

La Station presents



- Glen Baxter -

LA SITUATION SEMBLAIT DÉSESPÉRÉE...

The Situation Seemed Desperate...

exhibition from June 29 to October 5, 2013

opening on Friday June 28, from 6 P.M

La Station

Halle sud du Chantier Sang Neuf, 89 route de Turin, 06300 Nice / +33(0)4 93 56 99 57 / starter@lastation.org
www.lastation.org / open from wednesday to saturday, from 1pm to 7pm / tramway stop Vauban / bus
n°4, 6, 16 and 89 / free parking / «vélos bleus» Bd Vérany & Route de Turin.

Special thanks to Martine and Thibault de la Châtre, Patrick Michaud, Balleor Editions,
Anne-Sophie Lecharme, Odile Payen and Hôtel Windsor

Press contacts :

La Station (Nice)
Pauline Thyss
starter@lastation.org
+33(0)4 93 56 99 57

Galerie Martine et Thibault de la Châtre (Paris)
contact@lachatregalerie.com
+33(0)1 42 71 89 50

LA SITUATION SEMBLAIT DÉSESPÉRÉE...

The Situation Seemed Desperate...

For its summer exhibition, La Station has the pleasure to have the British artist Glen Baxter. For the occasion, he will move into the totality of La Station's exhibition space (that is to say, 350 square meters) in particular with a large mural drawing made *in situ*. He will also offer a limited edition, especially conceived for his coming to Nice.

In the 70s, Glen Baxter invented a formula of drawings with a caption he will later on turn into his usual form of expression: "*I found my own way*," he says, "*by diverting illustrations of books for teenagers of the 30's...*" Playing with the associations between texts and images, he adorns his old fashioned drawings with delirious comments to get some hilarious shifting effects. The fixed attitude of the characters, a lack of shadows and of expressions, a strictly defined background, his drawings are constructed with a harsh rigour and evacuate any stylistic pathos.

Explorers with colonial hats, students wearing blazers, tea drinkers and cricket players, cowboys and other boy scouts are Glen Baxter's ordinary heroes. Coming from popular youth tales of the 30s and the 40s, these characters are placed in absurd and extravagant situations, through which they remain impassive. "If the gap between what can be seen and what can be told triggers hilarity, it is sometimes the joint incongruity of text and image that gives rise to laughter. Thus, in a major confusion of times, two cowboys holding their colts and lassos seem to discourse on artworks related to Mondrian, which the legend confirms in the direct style: "*C'est soit un faux Mondrian des débuts soit un authentique Burberry tardif*" (*'It's either a forged early Mondrian or an authentic late Burberry.'*) The burlesque of the situation depicted here is answered by the grotesque of a commentary expressed in the most serious way in the world. The same applies to these three cowboys who, riding their horses, look at the horizon on figures evoking those of Giacometti: "*Des Giacometti à perte de vue Shérif !*" (*'Giacomettis as far as the eye can see Sheriff!'*) Neither illustrated aphorisms, nor simple drawings with a legend, Glen Baxter's works simultaneously play on the disjunction and interdependence of images and sugary texts to provoke laughter.^{1"}

This master of the incongruous perfectly knows where to put the detail the eye discovers with a delay and that changes the whole meaning of the scene. "One only needs an arrow, a bonnet, a fire in the background so suddenly normality turns into absurdity. '*The surrealists used to call it the 'frisson', this sudden impression that the ground opens up, that we went too fast, that we were mistaken. (...) It's a fleeting but very strong sensation, as if the mind momentarily lost balance. Exactly what I'm trying to have those looking at my drawings feel. I've always loved these hitches in reality, these slight dizzy spells.'*"^{2"}

In his interviews, Glen Baxter readily quotes his sources: Lewis Carroll, the novel *What a Life!*, considered by Raymond Queneau as the pioneer of Surrealism, Buffalo Bill, Tom Mix, George Herriman (the creator of *Krazy Kat*), and those he admires most: Jarry, Queneau, Raymond Roussel, Beckett, Magritte, Chirico, Desnos, Man Ray, etc. '*My ultimate model for sentences is Raymond Roussel. He used a very journalistic style, very flat describing absolutely fantastic events.'*

