

Tempo Elastico

Delphine Chapuis Schmitz

Peter Gysi

Philémon Otth

Collective exhibition

Feb. 9 – Mar.10.2019

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ZOV

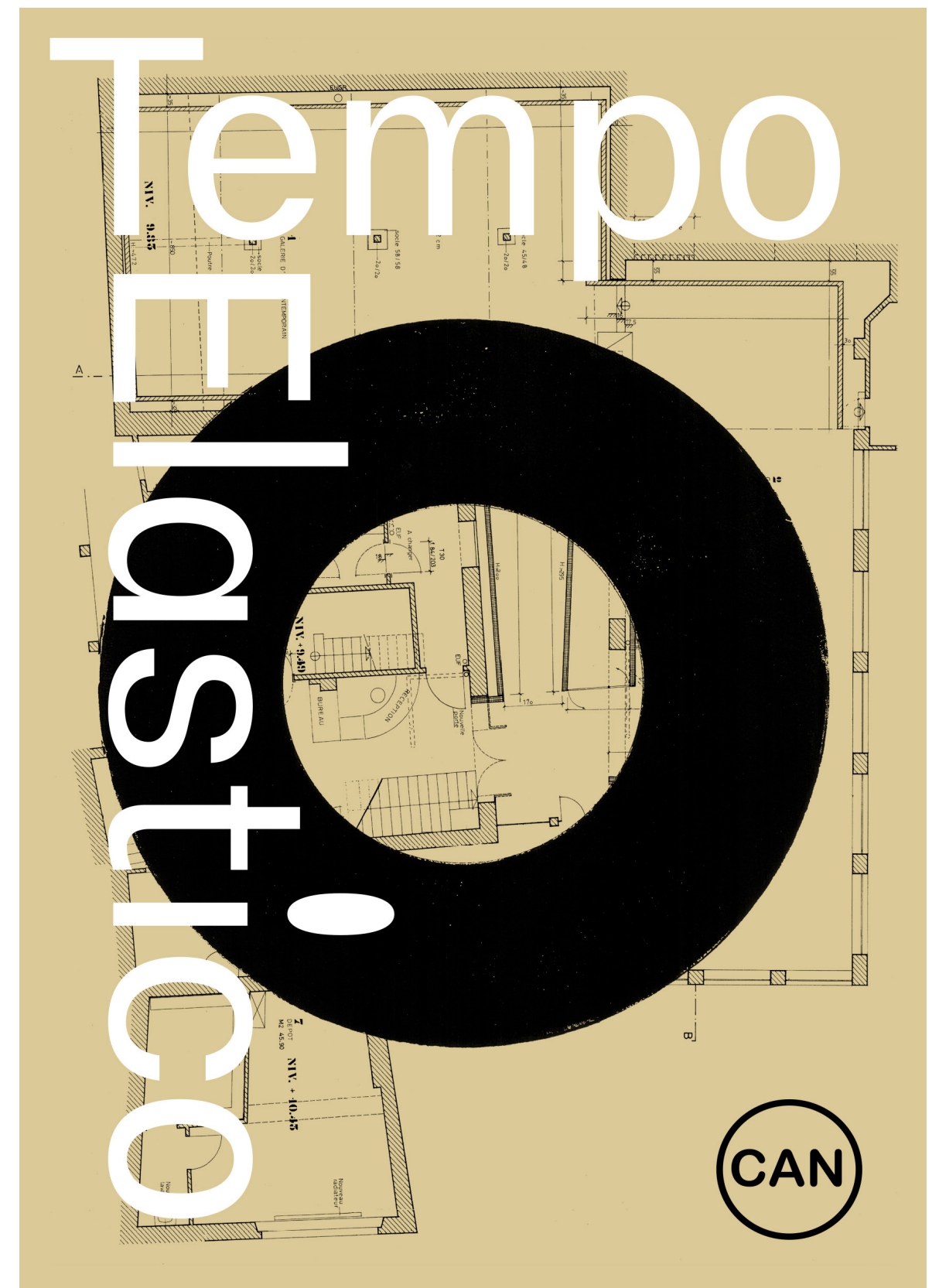
Sound performance

03.16.2019



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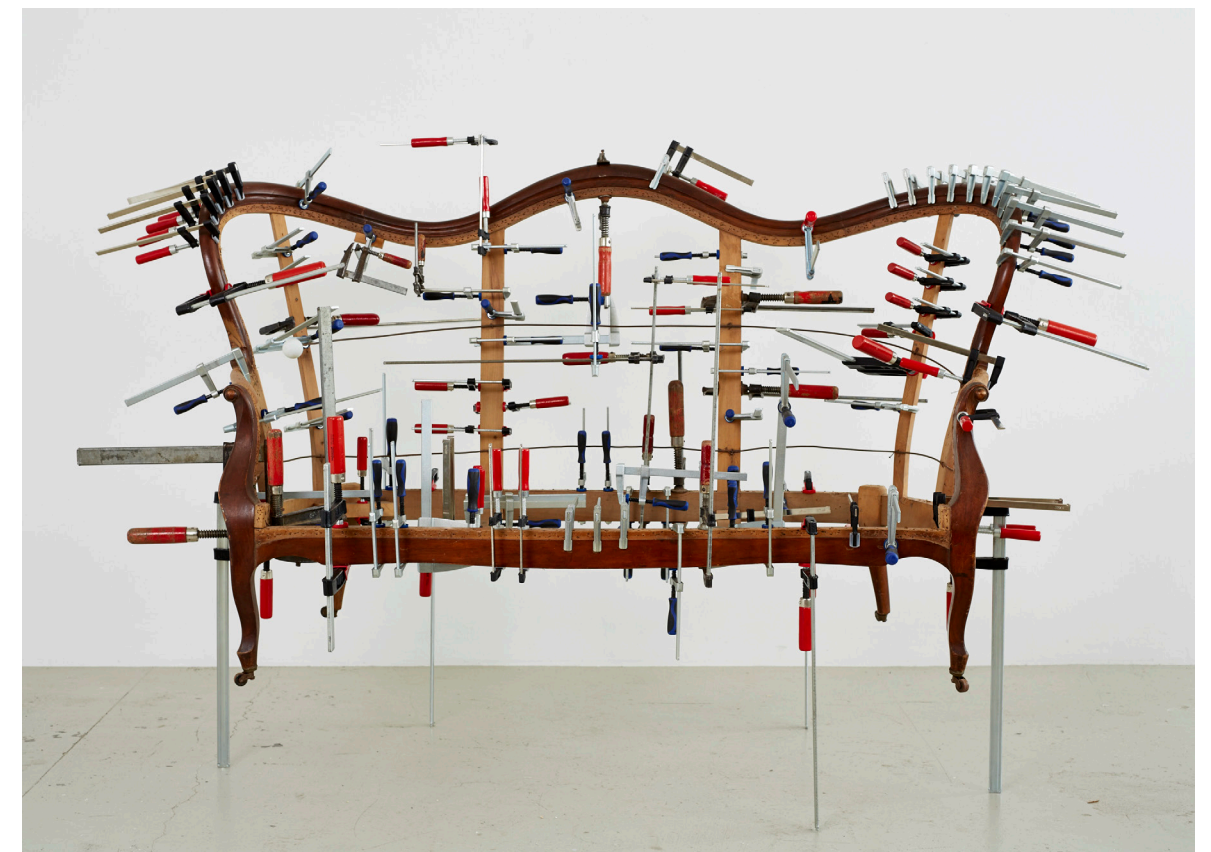
Artwork of the exhibition *Tempo Elastico* by U-Zehn studio, from a work by Peter Gysi

Tempo Elastico

Artists: Delphine Chapuis Schmitz
Peter Gysi
Philémon Otth

Dates: - February 9 – March 10 2019
Open from Wednesday to Sunday from 2 pm till sunset

