SUNSHINE & PRECIPITATION

Jean-Baptiste Ganne
Alexandra Guillot
Gérald Panighi
Florian Pugnaire &
David Raffini
Vivien Roubaud
Ugo Schiavi
Cédric Teisseire
Tatiana Wolska

SUNSHINE & PRECIPITATION
DE LA PLUIE & DU BEAU TEMPS

at Catalyst Arts, Belfast.
from 9th of September to 21th of September
Opening 8th of September at 7pm.

This project is an exchange between French and Irish cultures : **SUNSHINE & PRECIPITATION / DE LA PLUIE ET DU BEAU TEMPS** refers to a first meeting between two people, when we talk about the weather and we gradually find out about the other.

In May 2012, Catalyst Arts came to La Station to exhibit a selection of his members' works.

This time, La Station is invited at Catalyst Arts and is pleased to present the work of 9 artists from Nice : Jean-Baptiste Ganne, Alexandra Guillot, Florian Pugnaire & David Raffini, Vivien Roubaud, Ugo Schiavi, Cédric Teisseire, Tatiana Wolska (all members of La Station) and Gérald Panighi (guest).

The exhibition is not built like a curated one, but is more like a overview of what makes our everyday's creation at La Station : drawings, videos, installations, paintings…

La Station is an organisation that promotes the most contemporary artistic creations through its artists' studios and its exhibition space. The collective has occupied many different spaces since 1996 and is now situated in a disused slaughterhouse.

La Station offers an experimental platform within which up-and-coming artists can find conditions conducive to initiating projects and participating in the development, promotion and dissemination of their activities. This enabling initiative started in Nice in 1996 allows the emergence of research in real and professional exhibition or production conditions.

La Station was originally housed within the walls of a former service station located at 26 boulevard Gambetta in Nice from which it took its name, then moved on according to the realities of the places that sheltered it. The relevance of La Station lies in a desire to offer an extra link connecting artists, institutions, art centers, galleries and the public as closely as possibly, trying to give added value to the existing cultural panorama.

In addition to its internal programs, over the years La Station has acquired a national and European audience thanks to exhibitions organized in various cities abroad.
On the extramural front La Station constructs its projects from the starting point of the work of the artists that constitute it and their particular artistic practices, put into a new perspective in the context of a collective exhibition, so approaching the whole thing in a unity of place, time and space.

more informations about La Station can be found at www.lastation.org or via Facebook.

La Station would like to thank Emmanuelle Nègre, the Catalyst Arts team and Anne-Sophie Lecharme.

Artists

Jean-Baptiste Ganne

Alexandra Guillot

Gérald Panighi

Florian Pugnaire

David Raffini

Vivien Roubaud

Ugo Schiavi

Cédric Teisseire

Tatiana Wolska

Jean-Baptiste Ganne

Born in 1972 in Gardanne, Jean Baptiste Ganne lives and works in Nice. (De)formed first at the Ecole Nationale de la Photographie in Arles then at the Villa Arson in Nice, he experiments with various ways of expression and does not hesitate to marry genres: writing, performance-readings, sound installations, photography, video. His activity as an artist articulated around the «representation of the political and the politics of representation» such as, for example, in the Illustrated Capital (a photographic illustration of Marx's book). It is a matter of questioning more precisely the dialectics between image and language. A pluridisciplinary artist, he has also endeavours to favour the encounters between artists and disciplines like within La Station in Nice, an artists' collective in which he is one of the leaders, especially since the re-opening at the slaughter house of Nice in 2009. Artist-in-residence at the Rijksacademie in Amsterdam in 2003 and 2004, he was a guest at the Villa Medici between 2006 and 2007.

Image
Dialogue entre un prêtre et un moribond, 2011 - Insta
(Visual morse dialogue between two lamps sites)
Picture © Youri Cayron.
Exhibition view

Untitled, (Rosso) 2012
Workshop view

Trois détumescences, 2012
Workshop view

Alexandra Guillot

To wake up and record the dream, think that it is nothing more and wait for the next one to verify once more if this beautiful sensation could not be anything other than a fugitive shadow no one saw other than you, and that, therefore, it does not really exist, does not have any influence on reality other than the one you are granting it. To see a beautiful thing for a few seconds, minutes, touch some happiness and wake up not really knowing if it was beautiful, if really you were happy and wait for the next time to know if it is what beauty and happiness look like, which only exist fleeting, having no other influence on reality than the one you grant them.

