

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

EDY FERGUSON

Selected Works 1990 - Present

23.11.2012 — 03.02.2013

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PRESS RELEASE

November 2012

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The Centre is hosting the first retrospective of American artist Edy Ferguson in Switzerland and her biggest in-depth solo exhibition to date. More than one hundred works have been assembled in Geneva for an installation that is tantamount to a *Gesamtkunstwerk* – a total art work – and that shows the extent to which the artist's work has anticipated many of the debates central to artistic creation today.

In her artistic practice, Edy Ferguson uses multiple media – sound and video installations, drawing, painting, sculpture, photography and performance – and multiple references drawn from film iconography, rock music and the spirit of punk, especially from the years 1960–1970. Each work combines an array of references which converge and interreact in the exhibition to weave nothing less than a web of values and meanings. The exhibition is conceived as a single and articulated *Gesamtkunstwerk*, featuring the artist's vision in its full complexity, with all of its stratifications.

By referencing "rich" and "poor" cultures, Edy Ferguson questions our emotional responses to artistic creation, the liberating power of images and music, and the way in which our different takes on reality contradict each other.

The curatorial criterion for this show – of which a first version was presented at the Benaki Museum at the beginning of the summer ("Selected Works 1993 – Present", June 1st to July 29th, 2012) – lies in the belief that Ferguson has anticipated a number of issues that happen to be at the core of the current artistic debate.

The artist is interested in particular in the real, participative presence of the art work: how can the uselessness of a dead product on a market that carries on regardless be avoided? how can an art work come to life and occupy the space of reality?

Edy Ferguson was born in the United States. She lives and works in New York, London and Athens.

After studying painting and sculpture at Washington University in St. Louis, she moved to New York where she worked in film and made video clips. Subsequently, she studied for a master's at Hunter College (Film and video installation, painting). She has exhibited in New York and San Francisco, and in Venezuela, France and Austria. She has also recently exhibited at the Benaki Museum and the Onassis Cultural Centre in Athens. The many prizes and grants she has received include awards from such leading contemporary art institutions as PS1 in New York, and an MTV Music Award for the video clip of the song "Jeremy" by the group Pearl Jam in 1993.

Curated by Paolo Colombo

SAVE THE DATES :

Press Meeting

22.11.2012 at 4pm

Opening

22.11.2012 at 6pm

Exhibition

23.11.2012 – 03.02.2013

Arty Night

17.01.2013 at 7pm

FOR MORE INFORMATION AND HIGH RESOLUTION IMAGES:

Centre d'Art Contemporain Genève

Carole Haensler Huguet, +41 (0)22 888 30 42 ou (0)22 329 18 42, presse@centre.ch

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EDY FERGUSON

Selected works 1990 – Present

23.11.2012 – 03.02.2013

ARTIST'S STATEMENT

I am a product of many things, but not by choice. Therefore my inclination is to make everything into one.

This exhibition is not about individual works. It is an experience of a syntactical structure that operates like the unconscious. The syntax speaks through the work; it's the existing language of the symbolic order, or in Lacanian terms the big Other. The big other is not something one learns. "It's the language that speaks through us rather than the language we speak".¹

My big question when making art, is how do the pieces fit inside the big other? How does it avoid the irrelevancy of a dead product in a market place that spins despite itself? How can a work of art become alive and occupy the space of the real?

Meaning is mutable; it changes according to physical or social perspective, with speed of approach. There is no fixity; things aren't arranged for static contemplation. However everything is connected, like a fabric. And there are anchoring points, like a button on an upholstered chair, points de caption... where one can rest in a fixed meaning for at least a little while.² However the real meaning lies within the movement between the works of art. Each piece signifies something, but they are connected like a chain. One meaning begets another, and often results in a third meaning between the two.

In the painting *The Greek Protester/ Eau de Vie*, there is an image of a young man throwing a Molotov cocktail. He emerges from the depths of a Renaissance perspective. There is also another image of a flat graphic label. I enact two-dimensional design and three-dimensional perspective within the same painting. Abstract expressionist marks are segued between them to repair the breakage, forcing them to have a dialogue. I give meaning to each perspective by undermining the other. I expose and create a syntactical conflict. But the nature of conflict entails action and movement, and one must experience the painting not only through the physical action of the eye, but through the metaphysical act of the viewer's own shifting perspective, as he or she negotiates the points of fixed resignation, reconciliation, and recapitulation of the big other within their own experience.

