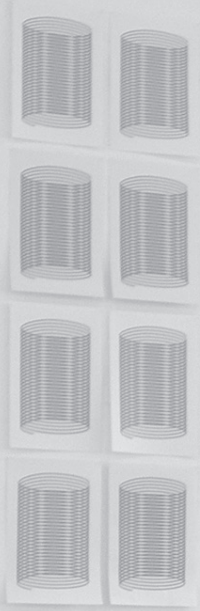


# ARTISTS SPACE



**NEW  
WORKS**  
06.15-07.28.2007  
MAIN SPACE  
ALOÏS GODINAT



7.1

# ALOIS GODINAT

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PHOTOGRAPHS OF DETAILS, POSTCARDS, PILES OF BOOKS, TORN POSTERS, STILTS, ETC. GIVEN THIS HANDFUL OF OBJECTS AND MANY OTHERS LIKE IT, IT IS DIFFICULT TO REDUCE ALOIS GODINAT'S TO ONE PARTICULAR MEDIUM OR SUBJECT MATTER.

STILL, THESE WORKS ALL PROCEED FROM AN INVESTIGATION INTO THE ACT OF MAKING: FRAMING, PUNCHING HOLES, TEARING, PILING, SUPERPOSING, RAISING, ETC. GIVEN ONE SERIOUS THOUGHT, ONE COULD AS WELL WRITE AN HISTORY OF MODERN ART THAT WOULD ALSO BE THE HISTORY OF THE ACT OF MAKING. MARCEL DUCHAMP'S DYSFUNCTIONAL FLIPPING OF MEANING, JACKSON POLLOCK'S DRIPPINGS, BARNETT NEWMAN'S ZIPS, NIELE TORONI'S PAINT-BRUSH MARKS, RICHARD SERRA'S CORNER SPLASHES ETC.

IN 2005, ALOIS GODINAT BUILT A UNIVERSAL OBJECT: A WEDGE MADE OF BLACK PLASTIC IMITATING WOOD [7.11], IDENTICAL TO ONE FOUND IN ANY GOOD HARDWARE STORE. THE WEDGE'S FUNCTION IS NEVERTHELESS DIVERTED; THE ARTIST CREATES A SCULPTURE IN WHICH HIS WEDGE BECOMES A SWAYING TOOL FOR A CONCERT SPEAKER. THE RESULTING SEMINAL WORK, *UNTITLED* (2005) IS A LARGE BLACK CUBE STANDING ON ITS CORNER IN PRECARIOUS BALANCE AND DISPERSING A LOOP OF PLEASINGLY VAGUE SOUND—THE BEAT OF A DRUM: A SHOW IS ANNOUNCED AND YET IT IS CONSTANTLY DELAYED [7.7].

IN THE FACE OF DISEQUILIBRIUM OR EVEN OF INSTABILITY, GODINAT SEEMS TO PRIVILEGE THE MODEST GESTURE, EVEN THE DEVALUED GESTURE. HE HAS BEEN WORKING FOR THE PAST FEW YEARS ON A SERIES OF TORN POSTERS. IN THE FIRST PIECE OF THIS SERIES, GODINAT USED AN EDITION CREATED BY THE ARTIST FRANCIS BAUDEVIN<sup>1</sup> TO CREATE HIS OWN ICONOCLASTIC VERSION; HE TORE THE POSTER UNTIL ONE FRAGMENT REMAINED, WHICH HE DELICATELY GLUED

DIRECTLY ONTO A WALL. THE RESULTING BORROWED GEOMETRIC PATTERN BECAME AS MUCH AN ADDITION TO THE ORIGINAL PIECE AS THE REPRESENTATION OF A LACK<sup>2</sup>. *REAFFICHISME* (JACQUES VILLEGLE), *DECOLLAGE* (WOLF VOSTELL), ETC. GODINAT'S VERY ACT OF MAKING IS A BORROWED GESTURE FROM ART HISTORY, SOMETIMES AMPLIFIED OR EVEN JUST MORE CAREFUL THAN THE ORIGINAL, BUT ITS ANECDOTAL DIMENSION REVEALS THE ANTI HEROIC AIM OF THE ENTIRE PRODUCTION.

