

ROTWAND

Sabina Kohler & Bettina Meier-Bickel

Lutherstrasse 34, CH-8004 Zürich, T/F +41 44 240 30 55/56

www.rotwandgallery.com, info@rotwandgallery.com

Guillaume Pilet

Documentation



Installation View, *Surrogate Mothers*
Soloexhibition at Rotwand, Zurich
March - May 2013



Installation View, *Surrogate Mothers*
Soloexhibition at Rotwand, Zurich
March - May 2013



Installation View, *Surrogate Mothers*
Soloexhibition at Rotwand, Zurich
March - May 2013



Installation View, *Surrogate Mothers*
Soloexhibition at Rotwand, Zurich
March - May 2013

ROTWAND

Sabina Kohler & Bettina Meier-Bickel

Lutherstrasse 34, CH-8004 Zürich, T/F +41 44 240 30 55/56

www.rotwandgallery.com, info@rotwandgallery.com

GUILLAUME PILET

SURROGATE MOTHERS

March 21 – May 18, 2013

Opening: Wednesday, March 20, 6 – 8 pm

An interview between Tiphonie Blanc and Yann Chateigné with Guillaume Pilet

Tiphonie Blanc and Yann Chateigné: *You have referenced key figures in primatology in a number of projects before. What sets this work and research apart is your personal pantheon, which now has a number of new entries. What role do Dian Fossey, Jane Goodall, Harry Harlow and their apes play in your exhibition at Rotwand?*

Guillaume Pilet: Harry Harlow is everywhere, I even reference him in the title. *Surrogate Mothers* is a concept I borrowed from a series of experiments that the behavioural scientist carried out with baby monkeys. Through these experiments he demonstrated the importance of love – something previously ignored by science – for learning processes and the development of cognitive thinking. This is also a central theme in *Learning From Aping*, which is the name of my own research into apes which I started a year ago.

I invert the concept of the surrogate mother, shifting the focus to the women scientists who dedicated their lives to studying apes. Dian Fossey gave her life and even died for the mountain gorillas when she was murdered in her fight against poaching. Jane Goodall studied chimpanzees in their natural habitat, and Penny Patterson spent much of her youth exclusively in the company of the female gorilla, Koko, who she taught to use American sign language.

This form of selflessness interests me in a number of ways. For one, the first groundbreaking insights into great apes were all thanks to young women, because supposedly female characteristics such as patience, gentleness or empathy (mother instinct) were considered the best qualification for ethological studies. However sexist this assessment, it did mean that women were able to make real headway in this branch of science.

Then as regards these women figures, I am interested in the image of them in the media. Dian Fossey and Jane Goodall, who are mostly known through *National*

Geographic, as well as the cover photo that Koko took of herself, are an integral part of our collective visual heritage.

But I should admit that I was also fascinated by the reports of their total and obsessive selflessness. When I read Dian Fossey's biography it followed me into my dreams.

In the exhibition the three women are represented in huge busts, their faces are egg-shaped and without contour and their expressions are drawn from photographs. So there are these massive, exemplary figures who I have added to my personal mythology, as well as faces we know from the media who are part of the collective visual heritage.

I refer to Harry Harlow in three ceramic figures inspired by the *Surrogate Cloth Mother*, which provides love and security.

Let's talk more about Koko photographing herself. She evokes the clever ape but also the self-portrait genre as a whole. This gesture can also be interpreted as an image of the artist in the distorting mirror of the anthropomorphic animal and thus as a grotesque pseudoscientific self-presentation. Your interest in an image like this must have a deeper meaning.

Aside from the portrait of the artist as monkey, which goes back to the Renaissance expression *ars simia naturae* (literally, art is the ape of nature) and is an admission of art's inability to portray nature as well as art's shortcomings in general, what I find interesting about this self-portrait is the anthropomorphising of the object, which at the same time implies the dissolution of the human figure. What you see on the cover of *National Geographic* is not just an ape, but a portrait that is not made by a human hand. To an extent this is really a form of emancipation/liberation. Last year, however, another monkey self-portrait went through the print and online media and actually triggered a serious debate about copyright. To return to Koko, interestingly she made it onto the cover of *National Geographic* a second time in 1985. This time Koko was holding a young cat in her arms. Anthropomorphism were so far here that people were crediting the gorilla with having emotional affect, a universal feeling evoked by her interaction with a little cat.

Don't you worry that visitors will see only the humorous, grotesque side of these images and forget about the project's scientific and anthropological aspects? How will you realise these experiments formally?