It challenges what the viewer thinks he already knows, and this interests me. It's fair enough, because I am only challenged if I can't imagine how it will look in the end. I like to use images from popular culture, because they are shared signifiers. I choose them carefully. They must already vibrate as a symbol – performing a role that has the power to remind us of the very essence of our humanity, for better or worse. These individual elements don't have to be based in language, (they can be pre-verbal, like a scream, or a movement of the body, like a dance) but they become part of a language that produces meaning at a particular time for at least a little while.

If one can tap into the symbolic order (not easy because it constantly shifts) one can apply it to any media. The language is the same but the materials must be learned. To learn how to manipulate materials is easy. What is difficult is making the material fit inside the collective language of the symbolic order. Each work often refers to something else: a drawing refers to musical notation while words in a painting refer to a melody. There is a conflation of meanings at work within each piece. And a group of works shown together create even more meaning in between. The process never ends. This is life.

Edy Ferguson - June 8, 2012, Athens, Greece

¹ Jacques Lacan by Sean Homer. Published by Routledge, Critical Thinkers Series 2005. Page 44

² Jacques Lacan by Sean Homer. Published by Routledge, Critical Thinkers Series 2005. Page 43

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EDY FERGUSON

23.11.2012 - 03.02.2013
2nd Floor

The Centre is hosting the first retrospective of American artist Edy Ferguson in Switzerland and her biggest in-depth solo exhibition to date. More than one hundred works have been assembled in Geneva for an installation that is tantamount to a Gesamtkunstwerk – a total art work – and that shows the extent to which the artist's work has anticipated many of the debates central to artistic creation today.

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Curator : Paolo Colombo

In partnership with Pernod Ricard Swiss and Le Courier
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DE LA
VILLE DE GENÈVE



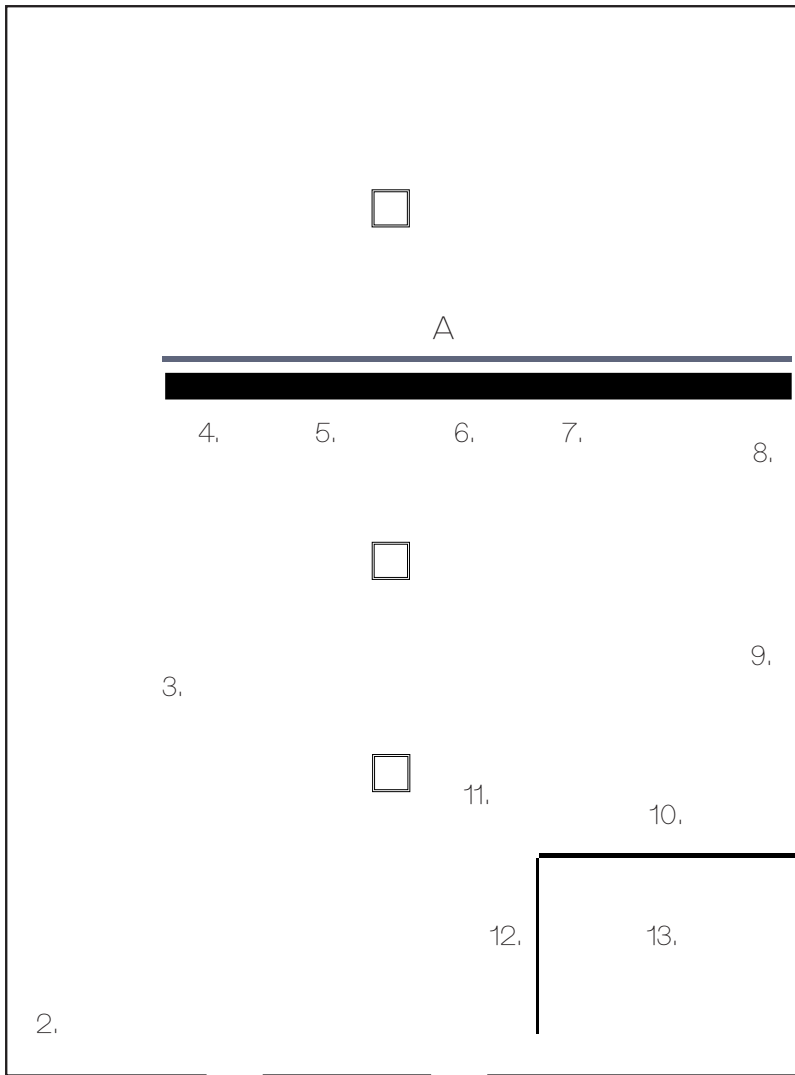
PARALLEL EXHIBITIONS :