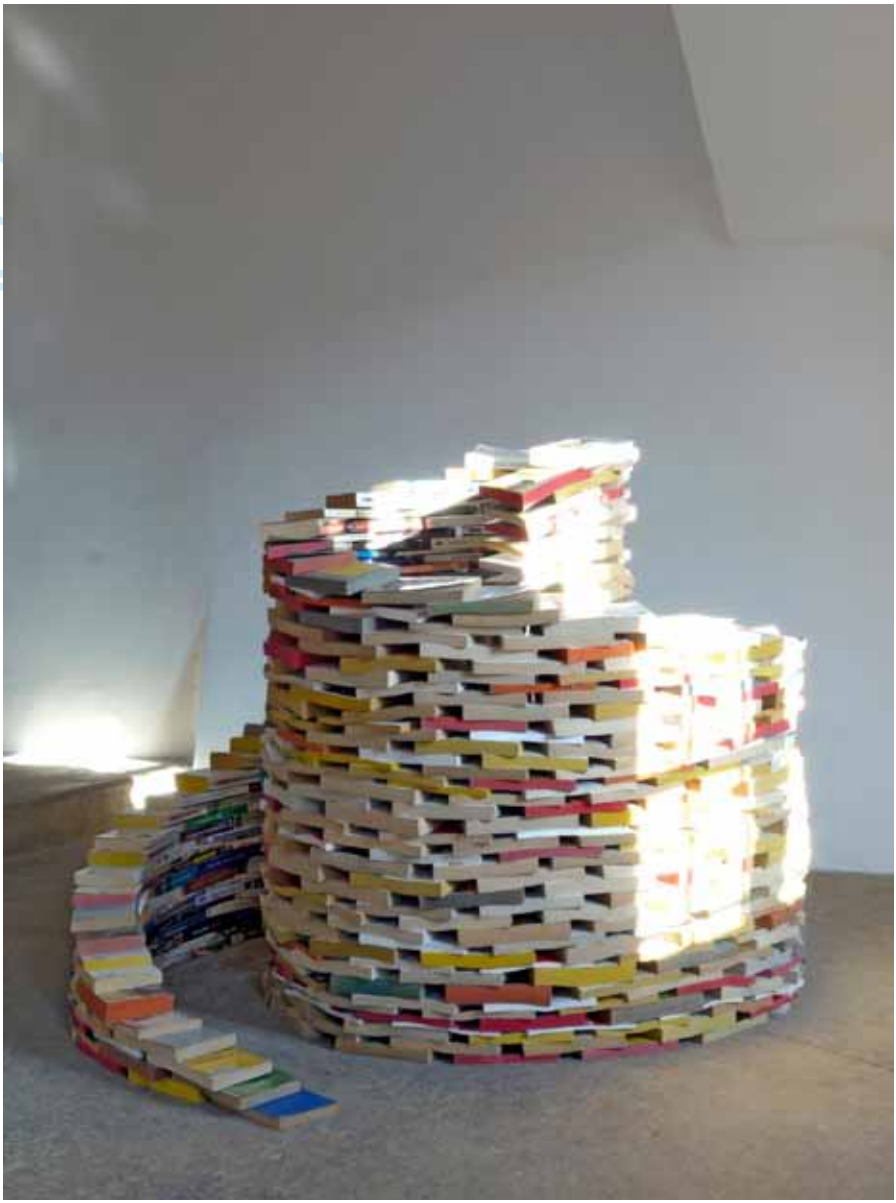
To be somewhere and perfectly well know that soon the sensation of being there shall disappear, to want to keep holding it against you, to want it to pierce you, leave you a scar so it does never really fade and to want it so much that the fragile tip of the sensation crumbles before reaching you and to leave still frustrated searching for another stronger one, another capable of durably of proving its reality.

Anyway, one must go on, rivers flow, even though water does not change, held within its cycle.