I think that the seriousness and energy with which I carry out my research will prevent it sliding into comedy. What I obviously found so fascinating about the image

of the monkey is that it crops up in such different areas: in art history, as I mentioned earlier, in groundbreaking experiments in behavioural psychology, and in the entertainment sector in regressive shows like the TBS *Chimp Channel* show, where parodies are played by chimpanzees.

I'm not a scientist. My intuitive methods of assimilating these various allusions often have a metaphorical or allegorical character. I think that viewers who follow their own associations will pick up on the more serious questions behind these humorous-looking forms.

Their *a priori* playful appearance might even make the effect of these works even more brutal.

Can you explain a little more about how these questions are transmuted in the exhibition?

Through the different interpretations of the works, I think. On the wall, for example, are small abstract images, hung classically. A diverse formal vocabulary is played out on these canvases, but actually they are copies of lexigrams created in the USA in the early 70s. They are abstract word symbols that were created to communicate with great apes whose vocal chords are unable to produce any of the sounds that resemble human language. The small square images are simply abstractions made for apes – *a fortiori* “intelligent” apes who can determine their “exact” meaning. I have frequently chosen concepts that are not usually associated with the conceptual world of apes, such as “tomorrow”, or which describe interactions such as “feel”, “hug”, “play”, as well as words that allow the monkey to express an opinion, like “yes” and “no”.

As in many of your projects, here you also use classical, canonical or even academic artistic forms to play with the codes of artistic expression: the portrait bust, abstract painting – either gestural or geometric – and even monumental art. But you use these forms in a deliberately clumsy, regressive and naïve way. One could also see them as a sort of negative development of artistic expression. You are also very interested in the question of mediocrity, perhaps that's what is about the image primates convey when they ape humans – what you might call a primitive reflection of our culture.

Magritte had his cow period, would you say that you are now in your ape period?

Yes, definitely. A period which will continue until 2016, the year of the monkey.

Learning from Aping certainly seems to occupy a special place in my work as a whole, you could compare it with what Deleuze describes as the advantage of being a stranger within one's own language. But this series of works is not fundamentally different from the rest of my practice, even if I have to admit that in this case I am granting myself greater freedoms because my sphere of activity, one could call it a pretext, lends itself so wonderfully to experimentation. The project consists of extensive documentation – I am compiling a library specialised in monkeys, and collecting articles and objects from everyday culture – and also a very free interpretation of all these phenomena from a point of view that sometimes verges on the pseudoscientific or even pseudoartistic. The fact that I see myself in Magritte's cow period as much as in amateur art is something I put down to my impartiality towards all forms of artistic expression. *Learning From Aping* offers wonderful possibilities for play, even my own artistic autonomy/authorship is thrown into question. Sometimes I feel like a character that I have invented myself. This is the role I also play in the film that is currently being made about this research. I often ask myself how I position myself as an artist, but there's no way I could say. I ape art, I think, if not deliberately. I can't seem to do anything else.

(Translation Lucy Powell)

Guillaume Pilet

Zürich — Empfangen wird man von Abbildungen eines Affen, der in amerikanischer Gebärdensprache «I love you» ausdrückt. Die Liebe, genauer die Affenliebe, ist denn auch Thema dieser Ausstellung. Das im Ausstellungstitel angetönte Phänomen der Ersatzmütter ist ein Begriff, der einer Reihe von Versuchen entliehen wurde, die der Verhaltensforscher Harry Harlow mit Affenbabys durchgeführt hat. Damit erbrachte er den Beweis, wie wichtig Liebe für Lernprozesse und die Entwicklung des kognitiven Denkens ist. Guillaume Pilet (*1984, Payerne) hat archaisch-nälv anmutende, zarte Keramikfigürchen als Hommage für die Ersatzmütter auf hohe Sockel gesetzt. Sie thronen in einer schummrigen, nur von eleganten Designlampen aus Pneuereifen beleuchteten Rauminstallation. Ihre Pendants bilden drei weibliche, wuchtige Porträtbüsten aus Keramik mit eiförmigen, flächigen, nach Fotografien gezeichneten Gesichtern. Sie repräsentieren die berühmten Wissenschaftlerinnen Dian Fossey, Jane Goodall und Penny Patterson, die ihr Leben der Beobachtung von Affen widmeten. Die Ausstellung zeigt einen Aspekt des Werkkomplexes «Learning From Aping» – einem experimentellen Projekt über Affen, kognitive Wissenschaften, kulturelle Übertragungen und den Nachahmungscharakter künstlerischer Praxis –, mit dem sich Pilet seit über einem Jahr auseinandersetzt. Abstrakte Wortsymbole sollen der Verständigung mit Menschenaffen dienen. Sie sind in kleinformatigen Acrylbildern von Lexigrammen wiedergegeben. In ihren abstrakt-konkreten Konfigurationen deklinieren sie gleichzeitig die Formen der Moderne durch und erinnern punktuell an Werke von Olivier Mosset, John Armleder, Jean-Luc Manz und der russischen Avantgarde. So spiegelt die Ausstellung die ganz persönliche Mythologie von Pilet. Der Künstler flirrt jovial mit kunsthistorischen Motiven, arrangiert sie spielerisch, jongliert virtuos mit High und Low. Entsprechend facettenreich sieht sein medial breit angelegtes Œuvre aus. Die Ästhetik oszilliert zwischen fantasievollen, kitschig-witzigen Formfindungen