3rd Floor ORGANIC. Thea Djordjadze, Monika Sosnowska, Andro Wekua, Pae White 23.11.2012 – 03.02.2013

4th Floor DIFFERENCES IN INTENSITY

23.11.2012 – 20.01.2013

Ute Aurand & Maria Lang, Véronique Goël, Andrew & Eden Kötting, Jay Rosenblatt



In the lift:

1. Hey Jude, 1993
Sound installation

In the exhibition room:

2. Undertaker's Museum, 1998
Sound and video installation with painted wall mural and objects
Video: "Earthpeople" with a soundtrack by Dr. Octagon
3. News From Home, 1994
Video installation
4. We Can All Agree, 1997
Installation with sound and painted wall mural with objects
Music: Nirvana "Lithium" - Bikini Kill "Feels Blind"
5. Down Beat Yellow, 1995
Oil and graphite on canvas
6. All My Troubles Seem, 1994
Sound Installation with objects
7. Down Beat Red, 1995
Oil on canvas
8. She's Trying to Disappear, 1998-2012
Video and sound installation with wall mural
9. Head #1, 2009
Oil on canvas
10. I Will Resist This Psychic Death, 1996
Sound installation with paintings, objects and a wall mural
Music: John Lennon "Mother - Madonna "Everybody" - Bikini Kill "Resist Psychic Death"
11. America, 1996
16 mm film installation with objects - Music: "America Horse With No Name"
12. Dreams, 1996
Acrylic and pencil on wood with objects
13. Video Box:
Mommy, 1996
Video #2 (Body), 1996
Metropolitan Life, 1998
We can All Agree, 1997
Fin de siècle New York, Nantes, France, 1998-99
On Delying Product, 1999
Broadway Boogie Woogie, 2005
Florida Gas Station, 2006
Baby, Baby, 2007
The Narrative Free Now, 2006

A



1. Archeological Museum Athens #2, 2007
Coloured pencil and graphite on paper, 59.5 x 52 cm
2. Lenny Bruce 3, 1996
Watercolour and collage on paper, 76 x 57 cm
3. Untitled (Ave. C medium), 1990
Oil on canvas with painted frame, 71.5 x 91.5 cm
4. World's Fair, 1996
Coloured pencil, charcoal and Xerox on paper, 75 x 57 cm
5. This American Dream (Collage), 1993
Collage on paper, 26 x 30 cm
6. Portrait of a Man, Portrait of a Woman, 1987
Collage on paper, 21 x 28.5 cm
7. Lady Day, 2000
Ink on paper, 76 x 57 cm
8. Luna Chicks, 1995
Photograph C-41 Process mounted on panel, Acrylic
50 x 33 cm
9. Eleusinian Mystery, 2011
Collage on paper, 24 x 20 cm
10. Princess Diana (Front and Back), 1998
Collage and pencil, 33 x 13 cm
11. I try to say goodbye, 2000
Black ink, pastel, 108.5 x 74 cm
12. Sign (Chemical), 2000
Collage on paper, 35 x 27 cm
13. Sign (General Electric), 2000
Collage on paper, 35 x 27 cm
14. Sign (Mortuary, 2000)
Collage on paper, 35 x 27 cm
15. Sign (Amitron), 2000
Collage on paper, 35 x 27 cm
16. All That Is Expressible, 1997
Coloured pencil on paper, 58 x 76 cm
17. Heading to Blackout, 2000
Acrylic and pastel on paper, 98 x 126 cm
18. Untitled (Ave. C small), 1990
Oil on canvas, 40.5 x 50.5 cm
19. Performance Drawing #1, 1999
Mixed media, 61 x 80 cm
20. Valentino Yellow (Collage), 2009
Collage on board, 25.5 x 28.5 cm
21. Karen O of the Yea Yea Yea's #4, 2004
C-41 process colour photography, 25 x 20 cm
22. Mykonian Sea, 2008
Acrylic on canvas, 51 x 46 cm
23. Fisher Spooner #4, 2002
C-41 process colour photography, 25 x 20 cm
24. Recipe, 1997
Collage and acrylic on paper, 21.5 x 27.5
25. Mykonos in the Afternoon, 2008
Pastel on paper, 60 x 76 cm
26. Performance Drawing #2, 1999
Mixed media, 61 x 86 cm
27. Cinema. 1997
Watercolour pencil and collage on paper, 57 x 61 cm
28. Karen O of the Yea Yea Yea's #5, 2004
C-41 process colour photography, 25 x 20 cm
29. Full Moon Party, 2008
Acrylic on canvas, 51 x 46 cm
30. Performance Drawing #3, 1999
Mixed media, 61 x 77 cm
31. Fisher Spooner #6, 2002
C-41 process colour photography, 25 x 20 cm
32. Fisher Spooner #3, 2002
C-41 process colour photography, 25 x 20 cm
33. Anais at Night, 2007
Pastel, chalk and charcoal on paper, 42 X 35.5 cm
34. Letter to the President, 2011
Collage on paper, 34.5 x 47 cm
35. Anita Pallemberg, 2003
Acrylic, charcoal and pastel on paper, 107 x 241 cm
36. Girlfriends, 2009
Oil on canvas, 154 x 124 cm
37. Captain America, 1996
Watercolour pencil collage, 60 x 64 cm
38. Luna Chicks, 1997
Collage on paper, 50 x 33 cm
39. Notebook (dyptich)
Collage on paper, 16 x 25 cm
40. Love, 2005
Watercolour, graphite and coloured pencil on paper
36 x 26 cm
41. Hang on Sloopy, 1996
Mixed media on board, 46 x 61 cm
42. Notebook (Movie Line), 1997
Ink on paper, 25 x 16 cm
43. Camera (Cherry Blossom), 1996
Watercolour collage, 75 x 64 cm
44. Camera (Die), 2006
Watercolour, ink, white chalk, Xerox and pastel on paper,
72 x 57 cm
45. Travolta Sorry, 2009
Oil on wood panel, 79 x 66.5 cm
46. Astra Vissi, 2010
Collage on paper, 24 x 30 cm