- March 16 at 6:39 pm
Sound performance by ZOV (Olga Kokcharova et Gianluca®)



Peter Gysi, *Sofa*, 2015, photo: David Aebi

Tempo Elastico

Sunrays strain to pierce the thick layer of stratus covering the Swiss Plateau in these early weeks of the year. Soon it will be two o'clock in the afternoon and the large picture window facing north lets in just enough light to make us hesitate about turning on the tubular lighting. At the same time, an intriguing sound, long in dying, reverberates behind the wall; a human voice can be heard, it seems. As soon as the brief apparition vanishes, the orange silence returns.

Elsewhere on the Plateau, some 75 km from there, in a studio whose atmosphere seems pleasantly familiar to us, art experiments freshly carried out amply cover the floor and walls. These are found next to things created over the last thirty years, but without one being able to differentiate the older from the more recent. Varied and repeated forms suggest multiple references and plunge us in a landscape that is tinged with humor while recalling the advent of Minimalism. You lose your bearings very quickly and struggle to believe that all of what you see is the work of one and the same person. Yet everything does seem to be in its place and our eye gradually catches and hangs onto a circle motif that is obsessively repeated in the works. A certain coherence takes shape and the connections then become obvious. We are in Burgdorf in a repurposed factory where several years earlier Peter Gysi, the son of an ironmonger, set up shop and has practiced his art ever since. This is a far cry from a passing whim. For Gysi, creating art objects is on the order of a daily exercise on which the teetering balance of his wellbeing depends more than any proud search for some measure of celebrity. At this precise moment, time indeed seems to liquefy, flow, and follow its natural course.

Twenty-four years earlier, the renovation work going on at 37 rue de Moulins to transform the site into an art center was coming to an end. The opening of the inaugural show called *Is it Nice?* was set for 11 March 1995. Bringing together artists and artist groups that were working or had worked in Nice, the exhibition hoped “to sound the notion of place in artmaking and put it in perspective”. Since then these spaces have been transformed and refurbished many times over to host the hundreds of exhibitions that have been held there since. Delphine Chapuis Schmitz has discovered the art center’s history by delving into its textual archives. Working as an archeologist, she has drawn fragments, strings of words, from this corpus, which she revives and makes resonate in the monumental hollow of the white cube of CAN, the Centre d’art of Neuchâtel. Through narrative, the artist projects us into the infinite possibilities the site contains. Time stretches out and curves back on itself, making

our heads spin. So many things have taken place here and so many new proposals are left to imagine; how many times can we shake up the structure again before it gives way?

Much further away, at the foot of Mount Fuji, Philémon Otth discovered through the window of his computer screen these news images, which seem nonetheless to come to us from another time, i.e., the smoldering town of Paradise, California. The appearance is apocalyptic. The images are suffused with a golden-yellow end-of-day light while the burnt-out shell of a car mirrors the disastrous scope of the situation. This view brings to mind another, a chunk of amber in which an insect was trapped millions of years before and fossilized in the ensuing years, as if in a long pause in which all movement in the material was frozen. Back on the slopes of the Jura, the exhibition galleries are covered by a light coat of dust. A wooden platform rises from the floor and

runs along the walls, forming a link between the interior and the exterior. It maintains the freefloating ambiguity of our symbiotic relationship with nature. This transition zone slips away from the concepts of borders that structure contemporary space, recalling certain elements of traditional Japanese architecture. The growing darkness, accompanying a slow dilation of the pupils, becomes deeper, more pronounced, portending the tipping point towards a new day. It is around 6 pm, the sun slips away.