*PANTOGRAPHE* (2005) OPERATES AS A FAC SIMILE OF THE INSTRUMENT OF THE SAME NAME. THE PANTOGRAPH IS A HINGED SYSTEM, WHICH ENABLES A USER TO DUPLICATE A DRAWING [7.6, 7.12]. INSPIRED BY A 17th CENTURY PRINT SHOWING A STATE REPRESENTATIVE USING A PANTOGRAPH-LIKE OBJECT, GODINAT CHOSE TO REPRODUCE THE OBJECT IN THIS MANNER AND USE IT TO APPLY HIS OWN POSTERS. HERE, THE PRECISE ACTION OF GLUING A POSTER BY HAND IS EXTENDED (THE INSTRUMENT REACHES HIGHER THAN THE HANDS) BUT IT ALSO BECOMES MORE COMPLICATED BY THE USE OF THE *PANTOGRAPHE*. GODINAT HAS ALSO CREATED A SERIES OF SCULPTURES USING DOZENS OF PAPERBACK BOOKS EMBEDDED INTO EACH OTHER AT REGULAR INTERVALS. HE HAS JUST FINISHED A PAIR OF STILTS, TOOLS KNOWN FOR THEIR DIFFICULTY OF USAGE. I LIKE THE POSSIBILITY THAT THESE MIGHT SERVE ONE DAY FOR AN ETHNOLOGICAL RESTAGING, AS ONE CANNOT FORGET THAT THESE WERE ONCE THE FAVORITE MEANS OF TRANSPORTATION OF SHEPHERDS FROM THE LANDES REGION IN FRANCE<sup>3</sup>. ANECDOTES ASIDE, STILTS ARE COMPLICATED OBJECTS, REQUIRING STABILITY AND IMPLYING, AT THE SAME TIME, A CHAOTIC WALK. [7.10]

GODINAT HIMSELF FORGOES EXPLANATIONS ON HIS WORK. INDEED, HE HAS THE GIFT OF REDIRECTING QUESTIONS TO HIS INTERLOCUTOR. NEVERTHELESS, INTERESTED IN ANALYSIS, HE AGREED TO CONFIDE AN EPISODE FROM HIS LIFE WHOSE SYMBOLISM HE NO DOUBT ANTICIPATED.

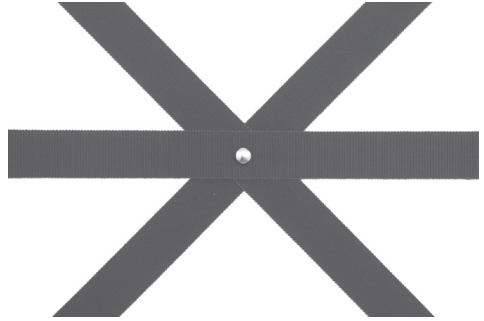
AS I QUESTIONED HIM ABOUT HIS INTEREST IN RODNEY GRAHAM OR ABOUT HIS INTEREST IN MUSIC MORE GENERALLY, HE RE-COUNTED HOW HE HAD PERFORMED A NIRVANA SONG DURING A YEAR-END CONCERT AT HIS HIGH SCHOOL. HAVING PLAYED AND SANG THE PIECE NOTE BY NOTE, HE WAS LATER UPSET WHEN HE REALIZED THE GAP BETWEEN HIS VERSION AND KURT COBAIN'S, WHO HAD THIS PARTICULAR MANNER TO SING ONE KEY LOWER.

**PAR JULIEN FRONSACQ**

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1 Francis Baudevin is an artist born in 1964 in Bulle, Switzerland, who lives and works in Lausanne, Switzerland  
2 Exhibited in JOHN ARMLEDER AND CO, 2004, Espace Lausannois d'Art Contemporain, Lausanne  
3 Mounted on their stilts, the shepherds of Landes drove their flocks across the wastes, going through bushes, brush and pools of water, and traversing marshes with safety, without having to seek roads or beaten footpaths. Moreover, this elevation permits them to easily watch their sheep, which are often scattered over a wide surface. In the morning the shepherd, in order to get on his stilts, mounted by a ladder or seated himself upon the sill of a window, or else climbed upon the mantel of a large chimney. Even in a flat country, being seated upon the ground, and having fixed his stilts, he easily rose with the aid of his staff. *<http://wikipedia.org>*