Alexandra Guillot

Image
La perception est..., vidéo 2011
Exhibition view

Versus Silencio, 2011
Exhibition view

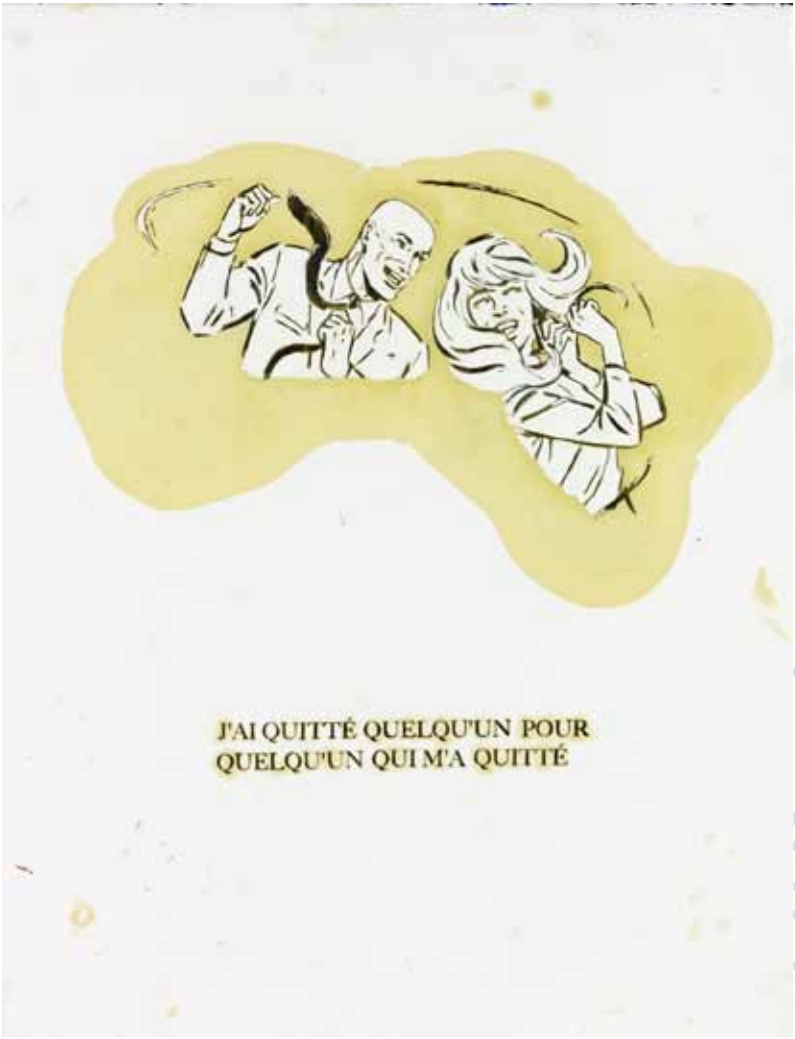


Tour de Babel, 2008
Exhibition view

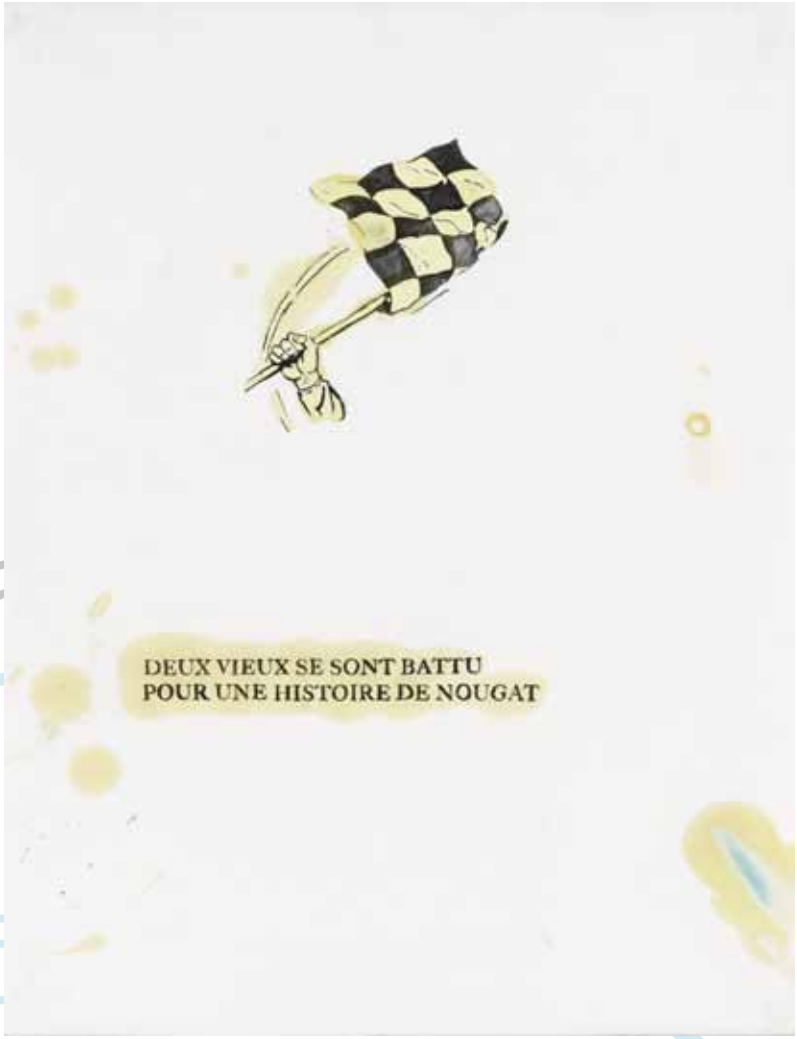
Gérald Panighi

Gérald Panighi's practice of drawing owes a lot to ready made. He uses labels, tattoo transfers, that he puts in the middle of large used, stained and yellowed paper sheets. The images he recycles usually come from popular culture, mass media and cartoons. His work consists in increasing the figure of these visual objects found, grant them the increased value of a new autonomy by way of, rather than diverting, crossing over. He starts with sorting out, a selection of images, most of which come from the 60s cartoons. He appropriates characters he then copies by using tracing paper. Made with pencil, enhanced with watercolour or oil, they become alive on the paper where they are sometimes accompanied with aphorisms. Lost in emptiness, the thin and delicate line becomes a fragment, an absurd life moment, mixing the familiar with the incongruous, reveals a worrisome strangeness. His drawings bear the trace, the fingerprints of their making. The stains, the halos, the hands or elbows marks surround the figure with a supplementary layer, insisting on the motive. The damaged surface of the page, the slightly wrinkled, even crinkled paper also bears the scars of its passage in the studio, like as many traces of time. These accidents break with the mechanics of the tracing paper and the work constraints the artist imposes upon himself, they construct the very materiality of the drawing.

Image
Toute ma vie, je traverse..., 2012
Watercolor, linseed oil and acrylic traces



j'ai quitté quelqu'un..., 2009
mixed media, dimensions variable



Deux vieux se sont battu..., 2009
mixed media, dimensions variable

Florian Pugnaire & David Raffini

Beyond collaborative practices and an approach to art as a game and a battlefield, Florian Pugnaire and David Raffini bring a special attention to the manufacturing and creation processes. Their works are intimately connected with the practice, even to the action and the performance. Cultivating an in-between where the finality of their work is not always defined, the notion of a studio takes on a specific