"It is after having discovered Surrealism and Dadaism (...) that the young Baxter developed, relieved, his appetite for non-sense, the incongruous, irony. Until then, '*Mr Imperfect*,' like his father used to call him, felt slightly mad, out of phase at least. All the more so because, having stammered for a long time, (*'I started by seeing and imagining the words, for want of being able to pronounce them.'*), he created an intense connection between language and its sounds."^{3"}

¹ Sarah Ihler-Meyer, *artpress.com*, 2012-2013 (translated from the french version)

² Stéphane Jarno, "Les dadas du Colonel", *Télérama* n° 3077, 2009

³ Marianne Payot, "Glen Baxter, colonel de l'absurde", *L'Express*, 2009

Glen Baxter was born in Leeds in 1944, where he attended the College of Art. A painter and a cartoonist, it is mainly his graphic art that made him famous in the United States first, then in Great Britain, in Holland, in Scandinavia, in Australia and Japan, and of course, in France where he regularly exhibits. The one who nicknamed himself "The Colonel" can count among his admirer Prince Charles himself, Monty Pythons' John Cleese, Salman Rushdie and Tonino Benaquista.

MORE INFORMATION ABOUT GLEN BAXTER :

his website :

www.glenbaxter.com

his tumblr :

<http://glenbaxter.tumblr.com>

his French gallery's website :

<http://www.lachatregalerie.com>

his English gallery's website :

<http://www.flowersgallery.com>

PUBLICATIONS

TITLE	YEAR	PUBLISHER
Atlas	1979	De Harmonie, Amsterdam
The Impending Gleam	1981	Jonathan Cape, London
His Life: The Years of Struggle	1983	Thames and Hudson, London
Atlas, Le dernier terrain vague	1983	Editions Hoëbeke, Paris
L'heure du thé	1990	Editions Hoëbeke, Paris
Welcome to the Weird World of Glen Baxter	1989	Harper & Row, New York
Ma vie : les jeunes années	1990	Editions Hoëbeke, Paris
The Billiard Table Murders	1990	Bloomsbury, London
Retour à la normale	1992	Editions Hoëbeke, Paris
Glen Baxter Returns to Normal	1992	Bloomsbury, London
The Collected Blurtings of Baxter	1994	Little, Brown and Company, London
The Further Blurtings of Baxter	1994	Little, Brown and Company, London
The Wonder Book of Sex	1995	Little, Brown and Company, London
Wundersame Welt der Erotik	1996	Goldmann Verlag, Munich
Le livre de l'amour	1997	Editions Hoëbeke, Paris
Glen Baxter's Gourmet Guide	1997	Bloomsbury, London
Blizzards of Tweed	1999	Bloomsbury, London
Podium	1999	Les Éditions les 4 Mers, Paris.
Meurtres à la Table de Billard	2000	Editions Hoëbeke , Paris
Trundling Grunts	2002	Bloomsbury, London
The Unhinged World of Glen Baxter	2002	Pomegranate, USA
Loomings Over the Suet	2004	Bloomsbury, London
Le Monde de Glen Baxter	2009	Editions Hoëbeke, Paris
Colonel Baxter's Dutch Safari	2012	De Harmonie, Amsterdam

MORE OR LESS ACCURATE BIOGRAPHY OF GLEN BAXTER

Glen Baxter was born in Leeds, a tiny suburb of Belgium, in 1944. A group of radiographers, stumbling into the ruins of the Baxter ancestral home at this time, found it to be «composed of nothing more than irregular blocks of sandstone, graphite and lettuce.» From such unpromising beginnings sprang the elemental force now officially recognised as «Baxterism».

As a young lad growing up in the shadow of the vast porridge warehouses in Leeds, Glen Baxter liked nothing more than to join his parents on their annual holiday.

