

*Fri Art*  
Kunsthalle Fribourg

# A Home is not a House

30.09.2019 – 12.01.2020

[Link to exhibition views](#)

[Link to press release](#)

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Olga Balema, *Untitled*, Fri Art, 2019. Photo: Guillaume Baeriswyl

## A Home is not a House...

For his first show in Fri Art, Nicolas Brulhart staged an exhibition in two parts, inviting the same thirteen artists twice consecutively. This proposal allowed them to engaged in a more sustained form of collaboration with the institution and its spaces. Each artist reacted in its own way to the constrains of showing twice in a row, of repeating.



Exhibition view, *A Home is not a House*, Fri Art, 2019. Photo: Guillaume Baeriswyl

### ARTISTS

Daphne Ahlers  
Olga Balema  
Camille Blatrix  
Gina Fischli  
Sitara Abuzar Ghaznawi  
Marie Gyger  
Lewis Hammond  
Nora Kapfer  
Tristan Lavoyer  
Claudia Lemke  
Dominic Michel  
Sveta Mordovskaya  
Sophie Oxe  
Ser Serpas

For the exhibition, the white cube and the home merge into one another to somehow evoke their impossible meeting. The exhibition takes the metaphor of the house to addresses issues of embodiment, through the questioning of our relation to familiar objects and the symbolism they carry with them. The show proposes a discussion on homeliness as a construction that implies an affective dimension.

How can an artworks, sculptures and representations stand in critical relation to bodies unequal relation to space and the distribution of gazes. Rather than standing for a certain identity, the artworks often symbolically charged, question ways of looking at them, addressing identification and the gaze of the spectator on a structural level. These practices, through a certain retreat of meaning, criticise through the intimacy of their address the patriarchal distribution of private versus public space.



Exhibition view, A Home is not a House, Fri Art, 2019. Photo: Guillaume Baeriswyl



Exhibition view, A House is not a Home, Fri Art, 2019. Photo: Guillaume Baeriswyl

Tristan Lavoyer  
\*1986, lives and works in Lausanne

The artist's DIY constructions are the intermediate results of an exploratory immersion mixing personal psychology with societal ideology. The method destabilises the hierarchical relationship between DIY and rationality. The artist crafts a sort of anthropological investigation of the milieu, composed of appropriate references, statistical anonymity, that points the finger at the scholastic rationalism of those who thirst after the modern.



Both exhibitions mirror themselves, but in both cases, the mapping of the house on the home is never happening. The temporality of the double exhibition allows to engage in repetition questioning the stable identification of the artists styles and practices. The coming back or repeating of the exhibition opens it to memory, to the sense of trauma and return.



Gina Fischli, *The Roberta*, A Home is not a House, Fri Art, 2019. Photo: Guillaume Baeriswyl



Exhibition view, Gina Fischli, *A House is not a Home*, Fri Art, 2019. Photo: Guillaume Baeriswyl

Gina Fischli  
\*1989, lives and works in London

The objects to which the artist gives shape evoke the memory of a lost daily life, a trace, attempts at which to revive are made in the image, by means of DIY and decoration. The shiny aspect of the materials used is reminiscent of childish craftwork and the hours spent constructing an object to give life to a fantasised universe. Their specific animism borrows from the illusory mechanisms of dreams: the relationship to the material is sensitive, warm and tactile. The confusion of scales, the structures of symmetries, compensate the precision of an absent realism.

The first exhibition was a welcoming. The windows of the artcenter were letting natural light in and the surrounding nature appear outside. For the second exhibition, filters where placed on the walls and spots where used to dramatise the placement of the works, creating a more psychologised space where visitors would be in a more melancholic space of memory. Attention on the visitor's body and his parcours was by this emphasised.



Exhibition view, Sveta Mordovskaya A Home is not a House, Fri Art, 2019. Photo: Guillaume Baeriswyl



Sveta Mordovskaya, Night and Now (Rats are Angels), 2019, Fri Art. Photo: Guillaume Baeriswyl

Sveta Mordovskaya  
\*1989, lives and works in Zürich

An indoor table floats in space. Suspended from the ceiling and inclined, it summons and exorcises the supremacist black square. The turned table-top weighs heavy over our heads. Its starry sky hosts a constellation of plastic objects. The fragmentation of the body hijacks the Romantic idea of the fragment. The signifying chain of the feminine is flattened between the ideality and the weight of the everyday.



In the first exhibition, artworks where questioning issues space and identity, whereas the second exhibition tries to put at the center the attention and the feeling of the visitor, as if the house or the works in the exhibition were returning his gaze, questioning his visit to this place that was once more homely.



Lewis Hammond, *Forget That Feeling (The Pre-Op)*, A Home is not a House, Fri Art, 2019. Photo: Guillaume Baeriswyl

