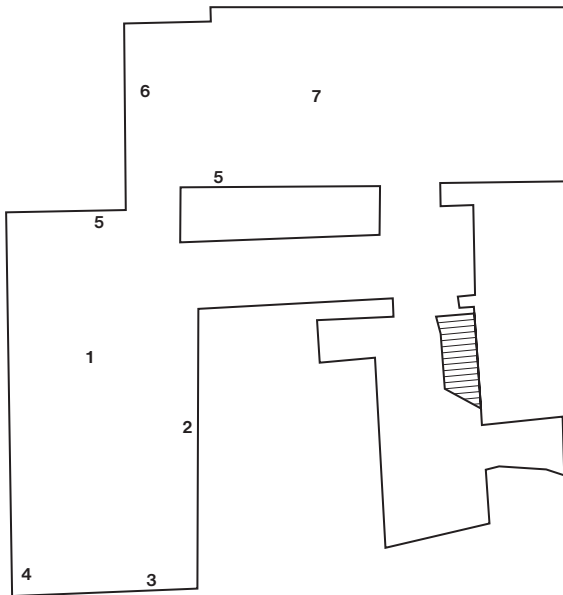


Window Grey

04.02-02.04.23



1. **Mio Chareteau**
Grey, 2013 – 2023
gravels
performance (with Julien Annoni, Louis Delignon, Dorian Fretto, Pascal Viglino) and installation
2. **Stefan Brüggemann**
Online disconnected (gold), 2023
gold metal foils
3. **Pierre-Olivier Arnaud**
Untitled (element 06), *untitled (element 05)*, 2023
silkscreens on paper, appear successively
4. **David Knuckey**
BaGUrFa2e (Blue) I and II, 2023
imitation leather, resin, wood, cardboard, plastic
5. **Pierre-Olivier Arnaud**
Untitled (element 04), *untitled (element 02)*, *untitled (element 03)*, 2023
silkscreens on paper, appear successively
6. **David Knuckey**
NA III (Foul, grey), 2023
canvas, resin, wood, acrylic
7. **Ima-Abasi Okon**
M – C – M (1 with Peace, 2 without Peace, 3 with Peace, 4 without Peace, 5 with Peace, 6 without Peace, 7 with Peace, 8 without Peace, 9 with Peace, 10 without Peace, 11 with Peace, 12 without Peace, 13 with Peace, 14 without Peace, 15 with Peace, 16 without Peace, 17 with Peace, 18 without Peace, 19 with Peace, 20 without Peace, 21 with Peace, 22 without Peace, 23 with Peace, 24 without Peace, 25 with Peace, 26 without Peace, 27 with Peace, 28 without Peace, 29 with Peace, 30 without Peace, 31 with Peace, 32 without Peace, 33 with Peace, 34 without Peace, 35 with Peace, 36 without Peace, 37 with Peace, 38 without Peace, 39 with Peace, 40 without Peace, 41 with Peace, 42 without Peace, 43 with Peace, 44 without, 45 with Peace, 46 without Peace, 47 with Peace, 48 without Peace, 49 with Peace, 50 without Peace, 51 with Peace, 52 without Peace, 53 with Peace, 54 without Peace, 55 with Peace, 56 without Peace, 57 with Peace, 58 without Peace, 59 with Peace, 60 without Peace, 61 with Peace, 62 without Peace, 63 with Peace, 64 without Peace, 65 with Peace, 66 without Peace, 67 with Peace, 68 without Peace, 69 with Peace, 70 without Peace, 71 with Peace, 72 without Peace, 73 with Peace, 74 without Peace, 75 with Peace, 76 without Peace, 77 with Peace, 78 without Peace, 79 with Peace, 80 without Peace, 81 with Peace, 82 without Peace, 83 with Peace, 84 without Peace, 85 with Peace, 86 without Peace, 87 with Peace, 88 without Peace, 89 with Peace, 90 without Peace, 91 with Peace, 92 without Peace, 93 with Peace, 94 without Peace, 95 with Peace, 96 without Peace, 97 with Peace, 98 without Peace, 99 with Peace, 100 without Peace, 101 with Peace, 102 without Peace, 103 with Peace, 104 without Peace, 105 with Peace, 106 without Peace, 107 with Peace, 108 without Peace, 109 with Peace, 110 without Peace, 111 with Peace, 112 without Peace, 113 with Peace, 114 without Peace, 115 with Peace, 116 without Peace, 117 with Peace, 118 without Peace, 119 with Peace, 120 without Peace, 121 with Peace, 122 without Peace, 123 with Peace, 124 without Peace, 125 with Peace, 126 without Peace, 127 with Peace, 128 without Peace, 129 with Peace, 130 without Peace, 131 with Peace, 132 without Peace, 133 with Peace, 134 without Peace, 135 with Peace, 136 without Peace, 137 with Peace, 138 without Peace, 139 without Peace, 140 without Peace, 141 with Peace, 142 without Peace, 143 with Peace, 144 without Peace, 145 with Peace, 146 without Peace, 147 with Peace, 148 without Peace, 149 with Peace, 150 without Peace, 151 with Peace, 152 without Peace, 153 with Peace, 154 without Peace, 155 with Peace, 156 without Peace, 157 with Peace, 158 without Peace, 159 with Peace, 160 without Peace, 161 with Peace, 162 without Peace, 163 with Peace, 164 without Peace, 165 with Peace, 166 without Peace, 167 with Peace, 168 without Peace, 169 with Peace, 170 without Peace, 171 with Peace, 172 without Peace, 173 with Peace, 174 without Peace, 175 with Peace, 176 without Peace, 177 with Peace, 178 without Peace, 179 with Peace, 180 without Peace, 181 with Peace, 182 without Peace, 183 with Peace, 184 without Peace, 185 with Peace, 186 without Peace, 187 with Peace, 188 without Peace, 189 with Peace, 190 without Peace, 191 with Peace, 192 without Peace, 193 with Peace, 194 without Peace, 195 with Peace, 196 without Peace, 197 with Peace, 198 without Peace, 199 with Peace, 200 without Peace, 201 with Peace, 202 without Peace, 203 with Peace, 204 without Peace, 205 with Peace, 206 without Peace, 207 with Peace, 208 without Peace, 209 with Peace, 210 without Peace, 211 with Peace, 212 without Peace, 213 with Peace, 214 without Peace, 215 with Peace, 216 without Peace, 217 with Peace, 218 without Peace, 219 with Peace, 220 without Peace, 221 with Peace, 222 without Peace, 223 with Peace, 224 