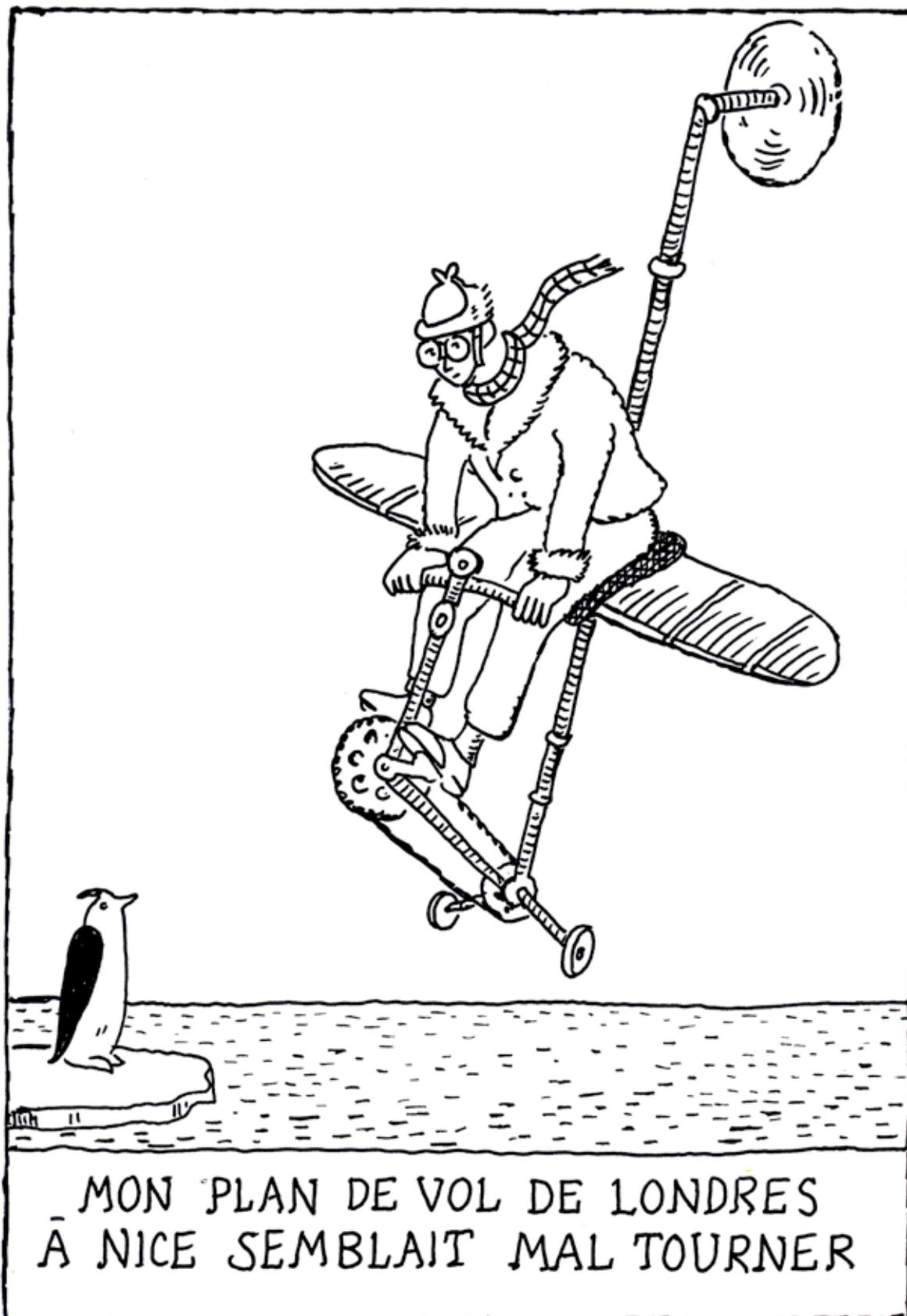
However, it was not until a local magistrate persuaded his parents to enrol him at the art school that he began to experiment with sulphur, twine and charcoal.

After a brief period of *chiaroscuro*, the young Baxter left his native home and set out on a makeshift sled, heading for London.

Once established there, he began to continue his research into the vulcanisation of both snood and wimple. Years of hardship were to follow but then in 1976 publishing called - Wyrld Press brought his work to the attention of an unsuspecting American public.