importance, a place where everything can still be invented or modified. Florian Pugnaire and David Raffini met during their studies at the Villa Arson in Nice and have been producing collaborative projects since 2006. In 2008 and 2009, they distinguished themselves at Le Fresnoy - Studio National des Arts Contemporains, in the Modules at the Palais de Tokyo, at the Fondation d'Entreprise Ricard and at the Galerie de la Marine in Nice.

Florian Pugnaire was born in 1980, David Raffini in 1982, they live and work in Nice. They are represented by the Galerie Torri (Paris).

Image
Untitled, 2011 - Florian Pugnaire
Exhibition view

Amnesia / vidéo, 2011
David Raffini

Energie Sombre / vidéo, 2012
Florian Pugnaire & David Raffini

Installation sculpture / vidéo HD, 16 min, 2010
Florian Pugnaire & David Raffini
Exhibition view

Vivien Roubaud

We could describe Vivien Roubaud as being a generalist in parallel DIY. He observes, probes, tergiversates, understands the wastes of our industrial era, and that is exactly the failings and the flaws of these conquered fragments who awaken the swarming and deranged imagination of this artist of the possible. The adequate inaccuracy of an equation against the probable.

The diagnostic is similar to a degeneration of the chromosomes with the aim of crazy encounters, Vivien sculpts and lays out like a tightrope walker on the rope of technique, the later very much emancipated from its functional characteristic, the free components becoming preys to the counter-function, like gametes in distress coming to graft onto a genetic code of a proposal as off beat as it is insolent. His machines resonate among each other like a perpetual movement whose inflexions only justify the basis, and the balance takes after a structural fragility favourable to diversion.

The sculptures reveal as much humour as coherence to the world in which they are animating. Vivien gives life back to the objects discarded from the flux of our consumer societies, the poetry of his practice is not only due to the extraordinary associations he manufactures, but to the strength of the life embodied in the objects threatened by their final extinctions. He deprives these Phoenixes from their haughtiness, and as lame as they may be, remain beings in movement involved in our century's macabre dance.