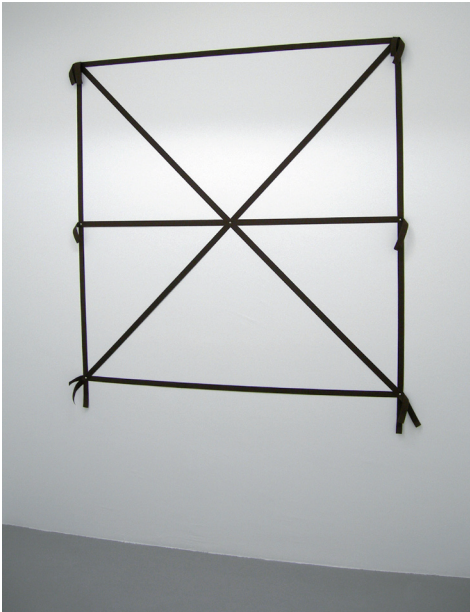






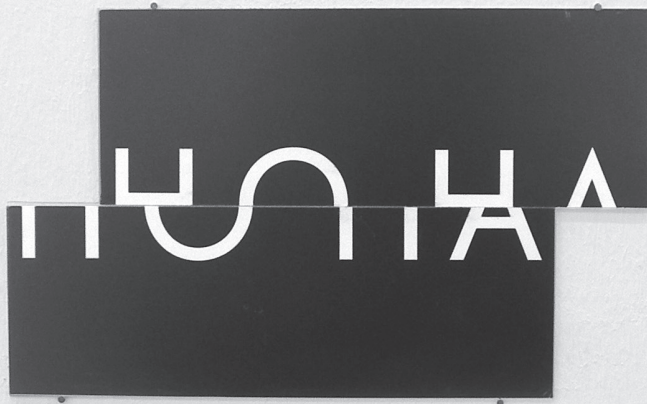
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7.12 ARTISTS SPACE



# ALOÏS GODINAT

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## PERSONAL

1978

**BORN IN GENEVA, SWITZERLAND  
LIVES AND WORKS IN LAUSANNE AND GENEVA**

2005

**ÉCOLE CANTONALE D'ART DE LAUSANNE,  
DIPLOME SUPÉRIEUR IN VISUAL ARTS**

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## GROUP SHOWS

2007

### **RUG, DUST & CRAGGY**

With David Sherry and Gilles Gabriel Grassioullet  
Galerie Evergreene, Geneva, Switzerland