in kunsthandwerklicher Manier, volkstümlichen Bildwelten und Versatzstücken der Moderne. Pilets künstlerischer Methode liegt gemäss eigener Aussage die «Haltung des interessierten Amateurs» zugrunde. Über die Allegorie des Affen als Sinnbild für künstlerische Produktion gelangt er zu eigenen Stilformen und unverkennbaren künstlerischen Metaphern. *DvB*



Guillaume Pilet - Ausstellungsansicht, 2013, Galerie Rotwand



Guillaume Pilet - Ausstellungsansicht, 2013, Galerie Rotwand

→ Rotwand, box 18.5.

↗ www.rotwandgallery.com



Installation view, *La jeunesse est un art*
Kunsthaus Aarau, August 2012



Installation view, *La jeunesse est un art*
Kunsthau Aarau, August 2012

La Jeunesse est un art, Jubiläum
Manor Kunstpreis 2012, Aargauer
Kunsthaus Aarau, p 226-229

ment, the ape plunges us into a curiously ambivalent situation: while we laugh at the resemblance, our closeness to primates also confronts us with the somewhat uncomfortable question as to who is aping whom.

Patrick Gosatti

Guillaume Pilet conducts his research in a variety of techniques, making reference to both popular culture and so-called academia. Constantly shifting between art and craft, academic erudition and the art of do-it-yourself, scientific knowledge and the fun of the fair, the artist casually adopts an approach advocating the blurring of disciplines, the mixing of media and the hijacking of techniques. Combining empathy with careful analysis, Pilet reveals a penchant for the aesthetics of ugliness and poor taste alongside a determination to undermine any and all established hierarchies of images.

Pilet's visual experimentation leads to a kind of iconographic "poaching", in which interest in the symbolic and the semantic impact of images and their cultural memory takes precedence over the images themselves. Treated as iconological objects, these images become "ghosts" or vestiges that may disappear again the moment they crop up in one form rather than another. Pilet's agenda might be described as an inquiry into the status of representation, into the forms that it can take and, hence, the semantic potential that lies in images transformed through time.

Using the methods of a scientist, anthropologist or ethnologist, the artist has accumulated a veritable archive devoted to the world of primates. His studies allow him to take a slightly oblique look at the issues of mimesis and representation, in which the artist as imitator does work that involves aping. In *Primates' Hall of Fame*, 2012, an installation that is part of the larger project *Learning from Aping*, since 2011, Pilet enquires into the figure of the primate and explores its ambivalent, metaphorical power. In a kind of parallel society, halfway between the circus big top and a gallery in a natural history museum, the artist presents sculptures of ape cosmonauts, celebrities from the worlds of showbiz and science, and a set of reproductions of paintings done by primates. Perceived as both a strange parody of the human being and an endless source of entertain-

Nachfolgende Doppelseite:

- 1 Studie zur Büste Congo, 2012
Glasierte Keramik, 15 × 38 × 22 cm
- 2 Installationsansicht *Le Cabinet Préliminaire* (Detail),
La Placette, Lausanne, 2011
- 3 Skizze für *Primates' Hall of Fame*, 2012
Gouache auf Papier, 18 × 22 cm



Installation view, Solopresentation with Rotwand at *Art Brussels 2012*
Brussels, April 2012



Installation view, Solopresentation with Rotwand at *Art Brussels 2012*
Brussels, April 2012



Installation view, Solopresentation with Rotwand at *Art Brussels 2012*
Brussels, April 2012



Installation view, *L'Art de la Fugue*
Soloexhibition at Rotwand, Zurich,
May - July 2011