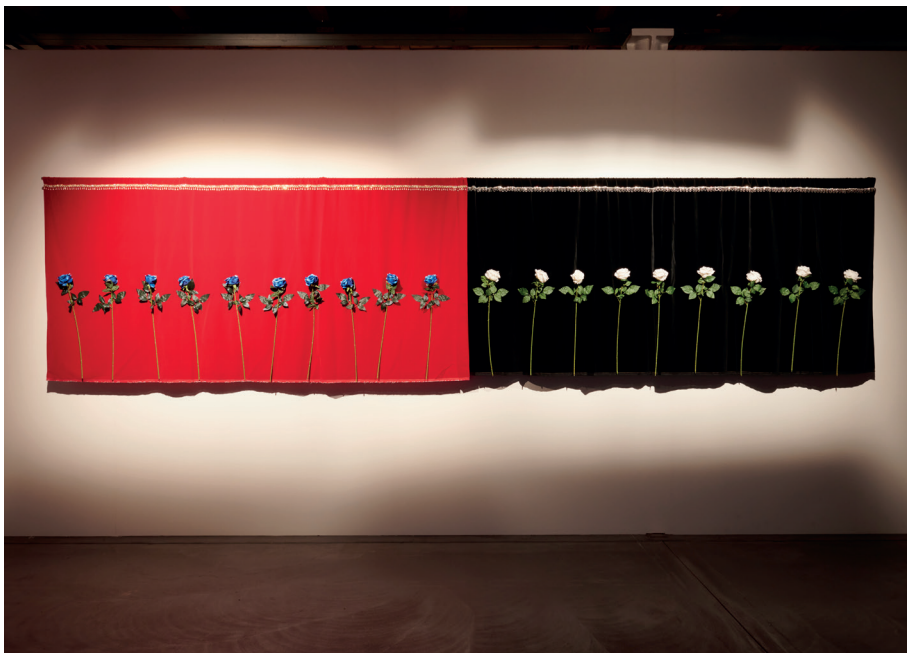


Sophie Oxe, *Le Naufrage*, s. d., A Home is not a House, Fri Art, 2019. Photo: Guillaume Baeriswyl

This exhibition on repeat has given rise to an addition: the painting *Le Naufrage* by Fribourg resident Sophie Oxe (\*1891-1980). The spatial construction of this work is ambiguous. A boat rises out of the mist. Its flag hoisted, it symbolises the safety of terra firma. In the foreground, the train of a white wedding dress. A kidnapping or rescue?



Ser Serpas, *Untitled, A Home is not a House*, Fri Art, 2019. Photo: Guillaume Baeriswyl



Sitara Abuzar Ghaznawi, *Untitled (Curtain), Excerpt*, 2019 (2018), A Home is not a House, Fri Art. Photo: Guillaume Baeriswyl



Dominic Michel, *Hired Body Feelings*, A Home is not a House, Fri Art. Photo: Guillaume Baeriswyl



Next exhibitions

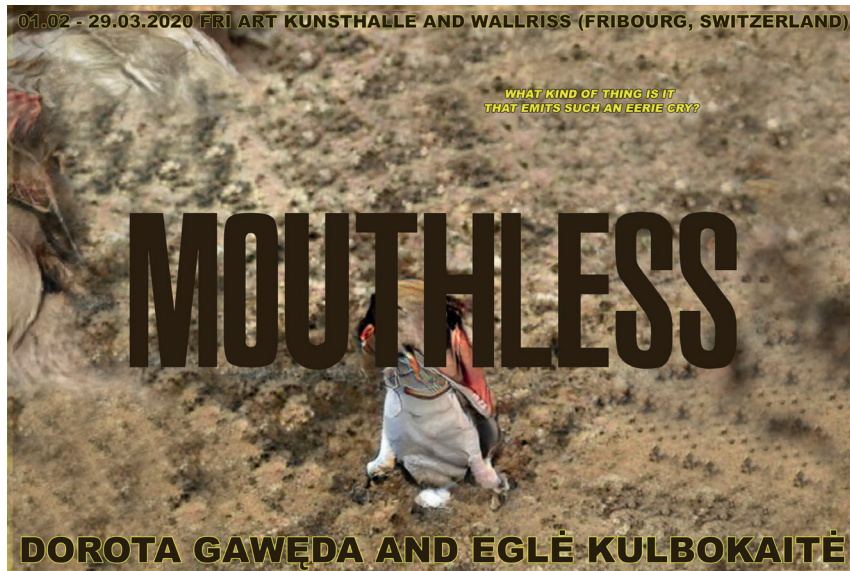
**01.02 – 29.03.2020**

opening 31.01.2020

## ***Mouthless*** **Eglė Kulbokaitė and Dorota Gawęda**

For their first monographic exhibition in a Swiss institution, Eglė Kulbokaitė (\*1987 Kaunas / Basel) and Dorota Gawęda (\*1986, Lublin / Basel) transform Fri Art into a place of reception sensitive to the most contemporary fears. The environment created for the exhibition is a fragmented fiction in which eco-feminism theory, urban legends, witches trials, concrete geographical landmarks and impending ecological drama are mixed. Screens, sounds, smells, light effects, objects, texts address the visitor very directly and provoke his/her reflection. Through its narratives, the exhibition problematizes the distribution of the natural and the technological, the archaic and the futuristic, the real and its mediation. The «as if», the speculative aspect of fiction questions our relationship to the production of truth. Borrowings from the popular genres of science fiction and horror reflect the unstable condition of the bodies that are currently going through an identity and ecological crisis. The exhibition will extend beyond Fri Art exhibition rooms. A diorama installed in the WallRiss art space will be used as a location for filming and production. This location will also serve as a relay antenna for broadcasting in the city centre. The exhibition is imagined as a rumor spreading throughout the city of Fribourg.

Realisation: Fri Art, Kunsthalle Fribourg in collaboration with WallRiss



## ***Dal momento in cui...*** **Ketty La Rocca**

On the second floor, Fri Art presents a selection of collages by Italian artist Ketty La Rocca. The exhibition makes visible an important figure of the 60s Italian art scene whose importance is still to be acknowledged. The presentation will focus on the use of language and nonsense as a poetic strategy.





## Thanks to

The artists – Renato Züllli – Lars Friedrich, Berlin

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Schiefe Zähne, Berlin – Bridget Donahue, New York – Peter Handschin Collection

## Support



Obwald Kultur Kanton



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