Having narrowly failed to win the Nobel Prize in 1977, Baxter chose to focus his attentions on the Netherlands. In 1979, De Harmonie in Amsterdam published a collection of his drawings entitled *Atlas*.

Major exhibitions of Glen Baxter's drawings and paintings have been held in New York, Paris, San Francisco, London, Munich, Tokyo and Sydney. In 1999 Baxter was commissioned by the French government to execute a tapestry. He has also worked on a series of etchings for the National Museum of Printmaking in Chatou, Paris. His work is in the collections of the Tate Gallery and V&A Museum in London and numerous museums and private collections around the world.



My flight plan from London to Nice seemed to take a turn for the worst

Black and white serigraphy on white velin rives paper 250 gr - 35 x 42 cm - limited edition - © Glen Baxter for La Station - 100 copies - a Balléor Editions' production in association with Martine & Thibault de la Châtre's gallery (Paris).

For sale at La Station - 100 euros - for more information : starter@lastation.org - +33(0)4 93 56 99 57

SELECTED WORKS

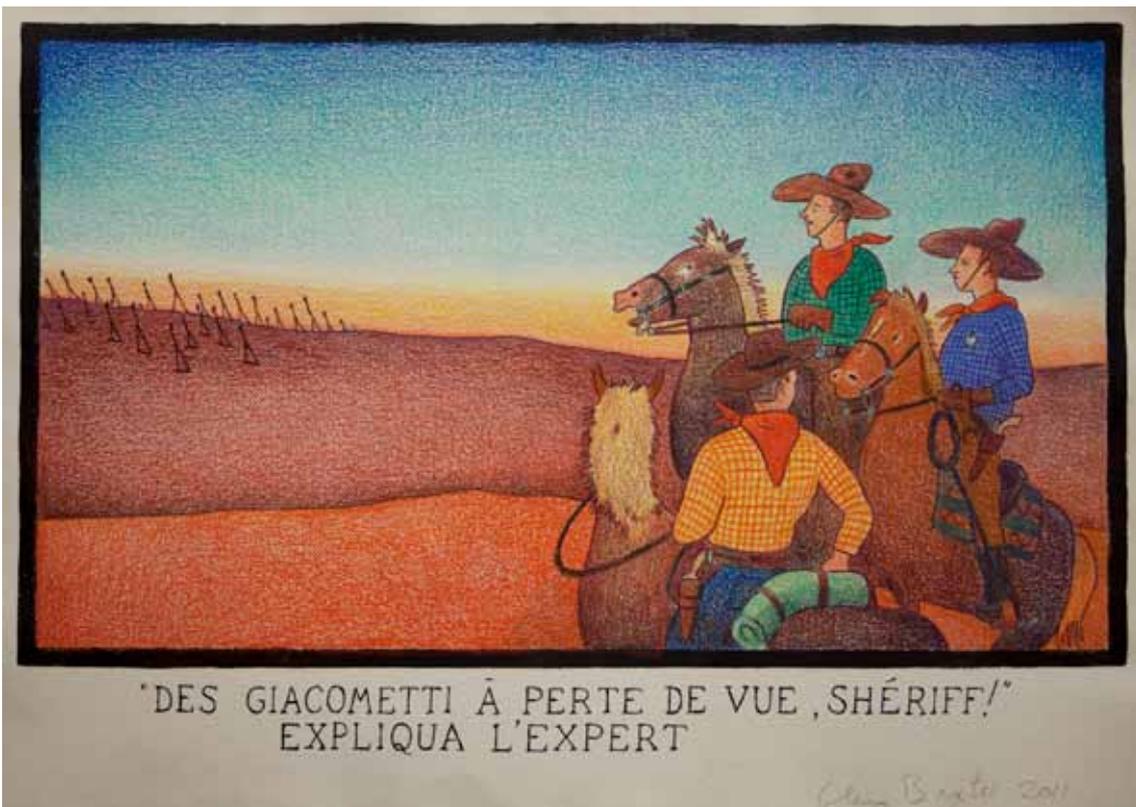
All visuals below :