Installation view, *L'Art de la Fugue*
Soloexhibition at Rotwand, Zurich,
May - July 2011



Installation view, *L'Art de la Fugue*
Soloexhibition at Rotwand, Zurich,
May - July 2011

ROTWAND

Sabina Kohler & Bettina Meier-Bickel

Lutherstrasse 34, CH-8004 Zürich, T/F +41 44 240 30 55

www.rotwandgallery.com, info@rotwandgallery.com

GUILLAUME PILET

May 20 – July 2, 2011

Opening: Friday, May 20, 6-8pm

Everything about Guillaume Pilet questions the status of the work of art: artifact, pedestal, background, wallpaper – all genres and origins get mixed and combined. From popular culture, the artist uses childish shapes, batik, pressed wood, ceramics, and representations of objects from daily life; from art history, he evokes emblematic figures, institutional criticism, Pop Art, the “Gesamtkunstwerk”. He successfully incorporates into his work the items used to display the objects themselves by creating a setting made of clashing juxtapositions. The items used to display the artifacts become installations, drawing in the visitor and his world with panache. The use of naïve figures only serves to emphasize the feeling of empathy that takes the visitor by surprise and with humor.

L'Art de la Fugue (The Art of the Fugue) is the first monographic exhibition in Zurich devoted to this artist from the Canton of Vaud. The title itself is a play on words using the language and reference to classical German culture. The double meaning involves two words that are very close, since the Art of the fugue by Johann Sebastian Bach could also mean the art of flight (lat. fuga, flight) by the French-speaking Swiss artist in the face of the serious of “high” art. Does this mean he is running away like a child in the face of the pseudo challenge reflected in the fact of showing his work in the country’s cultural capital, or is this a tribute to the art of combined chaos like in the work of the Leipzig composer? The answer, naturally, is a combination of both and much more.

The shaped canvases with motifs of brick walls or chains rebel against the principle of artistic representation by making everyday shapes into geometrical abstractions. The ceramic sculptures mock great art by symbolizing existential themes such as representations of death, still life paintings, Greek mythology and cynical philosophy, but in the style of a cartoonist. *Concrete Series* is a joke on language and styles: objects from everyday life are frozen in a layer of concrete that becomes a painting; at the same time, the word concrete refers to Swiss concrete art, based on a mathematic geometric, and by extension, it refers to the highly concrete look of the objects displayed this way.

Active since 2005, Guillaume Pilet combines presentations of his plastic work with his curatorial and critical research. Aside from numerous personal exhibitions, he has participated in group exhibitions in Switzerland and abroad. With Tiphonie Blanc and Vincent Normand, since September 2010, he has been a member of the Forde Art Space committee in Geneva. Since 2009, the three of them have edited the fanzine “Criticism,” defined as the magazine critiquing the critics.

The exhibition *L'Art de la Fugue* offers the opportunity to see in Zurich first-hand the latest work by Guillaume Pilet who bordered on the iconoclastic because of his irreverent views of artistic codes.

Text Denis Pernet

Guillaume Pilet

(geb. 1984 in Payerne, Ausbildung: ECAL, Ecole cantonale d'art de Lausanne)

DvB. Guillaume Pilet ist ein ziemlich frühreifes Talent: Kaum hatte er 2007 in Lausanne seinen Master in Bildender Kunst abgeschlossen, installierte er auch schon eine Einzelausstellung im Centre Culturel Suisse in Paris. Seither hat er an zahlreichen internationalen Gruppenausstellungen teilgenommen und seine Werke in Einzelausstellungen in der Schweiz, Deutschland, Frankreich und Belgien gezeigt. Neben weiteren Auszeichnungen erhielt er 2009 den Swiss Art Award des Bundesamtes für Kultur (BAK).

Guillaume Pilet sucht nicht das Neue, im Gegenteil, er findet für sich das bereits Vorhandene. Er arrangiert Gegebenes spielerisch und hierarchielos zusammen, dies aber beileibe nicht unreflek-

tiert. Virtuos jongliert er mit High und Low und gestaltet damit eine ganz persönliche Mythologie. So begegnen sich Kunst und Kunsthandwerk, Hoch- und Populärkultur, Professionalität und Amateurhaftigkeit, die Kunst indigener Völker und akademische Präsentationsformen auf gleicher Ebene. Entsprechend vielgestaltig sieht dann sein Oeuvre auch aus. Es reicht von der Skulptur aus Salzteig bis zur klassischen Bronze, von der Ölmalerei bis Batik-Prints, von kunsthandwerklichen Holzobjekten zu pseudofunktionellen Gegenständen, von der Fotografie bis zum Video, von der Linoleum-Gravur zur Ausgabe von Zeitungen. Pilet lässt sich sowohl von einem Bazarobjekt wie auch von einem Leopardenfell inspi-