«Made of transfer, art reaches its maximum speed.»

The work of art, always in becoming, catches the occurrence and is established in the fact of only being a circumstance. In the interlaces of a very singular era in its jerky way to be continuous, Viven Roubaud develops an innovating and frenetic form of monstration without any prescription.

Image
Glace (ice), 2012

Plumes (feathers), 2012

Imprimante (printer), 2011

Ugo Shiavi

To violently show the impending death of a work of art or of an object by accelerating its irreversible deterioration process, this is how the qualifying term «vandal» may be used about me. But let's be clear, reducing my artistic practice to that of the purely nihilistic action without any basis of a vandal would be far too narrow to be accurate. The fact that various actions of deterioration may often be mobilized to produce meaning is a fact, it is however, never a systematic condition to my production. Moreover, the means and the effects are as diverse as the results and the works created.

Be they produced by the visitor or by myself, in a long inescapable process or with a violent efficiency, the forms of aggression and degradation implemented in my works are as many gestures connected with a problematic of sculpture, it does not at all prevent the non-partitioned use of media to translate. (…)

The notion of challenge is very important in a generalized approach to my practice. I often implement a balance of power, a confrontation. The body, be it mine or the visitor's, is often involved, endangered, compelled.

I am as interested in the plastic and final result of a work of art as I am in its creation process. The manufacturing stages of my sculptures are regularly visible in the ensuing work, and are, at the same time, its the very basis. Some works, ephemeral by definition, are in perpetual mutation and bring to light the idea of «auto-vandalism.» Thus, vanity and the memento mori, close relatives of destruction, inevitably dominate my works' spirit.

Image
Light cube, 2011 © Hugo Schiavi

Untitled, 2012, Ugo Schiavi
Exhibition WATT in La Station 2012

Fontaine (fountain), 2010, Ugo Schiavi
Exhibition WATT in Station 2012

Cédric Teisseire

Born in 1968 in Grasse, lives and works in Nice. He studied at La Villa Arson, graduated with a DNSEP in 1993. While continuing his pictorial researches, he co-founded La Station in 1996, a place for exhibitions and production in Nice, and he has been directing this project since 1999. He has been teaching painting and installation and the Ecole Supérieure d'Art de Toulon Provence Méditerranée (ESAR.TMP) since 2009.

In his practice of painting, Cédric Teisseire, sets up some simple and systematic elaboration protocols showing and intelligence of abstraction while aiming at distancing the artwork from its author. The means of covering the painting - syringe run or painting poured directly out of the bucket onto the surface - look like mechanical. The syringe run, a sort of care given to a painting, so often said to be dead, or the excess of lacquer drying the way old skin does, are gestures partly delegated to fate. Leaving the process operate on its own, the artist gets rid of subjectivity and affirms the cooling of painting. Of this distance from making, are curiously born sumptuous contemporary icons rereading abstract and minimal art with the outmost elegance and regain a form of aura.

He is a painter without a style where the heterogeneity of his interventions is characterized as a style.

Catherine Macchi 2006

Image
Proposal for the CAN (Neuchâtel), 2011
Exhibition view

Alias...Pillow, 2006
foam - lacquer PVC - 28x36 cm
Exhibition view

Alias, 2000
Lacquer on oilclothe - 97x200cm
Side view

Tatiana Wolska

…. me on me …

… without being an avid ecologist, I do not like to clutter our planet more than it already is. I thus mainly use salvaged materials. I know it is a currently much used discourse, but as time went by, I realised that with me, it is more a habit that came straight out of the post-communist environment in which I was evolving. The «system D» we used was not as much as a fad, but rather some recycling necessary for the functioning of each. Then there is my innate lack of imagination and my wish to build, or simply to make something with my own hands… So I surround myself with all sorts of materials (coming from bins, streets, waste collection centres, etc.), I look at them, dissect them and assemble anew. I often deal with new means of construction, each time, it is some sort of a bet. In other terms, I could say that I tidy up, I put in order materials who, once combined, form the sculpture. As for the recurring organic shapes, they are an attempt to escape from minimal form if still so present in our houses and museums. And then, there are so many other things, and everything that is escaping me, everything that belongs to the other in his encounter with the work.

Tatiana Wolska

Image
Compulsives 2012, Sculpture

Untitled, 2011, Sculpture

Untitled, 2011, Drawing

Untitled, 2011, Sculpture

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