

CENTRE D'ART CONTEMPORAIN GENÈVE

10, rue des Vieux-Grenadiers, 1205 Genève t +41 22 329 18 42 f +41 22 329 18 86 www.centre.ch

PRESS KIT

COMING SOON

1.06 — 12.08.2012

CENTRE D'ART CONTEMPORAIN GENÈVE

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PRESS RELEASE - MAY 2012

COMING SOON

1.06 — 12.08.2012

This is a patient exhibition. It chooses its words carefully, but then speaks them without hesitation. Its movements are slow but not tired, like someone who has laid out in the sun for too long. It's blank but not mute, quiet but not frozen, absent but not ambivalent. It's not in any rush—it enjoys the luxury of taking its time.

COMING SOON is an unperformance. It's made of pauses, interruptions, loops, and delays. It's a movie without a movie and a dance without a dance. Nothing happens on time.

Four screens slowly change from black to white and back again, while two voices whisper a few soft words to each other. The full cinematic arc of anticipation, climax, and loss is contained within this abstract fragment from a film that isn't there. It is a story that has lost its linearity and finds itself between melancholy and suspense: it has already happened, it's happening, and it hasn't happened yet.

Large abstract paintings resemble blank cinema screens. Painted with cheap house paint on large scrolls of paper, they have yellowed considerably over the years, like an impossibly slow movie made of nothing but light, time, paper, and paint.

A room full of chandeliers also follows the speed of sunlight: they begin each morning on the ceiling and reach the floor by the end of each day. For those who know how to wait, it's a true spectacle.

By the end of the exhibition, more chapters might be added to the story of COMING SOON. Let see.

List of artists: Lutz Bacher, Tony Conrad and Maria Hassabi

A project curated by Anthony Huberman, New York

SAVE THE DATES:

Exhibition

Press

Opening

01.06 — 12.08.2012

31.05.2012 à 16h

31.05.2012 à 18h

FOR MORE INFORMATION AND HIGH RESOLUTION IMAGES:

Centre d'Art Contemporain Genève

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10, rue des Vieux-Grenadiers, 1205 Genève, info@centre.ch, www.centre.ch

COMING SOON

1.06 – 12.08.2012
2nd floor

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LUTZ BACHER (lives and works in Berkeley, California, USA)
"What Are You Thinking?", 2011

An image repeated four times on separate monitors slowly changes from black to white and back again, while two voices whisper a few soft words to each other. The full cinematic arc of anticipation, suspense, climax and loss is contained within this abstract fragment from a film that isn't there. It is a story that has lost its linearity and finds itself between melancholy and suspense: it has already happened, it's happening, and it hasn't happened yet. Lutz Bacher's work has been presented in many institutions and galleries in the USA and Europe; she has had, notably, solo shows at Kunstverein Munich, PS1 New York and at the Contemporary Art Museum of St. Louis. In 2012 her recent works are on display in the Whitney Biennial in New York.

TONY CONRAD (lives and works in Buffalo and New York, USA)
"Yellow Movies", 1973

Musician, filmmaker and conceptual artist, Tony Conrad is best known for his experiments in structural filmmaking in the 1960s, including the seminal piece "The Flicker" (1966). In 1973, he presented an evening of 20 new movies by showing his "Yellow Movies", a series of abstract paintings that resemble blank cinema screens. Painted with cheap house paint on large scrolls of paper, they are designed to yellow over the years, creating an impossibly slow movie made of nothing but light, time, paper and paint.

Tony Conrad in the 1960s, was close to John Cale, La Monte Young and Lou Reed. His works are widely diffused in contemporary art institutions, like MOMA or the MCA in Chicago, as well as in film festivals. His paintings "Yellow Movies" were presented at the 53rd Venice Biennial in 2009. Tony Conrad also performs regularly in music and performance festivals.

