

PRESS RELEASE – FEBRUARY 2010

CORPORATE EVERYTHING

14.02. – 09.05.2010

Opening on Saturday, February 13, from 6 PM



Liam Gillick, *Everything Good Goes*, 2008 (video still). Courtesy Air de Paris.

From February 14 to May 9, 2010, Fri Art / Kunsthalle Freiburg presents *Corporate Everything*, an exhibition that invites us to consider the powerful impact that ideals, motives and processes directly derived from the influence the corporate world exerts on our society. The exhibition includes numerous projects specially created for the occasion, and brings together Francis Baudevin (*1964), Liam Gillick (*1964), Svetlana Heger (*1968), Jean-Charles Massera (*1965), Hugo Pernet (*1983), Julien Prévieux (*1974) and Carey Young (*1970).

In times when economy rules supreme, normalisation is all the rage. The firm is an essential entity; its languages, communication modes, processes, means of perceiving the individual and its creative ideal have largely influenced the human mind. Work terminology consistently invades the everyday life of the ordinary citizen, expanding well beyond its original context. Corporate languages and their by-products - whether visual, textual or behavioural - thus display a kind of common ground, a shared oppression, and form an actual popular culture.

Between recycling, omission and mimicry, *Corporate Everything* invites us to investigate how artistic production and artists exploit the question or dissociate themselves from it.

Francis Baudevin observes the dynamics of abstraction between the fields of painting and advertising graphic art. The artist asserts that while painting is frequently exploited by the world of consumption, it can perfectly well exact its toll. The projects are based on the logo of the Japanese company TDK, which specialises in recorders.

Liam Gillick's *Everything Good Goes* is a long tracking shot comprising a desk and a computer screen displaying a 3-D model of the Salumi factory featured in Jean-Luc Godard's *Tout va bien*, as well as a monologue delivered by an answering machine. Liam Gillick transposes the concept of Godard's film, which superimposed film production and the analysis of production conditions in a factory. The analysis now addresses current working conditions, thus highlighting obsolete and perverted illusions of production patterns while presenting the initial factory as a model.

Swetlana Heger has frequently associated her work with private partners she ostensibly valorises. In this way, she underscores the integration of artistic production within the economic system, going as far as to establish her own name as a trademark. The financing of art by big brands can be considered a problem, especially since artistic productions run the risk of being modified, or even adulterated to better suit mercantile objectives. This is the subject of Swetlana Heger's two new pieces presented on this occasion.

Jean-Charles Massera is first and foremost a writer whose work has developed a portrayal of the serialised life of individuals within their professional context: alienation on a daily basis, the supremacy of statistics and considerations via advertising slogans are some of the astutely analysed facts featured in his writings. His language frequently refers to the models of contemporary communication, from Internet discussion forums to amateurish political speeches. For this exhibition, Jean Charles Massera has created a slide show directly inspired by excerpts of management literature in English. The efficiency ideals and the success recipes collide with visual facts: the drab and desolate figures that inhabit our world are also the result of a certain type of achievement.

Hugo Pernet is a young artist mainly devoted to painting. His conclusion is that the legacy of modernist «serious» painting has succumbed to common visual imagery.

Julien Prévieux has gained recognition through his letters of non-application, which he writes in response to employment ads, expressing his refusal to apply. This correspondence not only reflects a form of resistance, but is essentially an appeal to individual awareness regarding the systems conveyed by these ads and their distributors. Moreover, Julien Prévieux reflects on advanced technology, the working environment, as well as information and knowledge systems. So-called progress is tainted with an absurdity frequently exacerbated by its inevitable downside: obsolescence.

Carey Young's work is consistent with the conceptual legacy and the tradition of institutionalised criticism. The projects essentially draw inspiration from language appropriation and the codes of the corporate or judiciary world. Through self-dramatisation, amongst others, the artist involves a number of various experts from other fields (consultants, psychologists...) in her creations. While her work focuses on the corporate world, it also encompasses the field of art and its mechanisms.



CENTRE D'ART DE FRIBOURG
KUNSTHALLE FREIBURG

Additional and/or visual information on request.

PRESS CONTACT

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OPENING TIMES

From Wednesday to Friday 12 PM – 6 PM

Saturday and Sunday 2 PM to 5 PM

Thursday evening free admission from 6 PM to 8 PM

Guided tours by appointment

ENTRANCE FEE

Regular fee: 6 CHF

Reduced fee: 3 CHF, persons under the age of 18, students, pensioners and unemployed persons

Free: Friends of the Art Center, persons under the age of 12, Swiss Museum Passport, Carte Culture, artists, accompanied school groups.

GUIDED TOURS

Thursday, February 18, 2010 at 6 PM

Wednesday, March 17, 2010 at 1 PM

Wednesday, April 21, 2010 at 6 PM

Corinne Charpentier, director and curator of the exhibition, comments the tours.

With the support of: Loterie Romande, Agglomération de Fribourg, Canton Fribourg, Pourcent culturel Migros and Culturesfrance.

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