without Peace, 225 with Peace, 226 without Peace, 227 with Peace, 228 without Peace, 229 with Peace, 230 without Peace, 231 with Peace, 232 without Peace, 233 with Peace, 234 without Peace, 235 with Peace, 236 without Peace, 237 with Peace, 238 without Peace, 239 with Peace, 240 without Peace, 241 with Peace, 242 without Peace, 243 with Peace, 244 without Peace, 245 with Peace, 246 without Peace, 247 with Peace, 248 without Peace, 249 with Peace, 250 without Peace, 251 with Peace, 252 without Peace, 253 with Peace, 254 without Peace, 255 with Peace, 256 without Peace, 257 with Peace, 258 without Peace, 259 with Peace, 260 without Peace, 261 with Peace, 262 without Peace, 263 with Peace, 264 without Peace, 265 with Peace, 266 without Peace, 267 with Peace, 268 without Peace, 269 with Peace, 270 without Peace, 271 with Peace, 272 without Peace, 273 with Peace, 274 without Peace, 275 with Peace, 276 without Peace, 277 with Peace, 278 without Peace, 279 with Peace, 280 without Peace, 281 with Peace, 282 without Peace, 283 with Peace, 284 without Peace, 285 with Peace, 286 without Peace, 287 with Peace, 288 without Peace, 289 with Peace, 290 without Peace, 291 with Peace, 292 without Peace, 293 with Peace, 294 without Peace, 295 with Peace, 296 without Peace, 297 with Peace, 298 without Peace, 299 with Peace, 300 without Peace, 301 with Peace, 302 without Peace, 303 with Peace, 304 without Peace, 305 with Peace, 306 without Peace, 307 with Peace, 308 without Peace, 309 with Peace, 310 without Peace, 311 with Peace, 312 without Peace, 313 with Peace, 314 without Peace, 315 with Peace, 316 without Peace, 317 with Peace, 318 without Peace, 319 with Peace, 320 without Peace, 321 with Peace, 322 without Peace, 323 with Peace, 324 without Peace, 325 with Peace, 326 without Peace, 327 with Peace, 328 without Peace, 329 with Peace, 330 without Peace, 331 with Peace, 332 without Peace, 333 with Peace, 334 without Peace, 335 with Peace, 336 without Peace, 337 with Peace, 338 without Peace, 339 with Peace, 340 without Peace, 341 with Peace, 342 without Peace, 343 with Peace, 344 without Peace, 345 with Peace, 346 without Peace, 347 with Peace, 348 without Peace, 349 with Peace, 350 without Peace, 351 with Peace, 352 without Peace, 353 with Peace, 354 without Peace, 355 with Peace, 356 without Peace, 357 with Peace, 358 without Peace, 359 with Peace, 360 without Peace, 361 with Peace, 362 without Peace, 363 with Peace, 364 without Peace, 365 without Peace, 366 without Peace, 367 without Peace, 368 without Peace, 369 without Peace, 370 without Peace, 371 without Peace, 372 without Peace, 373 without Peace, 374 without Peace, 375 without Peace, 376 without Peace, 377 without Peace, 378 with Peace, 379 without Peace, 380 without Peace, 381 without Peace, 382 without Peace, 383 without Peace, 384 without Peace, 385 without Peace, 386 without Peace, 387 without Peace, 388 without Peace, 389 without Peace, 390 without Peace, 391 without Peace, 392 without Peace, 393 without Peace, 394 without Peace, 395 without Peace, 396 without Peace, 397 without Peace, 398 without Peace, 399 without Peace, 400 without Peace, 401 without Peace, 402 without Peace, 403 without Peace, 404 without Peace, 405 without Peace, 406 without Peace, 407 without Peace, 408 without Peace, 409 without Peace, 410 without Peace, 411 without Peace, 412 without Peace, 413 without Peace, 414 without Peace, 415 without Peace, 416 without Peace, 417 without Peace, 418 without Peace, 419 without Peace, 420 without Peace, 421 without Peace, 422 without Peace, 423 without Peace, 424 without Peace, 425 without Peace, 426 without Peace, 427 without Peace, 428 without Peace, 429 without Peace, 430 without Peace, 431 without Peace, 432 without Peace, 433 without Peace, 434 without Peace, 435 without Peace, 436 without Peace, 437 without Peace, 438 without Peace, 439 without Peace, 440 without Peace, 441 without Peace, 442 without Peace, 443 without Peace, 444 without Peace, 445 without Peace, 446 without Peace, 447 without Peace, 448 without Peace, 449 without Peace, 450 without Peace, 451 without Peace, 452 without Peace, 453 without Peace, 454 without Peace, 455 without Peace, 456 without Peace, 457 without Peace, 458 without Peace, 459 without Peace, 460 without Peace, 461 without Peace, 462 without Peace, 463 without Peace, 464 without Peace, 465 without Peace, 466 without Peace, 467 without Peace), 2019 – 2020
metal grid, (44 of) 467 white fissured ceiling tiles, wire, (without) morphine, (without) insulin, (without) ultrasound gel and (without) gold