rieren, dessen Motiv in etlichen seiner neuen Gemälde auftaucht. Gerne schafft Guillaume Pilet bald drollige, bald archaisch anmutende Fantasietiere und hybride Wesen aus Keramik. So hat er einen Affen modelliert, der sich an einer Kokosnuss-Pyramide festhält, oder den aus dem Wasser ragenden Kopf einer Seekuh sowie üppig spriessende Pflanzen. Seine geometrischen ‚shaped canvas‘

Virtuos jongliert er mit High
und Low und gestaltet damit
eine ganz persönliche My-
thologie.

erinnern punktuell an Werke von Olivier Mosset, John Armleder, Jean-Luc Manz oder die russische Avantgarde. Der Künstler versteht sich keineswegs als Missionar, da ihm die Kunst ist nicht etwa wichtiger ist als der Rest der Welt. Pilets künstlerische Methode ist die reflektierte Lässigkeit oder wie er es nennt die Haltung des interessierten Amateurs.



Char Tuning
Installation view, Môtier - Art en plain air, 2011



Installation view, *Excuse Me While I Disappear*
1m³, Lausanne, 2010

Guillaume Pilet — Entre crypte païenne et théâtre baroque



Vue de l'exposition «Guillaume Pilet. Excuse Me While I Disappear», 1m³, Lausanne, 2010.
Photo: Adrien Missika

L'artiste lausannois Guillaume Pilet a investi 1m³ avec une œuvre d'art totale, performative et en référence au théâtre. Plongée dans l'obscurité, l'exposition «Excuse Me While I Disappear» est uniquement éclairée à la bougie et immerge le visiteur dans un univers fascinant. Denis Pernet

1m³ n'a été une vitrine d'un mètre cube que le temps de sa première exposition, par ailleurs également une performance et un accrochage dans la rue. Un groupe de «Hell's Angels» avait été invité à brûler des plaques de pavatex avec la rotation du pneu arrière de leur moto. Puis l'espace s'est agrandi, les artistes à l'initiative de ce projet ayant converti leur lieu de vie en lieu d'art. Regroupés sous le nom de Josef Hannibal, curateur imaginaire qui signe les expositions d'1m³, on retrouve le designer Stéphane Barbier-Bouvet, la commissaire d'exposition Jeanne Graff, et les artistes Adrien Missika et Benjamin Valenza.

Guillaume Pilet a vu toutes les expositions d'1m³ depuis son ouverture à Ouchy en 2006 et c'est en étant conscient de cette histoire qu'il a pensé un projet site-specific à plus d'un titre. Pour l'exposition «Excuse Me While I Disappear» le lieu est entièrement obscurci, et les œuvres sont partout. Chaque cimaise est peinte, de grandes sculptures en plâtre blanc sont posées sur des socles en bois, des miroirs couvrent les vitres, un filtre bleu masque le puits de lumière, et le tout est éclairé à la bougie. Sur trois socles mobiles, des chandelles luisent et rendent visible, selon la position des supports, telle ou telle partie de l'ensemble. Entre crypte païenne et théâtre du dix-huitième siècle («la Barry Lyndon»), l'installation résonne d'une altérité à la fois archaïque et familière. Tel un théâtre de marionnettes, un rideau peint reproduisant un motif de mur en brique cache et dévoile les murs d'1m³ en catelles jaunes caractéristiques de l'ancien laboratoire de boulangerie.

Un environnement total

L'artiste emploie plusieurs systèmes pour développer sa recherche. L'imitation d'éléments existant à la limite de l'abstraction donne aux sculptures en plâtre leur ligne étrange. Un buisson taillé de manière incongrue et photographié lors d'un voyage en Asie offre une forme organique à peine domestiquée. À l'entrée, le visiteur est accueilli par un personnage zoomorphe avec un aspect qui pourrait évoquer la mythologie. Plus loin, une main géante et ouverte propose un archétype troublant au milieu des figures plus abstraites. Enfin, une sorte de grille molle est suspendue à un crochet de boucher et semble figurer un masque. Elle se superpose à une grille peinte à même le mur.