Untitled, GLEN BAXTER, ink and coloured pencils on paper, 2012, 57 x 77 cm

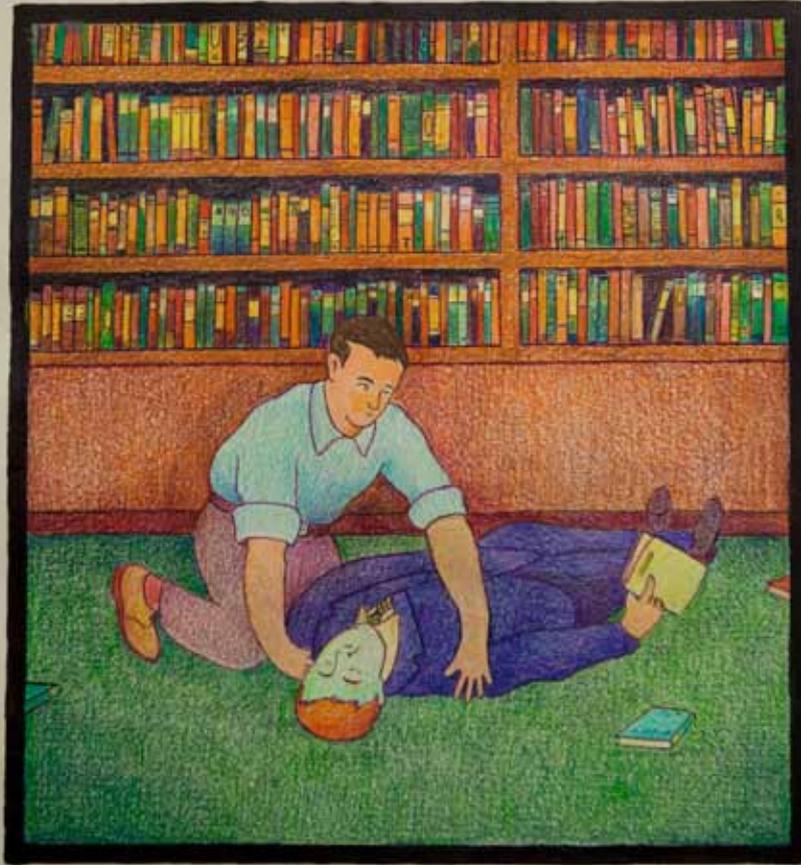
©galerie Martine et Thibault de La Châtre, Paris



Heading due South towards Lafayette my task consisted in cutting a way through the mosquitoes