The 1950s saw the emergence of a particular kind of architecture designed to show artworks, what came to be known as the white cube. A space with white walls, overhead lighting, no windows, impeccably clean and straight-edged. This kind of space – or the inclination to come as close as possible to this ideal – became the dominant conception of how art should be exhibited in Western culture. These characteristics are still often held to be the most suitable, neutral and even objective. As if they were endowed with the power to render art objects autonomous in regard to their setting and bringing out what's best in them. This space, this white cavern, where nothing is visible but projected shadows, this laboratory where we see as through the lenses of binoculars, is said to fully reveal the artwork's aesthetic qualities as bodies disappear behind us, hidden from our gaze.

Yet this model has become controversial and criticized; when an artwork is isolated in this way, its evocative power is diminished. When neutralized, the artwork loses its revolutionary capacity and ability to impact the real world. We could even say that instead of a neutral space, the white cube has become the outstanding symbol of the monetization of art. A context where the art object is above all a commodity subject to financial speculation, just another luxury accessory to amuse the comfortable Western capitalist class. In short, the white cube is a political statement. It does not represent the "objectively" most suitable parameters. And superficial alterations of this model, for instance changing the colour of a wall, are far from sufficient.

How can art exhibition spaces be reimagined? What must change – the way they are organized, utilized and financed? *Window Grey*, this show's title which is also the technical name of the colour used for the floors of the exhibition rooms, seeks to explore these questions and reflect on the tensions at work in the relationship between artworks and the space where they are presented. What are the boundaries between them? Do the art objects benefit from this particular context at the CAN, or are they dependent on it?

*

*everyone knows that the winter months here in Neuchâtel are gloomy the clouds
hang low and stagnate over the lake weighing heavily on the surrounding hills
Window Grey if it could be described as a palette it would be comprised of
many shades of white with a narrower range of greys a touch of dull blue and a golden
glow in this seemingly sober atmosphere architectural cut-outs provide a certain
rhythm to the exhibition our vision halts at the distant walls the horizon of
a room diverse angles contradict one another at one point a slightly inclined
ramp and at another two stairsteps translucent windowpanes carve up the
exterior and cast their grids a banging ceiling whose alienating neutrality divides the
interior spaces as if an answer slender granular agglomerates as soon as
our eyes stop looking at the floor it's all white creamy white off-white zinc white
eggshell white alabaster vanilla fresh butter large swaths of solid tints spaces and
above in the middle of all this whiteness golden letters this false distancing
everywhere a delicate radicality bides in the details at another point suggestive folds
rejects framings that disconcert rather than organize the crunching of
the pebbles when you walk around the edge of the lake cottony fog forms
and images emptied of their substances by dint of being reproduced*