Le système géométrique qui régit trois peintures murales est très simple: l'artiste divise la surface en seize parts égales, mais les murs étant de taille très diverse, les rectangles ainsi formés accentuent les étranges proportions du lieu. Le contraste des tons sombres et très vifs est perceptible dans la pénombre. Seules deux peintures

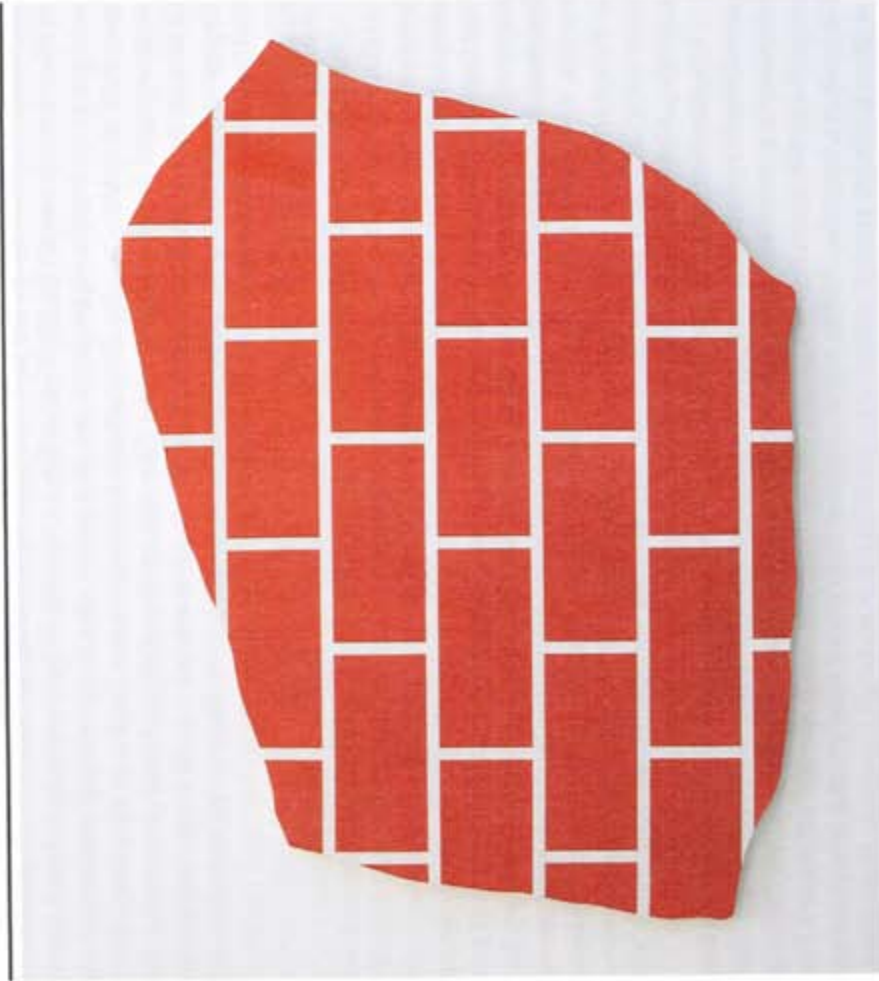


Installation view, *ZKB Zurich Art Prize*
Soloepresentation with *Rotwand*, Zurich, 2010



Installation view, *Pursuit of Happiness*, 2009
Swiss Art Award, Basel, 2009

Guillaume Pilet — Seconde nature



Bricks n°1, 2006, Acrylique sur shaped canvas, Courtesy Blancpain art contemporain, Genève

L'artiste lausannois expose ses toutes nouvelles pièces à la galerie Blancpain Art Contemporain. Un bestiaire exotique de terre cuite et une vingtaine de toiles, parfois sauvages, regroupés sous l'intitulé «Pixuresque» – un titre qui mélange les idiomes entre français et anglais. *Emmanuel Grandjean*

Sur son carton d'invitation à la galerie Blancpain Art Contemporain, Guillaume Pilet s'est enfermé dans une carcasse de polystyrène. Une sorte de «Merzbau» minimum à l'intérieur duquel l'artiste, embastillé volontaire ne dévoile que sa tête. «Comme une manière d'accomplir un fantasme de créateur en me transformant en abstraction». Une rupture de l'anonymat plutôt singulière dans le champ de l'art contemporain mais que le Lausannois pratique depuis sa toute première exposition.

Sur l'invitation de «Baby I Swear It's Deja Vu» à l'espace Bellevaux à Lausanne en 2007, il reprenait la pose de Louise Bourgeois prise en photo par Robert Mapplethorpe. Image célèbre en noir et blanc où la vieille dame de l'art se trimballe un gigantesque phallus de terre cuite sous le bras.