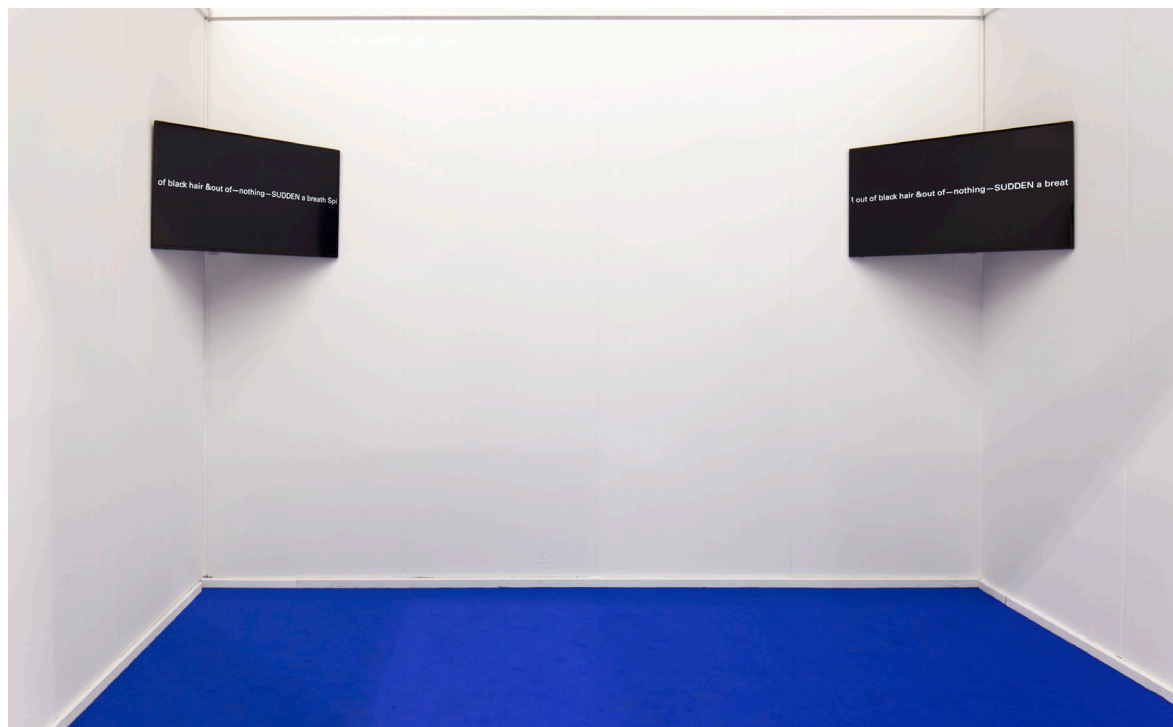
The artists of the exhibition :

Delphine Chapuis Schmitz

In her artistic practice, Delphine Chapuis Schmitz (born in 1979 in Boulogne-Billancourt, France, lives in Zurich, Switzerland) explores ways of making sense through the poetic potentials of language(s). Combining her own writings with appropriated fragments from different source material, she composes situative texts reflecting the specific context of their appearance. Her writings take shape in performative readings, video- and audio-installations, as well as (online) publications.

Her work has been shown at various venues including Centre Pompidou, Paris ; Museum Haus Konstruktiv, Zürich ; Corner College, Zürich ; Milieu, Bern ; Fondazione Ratti, Como. In 2017 she received a Swiss Art Award as well as the Art Prize of the City of Zurich.

She completed a Master Degree in Fine Arts at the Zurich University of the Arts in 2012 after having obtained a PhD in Philosophy at the University Paris 1-Panthéon Sorbonne in 2006.



Delphine Chapuis Schmitz, *WAITING2BGHOSTS-AGAIN*, 2017, exhibition view at *Swiss Art Awards*, Basel, photo: Federal Office of Culture / Guadalupe Ruiz



Delphine Chapuis Schmitz, *We'd Rather Not Talk about Ludwig / We'd Rather Not Talk About Margarethe*, 2015, exhibition view at *Reunion*, Zurich, photo: Claude Gasser



Delphine Chapuis Schmitz, *Cahier d'artiste ProHelvetica / Edizione Periferia*, 2015



Delphine Chapuis Schmitz, *Louise Guerra Archive, Reading Session Chapter 1-20*, 2018, view of the lecture-performance, Kunstmuseum Bern, photo: Enrique Muñoz García

Philémon Otth

Philémon Otth (*1991, Lausanne) lives and works in Zurich. His work explores the notions of location and situation by questioning the implications images and objects have with their spatial context and socio-historical creation and appearance. Otth operates through shape and language configurations, of movements and materials.

