne a choisi d'inviter Gilles Gavillet et David Rust à investir les espaces de Passages à Troyes entre le 13 décembre 2013 et le 7 février 2014. Connus pour avoir réalisé l'identité visuelle du label Roc Nation, créé par le rappeur Jay-Z, et celle de la 54^e Biennale de Venise, le studio assure aussi la fonction de directeur artistique pour les éditions JRP Ringier depuis 2004. Familier des équipes du FRAC Champagne-Ardenne, le duo de graphistes et artistes genevois est en charge de l'identité visuelle depuis 2008. Pour ce projet spécial, le studio Gavillet & Rust a imaginé une exposition qui les mettrait en valeur dans ce très beau lieu qu'est le centre

d'art Passages. En sélectionnant vingt œuvres au préalable, ils ont abordé la problématique en appliquant à la collection les codes et les systèmes qu'ils manient dans leur pratique quotidienne du graphisme. Il s'agit de s'intéresser à la représentation de ces œuvres plutôt qu'à la question du display. On retrouve, entre autres, les œuvres de John Coplans, Ann Craven, Vincent Cordebar, James Welling, Joan Fontcuberta (à découvrir actuellement à la Maison européenne de la photographie à Paris), Robert Filliou, Raymond Hains, General Idea, Jeff Wall ou le fameux *His music looked at me...* de Guy de Cointet. Une couleur est appliquée à chacune de ces vingt œuvres permettant de multiples combinaisons et compositions de nouvelles images (une centaine) via un procédé d'impression et de surimpression en sérigraphie, réalisé entre autres chez Lézard graphique à Strasbourg. On y voit Fontcuberta flirter avec Rondeau et Cordebar, ou encore Kasten faire équipe avec Filliou et Burr.

La lecture est rendue fluide et attise la curiosité. Au final, le résultat exposé, soit une vingtaine d'affiches de format 120x 176 cm, est très séduisant et met en lumière à la fois le processus de surimpression et un concept cher aux graphistes, qui consiste à jouer composer, superposer, confronter, recadrer ou manipuler les images. Efficace et surprenant. ●

www.gavillet-rust.com

→ Copiaste & Collette & Majerust Filliou / Gavillet & Rust. Sérigraphie, 120 x 176 cm.

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SUSAN SONTAG
JOSEPH BRODSKY
FRANCINE
DU PLEIN SIX GRAY
BOBBIE ANN MASON

PLEASE
A LEFT WOLFE,
A TALKING ELEPHANT,
DRAVE KEATON
IN LOTUS LAND,
COLETTE'S FIRST CHERI,
AND
A STRONG PITCH
FOR BASEBALL

ACTUALITÉ

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ÉTAPES : 218

Stella Succi, « Gavillet & Rust, Passages, Troyes », MousseMagazine.it, janvier 2014.

“ADAMS X BURR X COPLANS X CORDEBARD X DE COINTET X CRAVEN X DHEURLE X DURHAM X FILLIOU X FONTCUBERTA
X GENERAL IDEA X HAINS X HAINS X HAINS X KASTEN X MAJERUS X MAJERUS X RONDEAU X WALL X WELLING” at
Passages, Troyes
January 27~2014



An exhibition devised and produced by the Gavillet & Rust graphic design studio based on the collection of the FRAC Champagne-Ardenne, as part of the national celebration of the FRACs' 30 years of existence, jointly produced by the FRAC Champagne-Ardenne and the Centre national des arts plastiques [CNAP].

Under the title “Les Pléiades”, an at once literary and stellar reference, the 23 FRACs (Regional Contemporary Art Collections) prepared an unusual, collective project, with the way artists look at public collections as its basic principle. Throughout 2013, each FRAC thus invited one or more artists to conceive an exhibition or a presentation system based on its collection.

The FRAC Champagne-Ardenne invited Gavillet & Rust, who have been in charge of its graphic identity since 2008, to devise an exhibition around its collection.

How are we to look at a collection? By what theme should be broach it? Thematic? Chronological? The possibilities are numerous and each one of them relates a particular story. The members of Gavillet & Rust were duly invited to write their own narrative, and broached the question in quite an unusual way, by applying to the collection the codes and systems which they use in their everyday practice of graphic design and art. So rather than focus on a “classic” display of works, their interest lay in the representation of these works. This was a decision which echoed in particular Magritte’s *Ceci n’est pas une pipe...* The designers devised their project by casting a novel eye on the FRAC Champagne-Ardenne’s collection, i.e. by broaching it through the prism of the image, along with its reproduction and its diffusion. They created a series of silkscreened posters in the French format (120 x 176 cm). To do this, they selected 20 visuals of works from the 788 illustrating the collection. Based on these images, the graphic designers worked out an extremely complex combinatory system, conceived with the help of an engineer and mathematician from the Zurich Polytechnic School. By using five different colors—cyan, magenta, yellow, black and silver—, they thus obtained, by way of a shrewd interplay of prints and superimposed prints, a very large number of combinations, from which they selected about a hundred different posters, chosen for their graphic potential, which were each printed in an edition of ten. What was thus involved was not a simple graphic manipulation but a fully-fledged exhibition. Gavillet & Rust’s proposition mixes two approaches which are on the face of it radically contradictory: the exhibition’s time-frame and that of the visual communication. The former offers the possibility for people to become familiar with the work, and understand it in a specific context, conceived so as to guarantee that it will be both highlighted and critically received. The latter, on the other hand, calls for an immediate impact, in order to have an effect on viewers’ minds in an environment overloaded with signs. The graphic designers here managed to find a rare balance between these two time-frames. If the published posters are particularly effective and immediately seductive, they nevertheless remain enigmatic, requiring a second reading time to be revealed in their entirety. And the following questions come to the fore: What relation is there between the portrait of the two British troublemakers Gilbert & George made by Gérard Rondeau and Michel Majerus’s pop paintings? How does Filliou’s *Mona Lisa* dialogue with James Welling’s photographic experiments? Can Robert Adams’s photos adapt to Raymond Hains’s appropriations? If certain “assemblages” are surprising, the wealth of such a proposition must be underscored, with each poster created containing a potential exhibition and offering a different reading of the different works brought together on paper. If we should, above all, not see any irreverence in this exercise consisting in appropriating images, overlaying them, comparing them, reframing them, and even manipulating them, this exhibition nevertheless raises a large number of cultural, economic, ethical and sociological issues. For while reflecting the financial situation of public institutions and questioning the missions and role of these places and these contemporary art collections, this project also pinpoints in particular the preponderance of the image, by way of the printed and digital publication and the new media, to the detriment of a physical experience of the work itself. And it also touches many other subjects.

at Passages, Centre d’art contemporain, Troyes
until 7 February 2014











"ADAMS X BURR X COPLANS X CORDEBARD X DE COINTET X CRAVEN X DHEURLE X DURHAM X FILLIOU X FONTCUBERTA X GENERAL IDEA X HAINS X HAINS X HAINS X KASTEN X MAJERUS X MAJERUS X RONDEAU X WALL X WELLING"
installation view at Passages, Troyes, 2014

Courtesy: Collection FRAC Champagne-Ardenne. Photo: Martin Argyroglo.

- See more at: <http://mousse magazine.it/gavillet-rust-passages/#sthash.B45r6kdd.dpuf>