Guillaume Pilet, artiste mimétique? Forcément, on s'interroge. «Je le fais systématiquement pour des raisons très littérales et un peu narcissiques. C'est une habitude qu'on trouve plutôt chez les artistes amateurs. Et chez Martin Kippenberger. Mais lui affectait une posture très romantique de l'artiste qui se place au centre de son œuvre. Ce qui n'est pas mon cas. En imitant Louise Bourgeois ou Pablo Picasso sur mes cartons d'exposition, l'idée serait de dire que, dans le fond, je ne propose rien de très nouveau.»

Idée baroque

C'est peut-être un peu vite dit. En tout cas à la galerie Blancpain, Guillaume Pilet innove. Pour la première fois, il a conçu ses nouvelles pièces comme appartenant à une vraie série. Comprenez qu'il a levé le pied sur la mise en scène de son travail. Pas de tenture en batik suspendu à travers l'espace, ni de mur spécialement peint pour l'occasion. Mais onze céramiques posées sur des socles couleur anthracite et une vingtaine de tableaux dont une bonne moitié habillée en panthère. En clair, il est passablement question d'animalité dans Pixuresque, intitulé valise qui joue sur le langage. «J'aime les titres qui mélangent les idiomes. Je m'inspire souvent de film ou de chanson de Nat King Cole et d'Ella Fitzgerald pour qui j'ai beaucoup d'admiration. Dans le cas de «Pixuresque» c'est ni vraiment du français ni vraiment de l'anglais. On hésite entre pittoresque et picturesque qui sont dans le fond très proche mais ne veulent pas dire la même chose. Le premier reste strictement lié à la peinture. Le second qualifie un rapport général à l'image. Ce qui, en soi, m'intéresse davantage.» L'image baroque en l'occurrence à laquelle «Pixuresque» renvoie. «Pour autant, ce n'est pas l'époque qui m'interpelle, mais ce moment où les formes deviennent généreuses et qu'avec elles l'art se débride.»



Installation view
Soloexhibition at 20qm, Berlin, 2008



Installation view, *A certain je ne sais pas quoi*
Soloexhibition at Centre culturel suisse, Paris, 2008