Inspired by zen philosophy and architecture, Philémon Otth plays on the fine line between little and nothing, between visible and invisible. His installations, that borrow theatrical or advertising devices, seeks to valorise a sensitive experience shared by the world, through the format of the exhibition. Philémon Otth received a Bachelor of Fine Arts at the Zürcher Hochschule der Künste, and more recently a masters at the Institut Kunst (FHNW-HGK) of Basel.

Solo exhibitions à Khôra, Dynamo Project Space, Zurich (2018); Alienze, Lausanne (2017); Lokal-Int, Bienne (2017); ZQM, Berlin (2016); La Placette, Lausanne (2015).

Collective exhibitions (selection) at the EAC Les Halles, Porrentruy (2018); La Kunsthal, Régionales18, Mulhouse (2018); Deborah Bowmann, Bruxelles (2017); Kunsthaus Baselland, Diplomaustellung, Basel (2017); Cabaret Voltaire, Manifesta11, Zürich (2016); Carrosserie, Bâle (2016); Arbenz, Zürich (2016); Standard/Deluxe, Lausanne (2013); Urgent Paradise, Lausanne (2013).



Philémon Otth, *Real Studio Paintings*, 2017, view of the exhibiton *We invite you to hope*, Kunsthaus Baselland, Basel



Philémon Otth, *vero veto very vero*, 2016, view of the exhibiton *vero veto very vero*, ZQM, Berlin



Philémon Otth, *He made friend with the bees and they let him know the secrets of the Sun*, 2018, view of the exhibiton *The Old Man of the Mountain*, Khôra (Dynamo), Zurich



Philémon Otth, *Journey Journée*, 2017, view of the exhibiton *Journey Journée*, Alienze, Lausanne

Peter Gysi

Peter Gysi was born in 1955 in Chur and lives and works in Burgdorf. He develops an artistic work with diverse and complex forms and contents. Through objects, installations, works on paper and often surprising actions, Peter Gysi works in series. He is interested in the interferences that occur in existing systems, whether pre-existing or specifically generated. In dealing with references to art history, the artist questions the principles of composition, proportion and functionality. It frees everyday objects and industrial materials from their original function and transfers them into new aesthetic contexts. Spiritual impulses, often sharp (malicious), whose shifting of the applied order becomes quickly recognizable / perceptible, irritate in subtle and subversive ways. However, it is only during an advanced process of knowledge that they develop / deploy all their effectiveness and that they lead back to a reflection on the fundamental existential conditions.

Solo exhibitons (selection): Kunsthau Grenchen (2013); Centre PasquArt, Biel/Bienne (2003); Kunstraum Burgdorf (1995).