### **WUNDER STANZA**

Curated by Zorro & Bernardo with Sibylle Stöckli  
BAC, Geneva, Switzerland

### **SIJANG JEON EUN NEOMU ILEO HEUNGMIROUN SÂMUSIL JEON EUN NEOMU NEUZEZO, OBZINE**

Forde, Geneva, Switzerland

2006

### **A CHRISTMAS SHOW OF DRAWINGS BY BOYS**

Curated by Fabrice Stroun  
Galerie Francesca Pia, Berne, Switzerland

### **LA COUR DES BRUYANTS ET LE JARDIN DES INCURABLES**

Julien Fonsacq and Samuel Gross, la Russille, Switzerland

### **CABINET BUDGET**

Atelier 304, Geneva, Switzerland

### **OBJETS D'HIER ET D'AUJOURD'HUI**

Curated by Julien Fonsacq  
Galerie Edouard Manet, Gennevilliers, France

### **SUBLIME (PART 1)**

Atelier 304, Geneva, Switzerland

2005

### **ÉDITIONS DU DÉPARTEMENT**

#### **ARTS VISUELS DE L'ECAL**

Galerie de Multiples, Paris, France

### **ELLES PORTENT DES PLAISIRS QUI LEUR SONT PROPRES ET QUI N'ONT RIEN À VOIR AVEC LE PLAISIR DE SE GRATTER**

Curated by Denis Savary  
La Russille, Switzerland

### **DIPLOME 2005**

ELAC, Espace Lausannois d'Art Contemporain, Lausanne, Switzerland

2004

### **YELLOW PAGES, TEAM 404**

(Armleder Klasse—HBK Braunschweig), Mamco, Geneva, Switzerland

### **JOHN M. ARMLEDER AND CO.**

ELAC, Espace Lausannois d'Art Contemporain, Lausanne, Switzerland

### **SAFARI**

Curated by Claudia and Julia Müller  
ECAL, Lausanne, Switzerland

2003

### **UN MEILLEUR LENDEMAIN**

ECAL, Lausanne, Switzerland

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## SOLO SHOWS

2007

### **ALOÏS GODINAT**

Amberg and Marti, Zürich, Switzerland

2006

### **PUISQU'IL N'EST POINT-Z-À VOUS ET PAS-T-À VOUS, MA FOI, JE NE SAIT PAS-T-À-QU'EST-CE**

Vrits, Basel, Switzerland

### **PRIX D'ART DE LA NATIONALE SUISSE ASSURANCES**

Liste 06, Basel, Switzerland

### **ANTA, ODELI, UTA (WITH OLIVIER GENOUD)**

Curated by Julien Fonsacq  
Forde, Geneva, Switzerland

2005

### **RELATION - RELATION**

With Sacha Roulet)  
Atelier uz113f, Geneva, Switzerland

2004

### **TOUT IRA BIEN**

With Laurent Kropf  
La Vitrine, Lausanne, Switzerland

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## AWARDS AND DISTINCTIONS

2006

### **ATELIER VAUDOIS DU 700ÈME**

(Cité Internationale des Arts de Paris)

### **PRIX D'ART DE LA NATIONALE SUISSE ASSURANCES**

2005

### **PRIX VISARTE**

# IMAGE INDEX

7.1

**PORTRAIT DE GROUPE AVEC DAMES, LE PONT –  
GROUP PORTRAIT WITH LADIES, THE BRIDGE**

2005, books, dimensions variable  
ANTA, ODELI, UTA (exhibition view)  
Forde, Geneva

7.6

**ECHASSES – STILTS**

2007, wood, metal, 78 3/4 × 1 5/8 × 1 inch  
(exhibition view)  
Galerie Evergreene, Geneva  
Photo: Diego Sanchez

**ANONYMOUS ENGRAVING**

**RUBAN – RIBBON**

2007 (detail)

7.7

**CLOCHE À MANCHE – BELL WITH HANDLE**

2006, wood, metal, 4 4/3 × 2 × inch  
JOHN M. ARMLEDER AND CO. (exhibition view)  
ELAC, Espace Lausannois d'Art Contemporain, Lausanne, Switzerland  
Photo: Laurence Bonvin

**UNTITLED**

2005, mixed media, dimensions variable  
OBJET D'HIER ET D'AUJOURD'HUI (exhibition view)  
Gennevilliers

**DÉCHIRURE – TORN**

2004, torn poster (print: Francis Baudevin), dimensions variable  
ANTA, ODELI, UTA (exhibition view)  
Forde, Geneva  
A CHRISTMAS SHOW OF DRAWINGS BY BOYS (exhibition view)  
Galerie Francesca Pia, Bern  
Photo: Dominique Uldry

7.8–7.9

**DÉCHIRURE – TORN**

2006, torn poster, dimensions variable  
Courtesy Galerie Francesca Pia, Zürich  
Photo: Alexander Egger

7.10

(exhibition view)  
Galerie Evergreene, Geneva

**HO HA**

2007, cut paper, 4 1/8 × 6 7/8 inch

**ECHASSES – STILTS**

2007, wood, metal, 78 3/4 × 1 5/8 × 1 inch

**E**

2007, poster and printed plastic protection film, 25 5/8 × 2 inch

7.11

**E**

2007, poster and printed plastic protection film, 25 5/8 × 2 inch

**CALE – WEDGE**

2005, black polyurethane, 1 5/8 × 7 7/8 × 2 3/4 inch  
Photo: Maud Constantin/ECAL

**RUBAN – RIBBON**

2007, rayon, cotton, metal, dimensions variable

**PUISQU'IL N'EST POINT-Z-À VOUS ET PAS-T-À  
VOUS, MA FOI, JE NE SAIS PAS-T-À QU'EST-CE**

2006, metal, lac, 4 3/4 inch height

7.12

SWISS NATIONAL INSURANCE ART PRIZE (Exhibition view)  
Liste o6, Basel

**PANTOGRAPHE – PANTOGRAPH**

2005, wood, metal, dimensions variable  
OBJET D'HIER ET D'AUJOURD'HUI (Exhibition view)  
Gennevilliers

**BÂTONNET – STICK**

2006, stained wood, 15 3/4 × 3/5 × 3/5 inch  
Photo: Maud Constantin/ECAL

7.13

**HO HA**

2007, cut paper, 4 1/8 × 6 7/8 inch

PUBLISHED ON THE OCCASION OF THE EXHIBITION

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# NEW WORKS

# ALOÏS

# GODINAT

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**EDITORS** FABIENNE STEPHAN, JENNIFER MOON, STEFANIA HEIM  
**DESIGN** MAXIME BUECHI & FLORENCE TÉTIER

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