47. Fisher Spooner #2, 2002
C-41 process colour photography, 25 x 20 cm
48. Wigstoc NYC, 1997
C-41 process colour photography, 27.5 x 21.5 cm
49. Ladder Song, 1996
Collage and pencil on paper, 57 x 76 cm
50. Lenny Bruce, 1996
Watercolour and collage on paper, 76 x 57 cm
51. My Dying Day, 2000
Acrylic and pastel on paper, 101 x 66 cm
52. Club Cash, Kifissia, Athens, 2012
Pencil on paper on cocktail place mat, 30 x 30 cm
53. Fisher Spooner #7, 2002
C-41 process colour photography, 17 x 25 cm
54. PJ Harvey, Bowery Ballroom NYC
C-41 process colour photography, 34 x 22.5 cm
55. Two Studies for Paintings, 2004
Acrylic and collage on paper, 19 x 21 cm
56. Japanese Speaker, 1996
Watercolour and collage on paper, 72 x 49 cm
57. Hendrix, 2009
Oil on wood panel, 76 x 66 cm
58. Undertaker's Museum, 1997
Watercolour, pencil, photographs on acetate on paper
58 x 76 cm
59. Times Scare, 2005
Acrylic and collage on paper, 28 x 21 cm
60. Joan Jett at the Bowery Ballroom, 1999
Collage on paper, 29 x 19 cm
61. I walk on Sand, 2000
Acrylic and pastel on paper, 98 x 126 cm
62. Fisher Spooner #1, 2002
C-41 process colour photography, 17.5 x 24.5 cm
63. Fisher Spooner #5, 2002
C-41 process colour photography, 20 x 25 cm
64. Fisher Spooner #8, 2002
C-41 process colour photography, 17 x 24.5 cm
65. Billy, 2009
Oil on wood panel, 79 x 66.5 cm
66. Karen O of the Yea Yea Yea's #1, 2004
C-41 process colour photography, 20 x 25 cm
67. Fame, 2011
Watercolour and collage on paper, 23.5 x 20 cm
68. Japanese Speakers (Yellow with Cherry Blossoms), 1996
Watercolour and collage on paper, 80 x 63 cm
69. Karen O of the Yea Yea Yea's #2, 2004
C-41 process colour photography, 20 x 25 cm
70. Karen O of the Yea Yea Yea's double, 2004
C-41 process colour photography, 20 x 26 cm
71. The director, 2009
Oil on canvas, 182 x 182 cm
72. Anyway that you want me, 1997
Watercolour and pencil on paper, 57 x 76 cm
73. Allegra, 1999
Watercolour and collage on paper, 55 x 64 cm
74. Janis, 2002
Pastel and charcoal on paper, 64 x 56 cm
75. Hearts of poverty, 2009
Oil on wood panel, 61 x 61 cm
76. Delphi #7, 2010
Coloured pencils on paper, 41.5 x 35.5 cm
77. Plan for thesis, 1996
Pencil on paper, 61 x 76 cm
78. Camera (red), 1996
Watercolour and collage on paper, 76 x 57 cm
79. TV Guide, 1995
Watercolour, collage and pastel on paper, 73 x 55 cm
80. Jean-Michel Basquiat, 2004
Acrylic, charcoal and pastel on paper, 84 x 65 cm
81. Woman Drinking, 2003
Oil on wood panel, 61 x 61 cm
82. Karen O of the Yea Yea Yea's #6, 2004
C-41 process colour photography, 25 x 20 cm
83. Karen O of the Yea Yea Yea's #3, 2004
C-41 process colour photography, 25 x 20 cm
84. Lenny Bruce 2, 1996
Watercolour and collage on paper, 76 x 57 cm
85. Sleater kinney, 2005
Watercolour, pencil and colour photographs on paper
57 x 60 cm
86. Candlesticks, 1996
Watercolour and collage on paper, 76 x 57 cm