MARIA HASSABI (lives and works in New York, USA)
"Chandeliers", 2006/2012

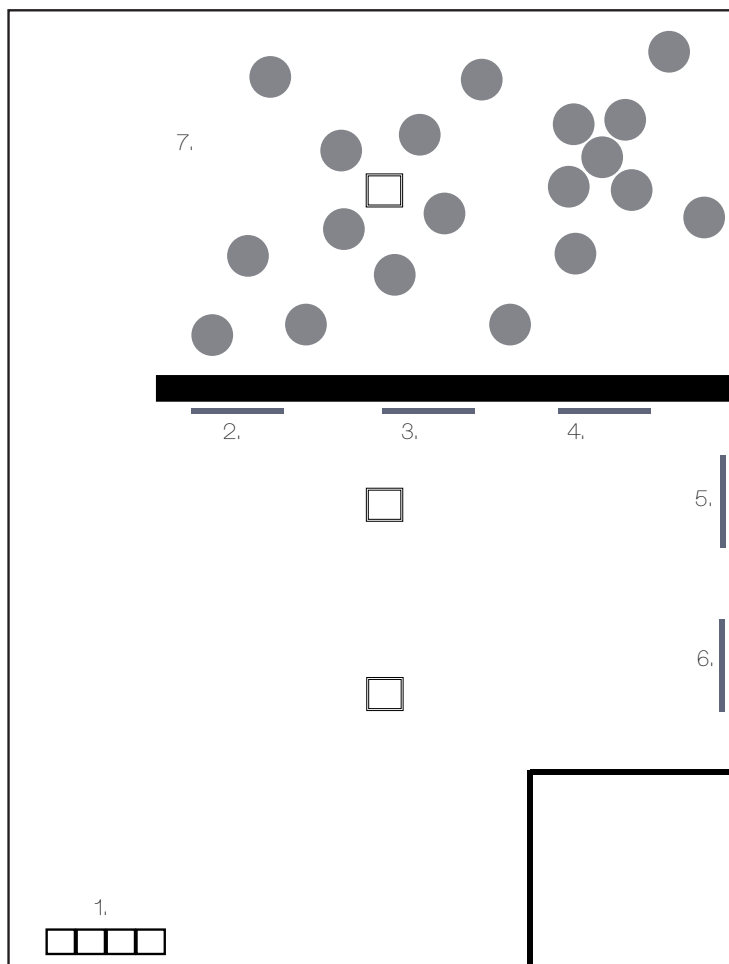
Maria Hassabi is a dancer and choreographer who pushes the limits of performance and brings theater closer to sculpture. First performed in 2006, her piece "Still Smoking" involved six dancers and nineteen chandeliers that gradually descended from the ceiling to the floor — what began as baroque ballroom lighting slowly became bodies to dance with and ultimately turned into physical obstacles to negotiate. A re-imagination of this piece, Hassabi's new installation replaces the dancers with everyday exhibition visitors and slows down the chandeliers accordingly, so that they begin each morning on the ceiling and reach the floor by the end of each day — moving at the speed of sunlight. For those who know how to wait, it's a true spectacle.

Born in Cyprus, Maria Hassabi moved to the United States in 1990 to study at California Institute of the Arts in Los Angeles. Often working in collaboration with artists from various disciplines, her work ranges from dance and performance to fine arts. It has been presented at dance and performance festivals, as well as at contemporary art centers, including the Portland Institute for Contemporary Art, PS1 and The Kitchen in New York.

Curator: Anthony Huberman, New York

In partnership with Hôtel Beau-Rivage, Pernod Ricard Swiss and Le Courier
With the kind support of





LUTZ BACHER

1. "What are You Thinking?", 2011

4 single-channel videos, black-and-white, sound, 3'

Collection of the artist; courtesy Ratio 3, San Francisco;
Alex Zachary, New York; Cabinet, London; commissioned by
Frieze Film 2011, Frieze Art Foundation

TONY CONRAD

2. "Yellow Movie 12/17/72", 1972

Emulsion: White flat latex base, A*C*M Fabulous Flat 47
Col-O-Jar Base, Arthur C. Mangels Industries Inc.

Base: White seamless paper
90 x 104 inches / 228.6 x 264.2 cm

Lender: Thea Westreich and Ethan Wagner

3. "Yellow Movie 2/26/73", 1973

Emulsion: Gull white flat interior latex, Magicolor No. 3011-11

Base: Studio white seamless paper
119 x 106 inches / 303 x 271 cm

Lender: Thea Westreich and Ethan Wagner

4. "Yellow Movie 12/14-15/72", 1972

Emulsion: Citron tinted low lustre enamel, Speedflex Latex
Colorizer, Brooklyn Paint & Varnish Co.

Base: White seamless paper
90 1/2 x 107 inches / 229.9 x 271.8 cm

Lender: Greene Naftali

5. "Yellow Movie 2/2/73", 1973

Emulsion: Antique white undercoat, Provincial
Colorglaze Enamel, Martin Semour Paint No. 226

Base: White seamless paper
43 x 80 inches / 109 x 203 cm

Lender: Greene Naftali

6. "Yellow Movie 4/3/73", 1973

Emulsion: Honey beige low lustre enamel, water base,
tinted midtone base

Base: Studio white seamless paper
126 1/2 x 107 inches / 321.3 x 271.8 cm

Lender: Greene Naftali

MARIA HASSABI

7. "Chandeliers", 2006/2012

19 chandeliers, cables, motor

With the kind support of the chandeliers lenders:

Atelier d'Art /Lighting industry — Eric Treyvaud, 59, Rte des Jeunes, 1227 Carouge — +41 22 343 90 77

Le Gabinetto / Antiques and lighting shops — Antoine Beroud, 83, rue des Eaux-Vives, 1207 Genève —
+41 76 389 74 89

La Vieille Fontaine Antiquités — Ewald Oesch, 63 Grand'Rue, 1180 Rolle — +41 21 825 47 89
Mrs Nathalie Zervudachi

PARALLEL EXHIBITIONS:

3rd Floor CHARLOOTE MOTH. Ce qui est fragile est toujours nouveau
4th Floor FENÊTRE SUR LES ÉCOLES SUISSES DE CINÉMA:
Département Cinéma/cinéma du réel de la HEAD — Genève
ECAL — Lausanne

1.06 — 12.08.2012

15.06 — 22.07.2012
27.07 — 2.09.2012