Installation view, *You call it*
Soloexhibition Prix Mobilere, 2008

ROTWAND

Sabina Kohler & Bettina Meier-Bickel

Lutherstrasse 34, CH-8004 Zürich, T +41 44 240 30 55

www.rotwandgallery.com, info@rotwandgallery.com

GUILLAUME PILET

Born 1984 in Payerne, Switzerland

Lives and works in Lausanne, Switzerland

Education

2007 Diplom HEA visual arts, Ecole cantonale d'art de Lausanne / ECAL

2010 Master visual arts, Ecole cantonale d'art de Lausanne / ECAL

Solo exhibitions

2014 Kunsthaus Glarus, Switzerland

2013 *Biology of art*, Forma, Lausanne

Surrogate Mothers, Rotwand, Zurich

2011 Learning from aping: le cabinet préliminaire, La Placette, Lausanne

L'Art de la Fuge, Rotwand, Zürich

2010 ZKB Art Prize, solo presentation with Rotwand, Zurich

Saga, Galerie Alain Gutharc, Paris

Excuse me while i disappear, 1m3, Lausanne

Sample and hold, Gymnase du Bugnon, Lausanne

A decade of Art, Galerie Valérie Bach, Bruxelles

2009 *Swallow when you wanna spit*, Galerie Klara Wallner, Berlin

Portrait de l'artiste en peintre, Makrout unité, La Russille

Pixuresque, Galerie Blancpain art contemporain, Geneva

2008 *Poco Loco*, Galerie Alain Gutharc, Paris

These foolish things, 20qm, Berlin

A certain je ne sais quoi, Centre culturel suisse, Paris

2007 *Cosmogonic*, Forde, Geneva

El mundo no basta, Espace Basta, Lausanne

Baby I swear it's deja vu, Espace Bellevaux, Lausanne

Group exhibitions

2013 *Swiss Art Awards 2013*, Basel

Fire it up: Ceramic as Material in Contemporary Sculpture,

Dienstgebäude, Zurich

2012 *La jeunesse est un art*, Aargauer Kunsthaus, Aarau

Panegyric, Forde, Geneva

To Zanzibar from Acapulco, Salts, Basel/Birsfelden

From Acapulco to Zanzibar, La Rada, spazio per l'arte contemporanea,

Locarno, Switzerland

At Home VIII, Galerie J., Geneva

The Art of Cooking, Royal/T art space, Culver City, California

2011 *MR. C?*, Graff Mourgue D'Algue, Geneva

Môtiers 2011. L'art on plein air

Mortel!, Frac Basse-Normandie, Caen

Le Fédéral à semen-contre. Neue Kunst aus der Westschweiz, curated by

Martin Jaeggi & Denis Pernet, Rotwand, Zurich

2010 *Cargo culte*, La Vitrine, Paris Cergy

Centre culturel suisse de Paris, Liste Young Art Fair, Basel

Swiss Art Awards 2010, Basel

- Jessica Backhaus Laurent Gouamrre Guillaume Pilet*, Galerie Alain Gutharc, Paris
- 2009 *Of objects, fields and mirrors*, Kunsthaus Glarus, Glarus
I could do that. No you couldn't, Milieu Galerie, Bern
Flon Street Painting 2009, Lausanne
Can't forget what i don't remember, Circuit, Lausanne
Post tenebras lux, Condominia, Musée Rath, Geneva
Rendez-vous manqué, Galerie Alain Gutharc, Paris
Swiss Art Awards 2009, Basel
As small as it gets, Art since the summer of 69 gallery, New York
Don't follow me I'm lost too, Substitut, Berlin
Hespérides 2, Musée cantonal des Beaux-arts, Lausanne
Spick-an-span-new, Klara Wallner Galerie, Berlin
Papiers, Galerie Alain Gutharc, Paris
- 2008 *Made By Ecal*, Elac, Renens
Le Spectrarium, Pavillon suisse du Corbusier, Paris
Mémoire d'objets, Galerie Latham, Geneva
That's all Folks, Chez Popper, Geneva
Sous le soleil exactement..., Galerie Alain Gutharc, Paris
Black Diaspora, Espace Out of this World, Montreux
Swiss Art Awards 2008, Basel
Abstraction extension, Fondation Salomon, Alex
- 2007 *Flexibility / flexibility / flexibility*, Galerie Evergreene, Geneva
Swiss Art Awards 2007, Basel
Accrochage{Vaud 2007}, Espace Arlaud, Lausanne
Master of complications, Forde, Geneva
- 2006 *Sonal*, exposition sonore prop. par Francis Baudevin, Arsenic, Lausanne
Morgenstern, Château de Morges, Morges
Béante, usée, Duplex espace d'art contemporain
Sublime, part II, atelier 304, Geneva
Lovely Shanghai Music, Zendai MOMA, Shanghai
- 2005 *Accrochage{Vaud 2005}*, Musée cantonal des beaux-arts, Lausanne
Académie de sculpture, une proposition de Pierre Vadi, Atelier 304, Usine, Geneva

Public video projections

- 2010 *Georges abstraction surface air*, Bureau des vidéos, Le Georges, Centre Pompidou, Paris
- 2008 *Georges abstraction surface air*, Bureau des vidéos, Le Georges, Centre Pompidou, Paris
- 2006 *SVP*, Kunststart, Neuchâtel
- 2005 *Les Urbaines*, Jeunes vidéastes romands à la Cinémathèque Suisse, Lausanne

Publications

- 2012 *La jeunesse est un art. Jubiläum Manor Kunstpreis 2012*. Hg. Aargauer Kunsthaus Aarau, Switzerland
- tbp *Black and Tan Fantasy*, Photographies et nouvelles, Bilingue French / English. Sang Bleu Editeurs
- 2010 *Based on a true story*, Cahiers d'artiste Pro Helvetia, catalogue monographique. Texte de Vincent Normand. Bilingue French / English. Edizioni Periferia

Collaborations, Projects

- 2010-12 Co-direction of Forde, espace d'art contemporain à Genève, with Tiphonie Blanc and Vincent Normand
- 2009 Creation de CRITICISM, la revue de critique de la critique, with Tiphonie Blanc et Vincent Normand
- 2005-06 Numerous contributions to the fanzine *Osso Bucco* (Geneva), whole concept of two editions (*Cynisme* et *KRISIS*)

2005-06 Collaboration and exhibitions with the collective of Atelier 304, Usine,
Geneva

Awards

2013 Kiefer Hablitzel Preis

2010 Swiss Art Award

2010 Cahiers d'artiste Pro Helvetia, Serie 2010

2009 Swiss Art Award

2008 Prix Mobilère Young Art

2007 Prix Visarte Vaud