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BIOGRAPHY OF EDY FERGUSON

Born in the United-States.

Lives and works between New York, London and Athens.

SOLO EXHIBITIONS

2012

“Edy Ferguson Selected Works 1993 – Present”, curated by Paolo Colombo, Benaki Museum, Athens, Greece

2008

“Recent Paintings”, Salon Am Hof Vienna, Vienna, Austria

2007

“Post Punk Glam Rock”, Sensei Gallery New York, New York, USA

2002

“Rockumental”, Suite 106 Gallery, New York, USA

1999

“Fin de siècle”, Hotel Duchesse Anne, Nantes, France

GROUP EXHIBITIONS

2012

“Parnassos”, curated by Stefan Bidner, Wiener Art Foundation, Athens, Greece

“Faces”, curated by Paolo Colombo, Onassis Cultural Center, Athens, Greece

2011

“Forgotten Bar”, curated by Tjorg Beer, Remap, Athens, Greece

2010

“Aquarellhappening 2000-2009”, Tiroler Landesmuseum Ferdinandeum, Innsbruck, Austria

2009

“5 x 5 Pluralism”, The Mission Cultural Center, San Francisco, USA

2008

“5 x 5 Pluralism”, Museo de Arte Acarigua-Araure, Acarigua, Venezuela

2005

“Red White Blue”, Spencer Brownstone Gallery New York, New York, USA

2001

“Song Poems”, Cohen and Leslie, New York, USA

1999

“Free Coke”, Greene Naftali Gallery, New York, USA

1998

“Oriental Nights”, Gavin Brown’s Enterprise, New York, USA

P.S.1 Institute of Contemporary Art, MoMA, Queens, USA

“Video Library”, David Zwirner Gallery, New York, USA

1997

P.S.1 Institute of Contemporary Art, MoMA, New York, USA

PERFORMANCE

2010

“Now+Here”, MIRFESTIVAL, QBox Gallery, Athens, Greece

2006

“The Magician and the Exorcist”, Monkey Town, New York, USA

Dance improvisation and live video mixing.

Performed by Lise Serellm, Elizabeth Ward and Arturo Vidich.

2002

“Rockumental”, Suite 106 Gallery, New York, USA

Dance improvisation within gallery installation.

2000

“Heavy Energy Machine 2: Imperialist Games”, Momenta Art, Brooklyn, USA

Dance, video and vintage film loops.

Live music by sound artist Craig Willingham.

1999

“Heavy Energy Machine”, Judson Memorial Hall, New York, USA

Historical films and radio broadcasts, video, dance, improvisational theatre and live music.

RESIDENCIES and AWARDS

2011

Residency: School of Fine Arts, Hydra Island, Greece

2010

Residency: School of Fine Arts, Crete, Greece

2009

Residency: Tiroler Landesmuseum Ferdinandeum, Innsbruck, Austria

2008

Residency: Art Factory, Mikonos, Greece

2007

Drawing project, Museums of Greek Sculpture, Corfu, Delphi and Athens

1999

Annenburg Grant, P.S.1 Institute of Contemporary Art, MoMA, New York, USA

1998

National Studio Program, P.S.1 Institute of Contemporary Art, MoMA, New York, USA

Artist in residency, Long Island City High School, New York, USA

1988

Conway Merit Scholarship, Washington University in St. Louis, USA

1984

Early College Program Scholarship, Art Institute of Chicago, USA

RELATED PROFESSIONAL EXPERIENCE

2005-2007

Co-Chair, Board of Directors, Clemente Soto Velez Cultural Center, New York, USA

1997-2007

Assistant to Jim Dine, New York, USA

1993

MTV Music Awards, Art Director Best Video “Jeremy” by Pearl Jam