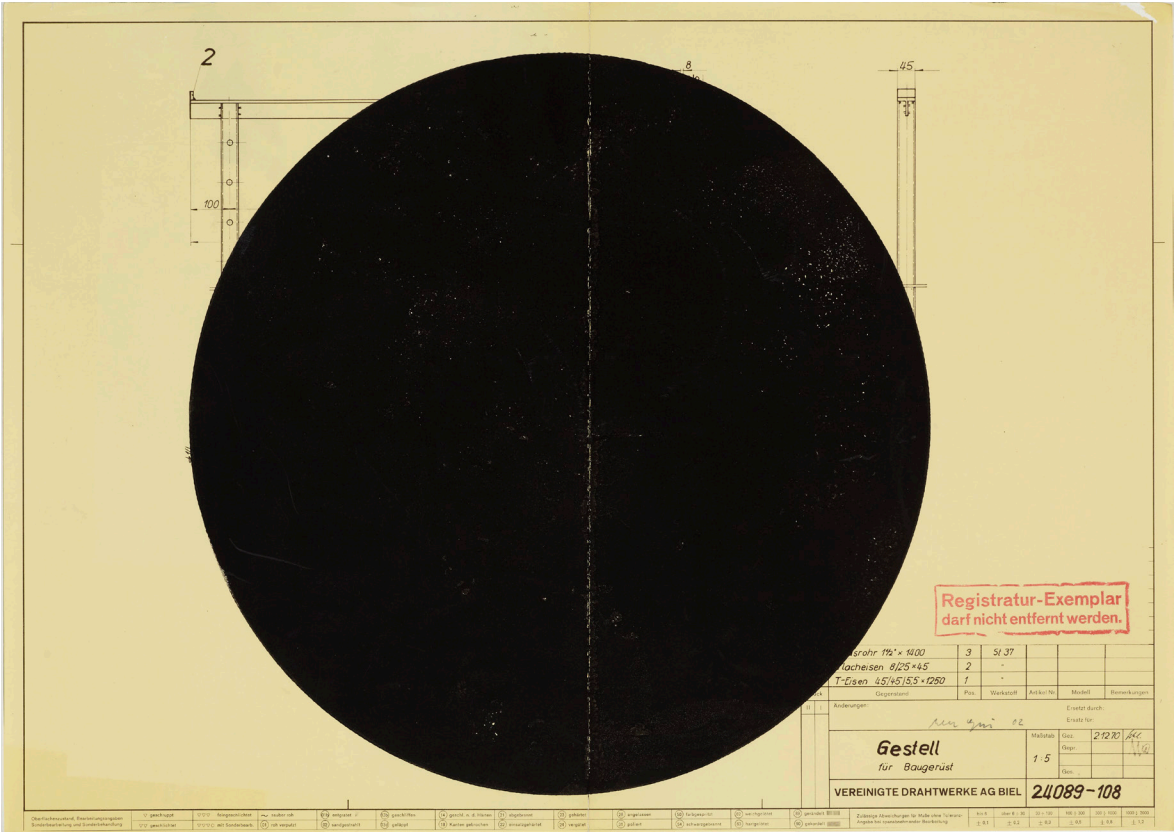
Collective exhibitions (selection): Aargauer Kunsthau, Aarau (2006); Kunsthau Langenthal (1995); Kunsthalle Bern (1992).



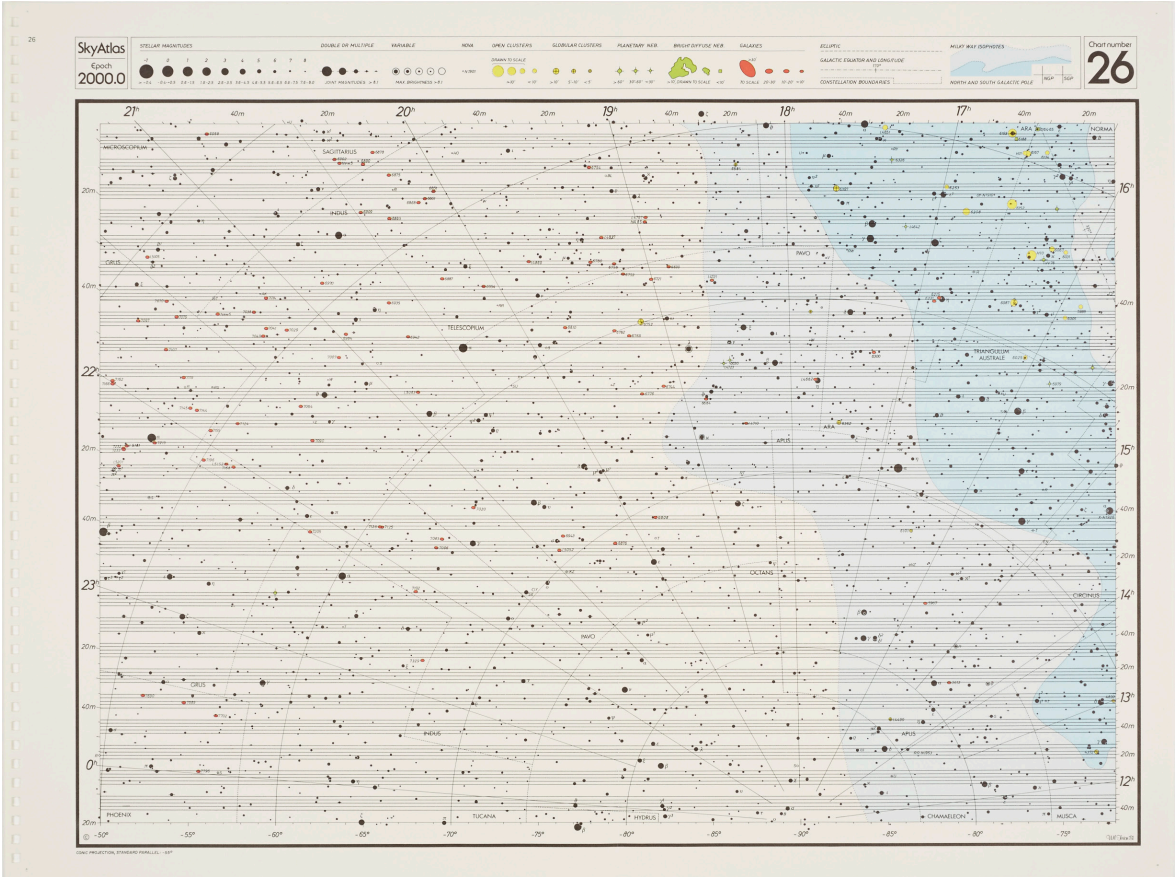
Peter Gysi, *Manet oder Monet*, 2013, photo: David Aebi



Peter Gysi, *Tanti saluti*, 2004, photo: David Aebi



Peter Gysi, *Ohne Titel*, 2002, photo : David Aebi



Peter Gysi, *Lied*, 2010, photo : David Aebi

ZOV

ZOV (Olga Kokcharova et Gianluca®) explores sounds from natural and artificial acoustic environments, audible and inaudible vibrational phenomena, field and laboratory measurements and recordings of other signals captured via accelerometers, hydrophones and electromagnetic detectors. Their live performances involve multichannel spatialization of sound, and often happen in unusual places.

Performances (selection): *#1 Hard-Hat* - Genève, 2013 ; *Le Cabinet*, Genève, 2015 ; *Halle64*, Festival Les Urbaines, Lausanne, 2015 ; *yedoma*, Walden, Genève, 2016.

Acoustic investigations (selection): Inner the Grande Dixence dam (Val des Dix, Valais, 2011); Mont Miné glacier (Valais, 46° 00' 44" N 7° 32' 44" E, 2014).



ZOV, view of the performance *halle 64*, 2013, Les Urbaines, Lausanne, photo: Nelly Rodriguez



ZOV, *the psychogenic sounds of dreams and hallucinations* (work in progress), 2019

Tempo Elastico

Collective Exposition

Practical information

Artists :

Delphine Chapuis Schmitz

Peter Gysi

Philémon Otth

- **Press conference :** Friday February 08 2019, 11:00 am, at the CAN,
rue des Moulins 37, Neuchatel, in the presence of the artists and the CAN team.

- **Opening :** Saturday February 9 from 2:00 pm to 5:47 pm

- **Exhibition :** From February 9 until March 10, Open from Wednesday to Sunday
from 2 pm till sunset.

- **Sound performance by ZOV** (Olga Kokcharova et Gianluca®)
Saturday March 16, 6:39 pm. Door opening at 6 pm

Please find the full program, press kit, HD images and details under
www.can.ch/en/presse

Please feel free to contact us for any additional information

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