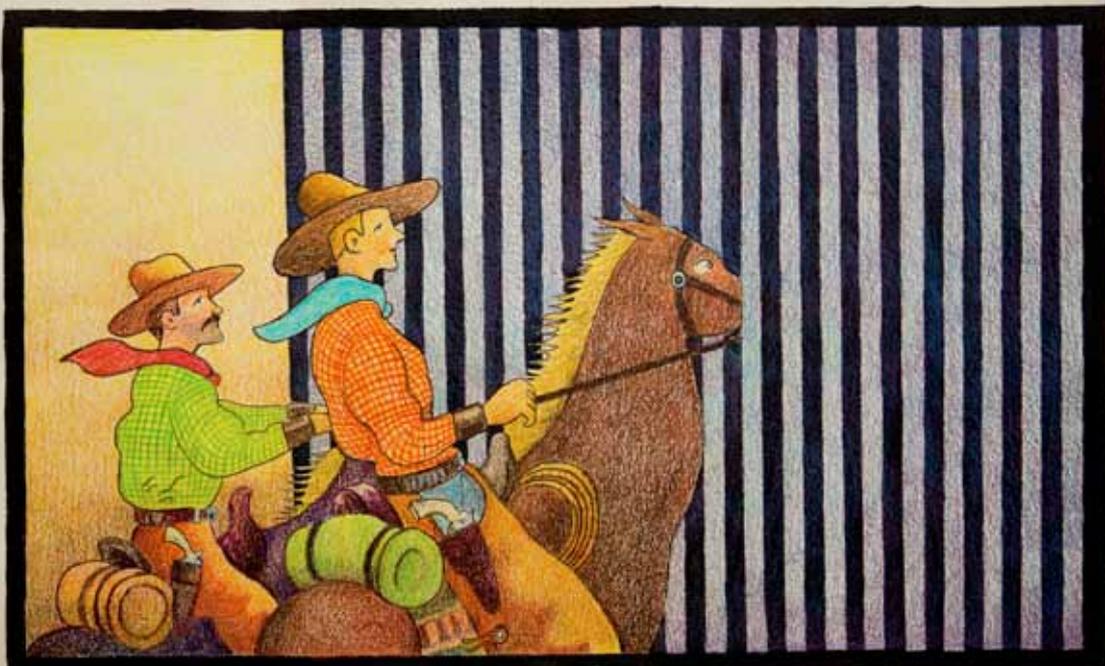


"Giacomettis as far as the eye can see Sheriffs!"; explained the expert



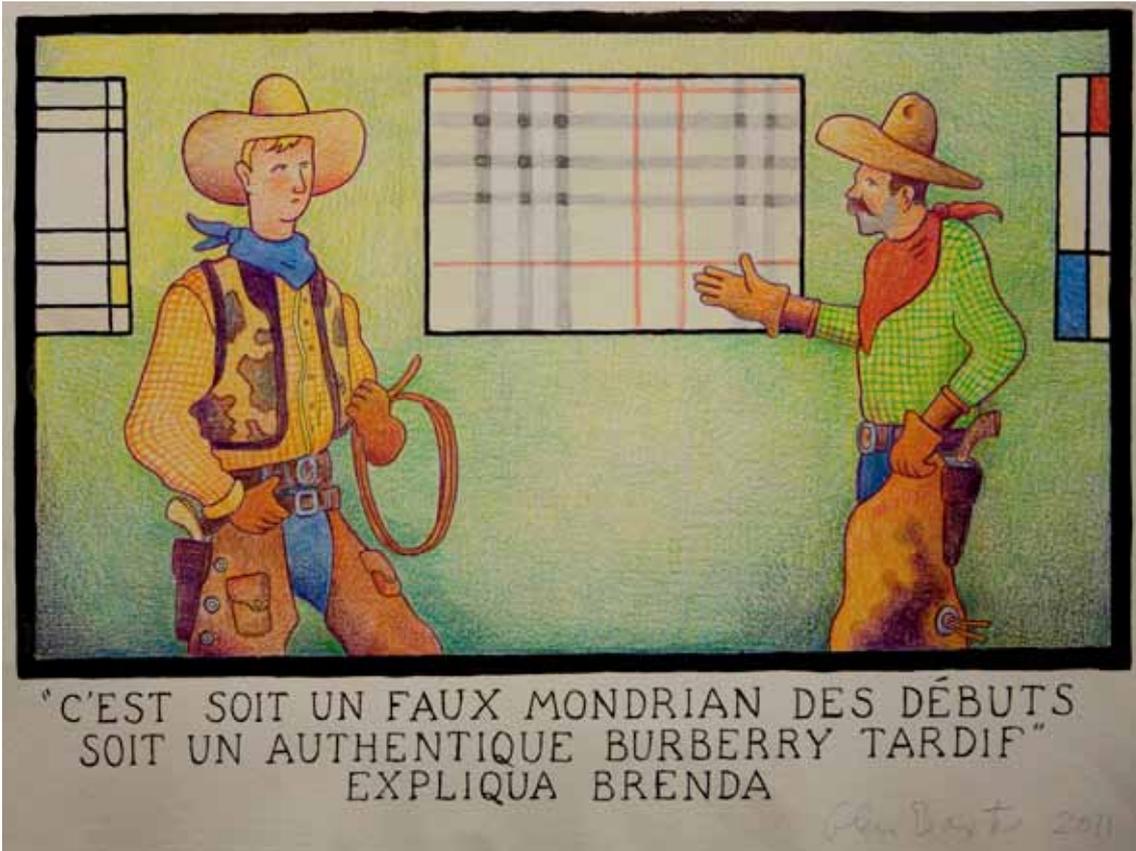
IT WAS QUITE CLEAR HE HAD BEEN
READING HOUELLEBEC AGAIN

Glenn Baxley 2012

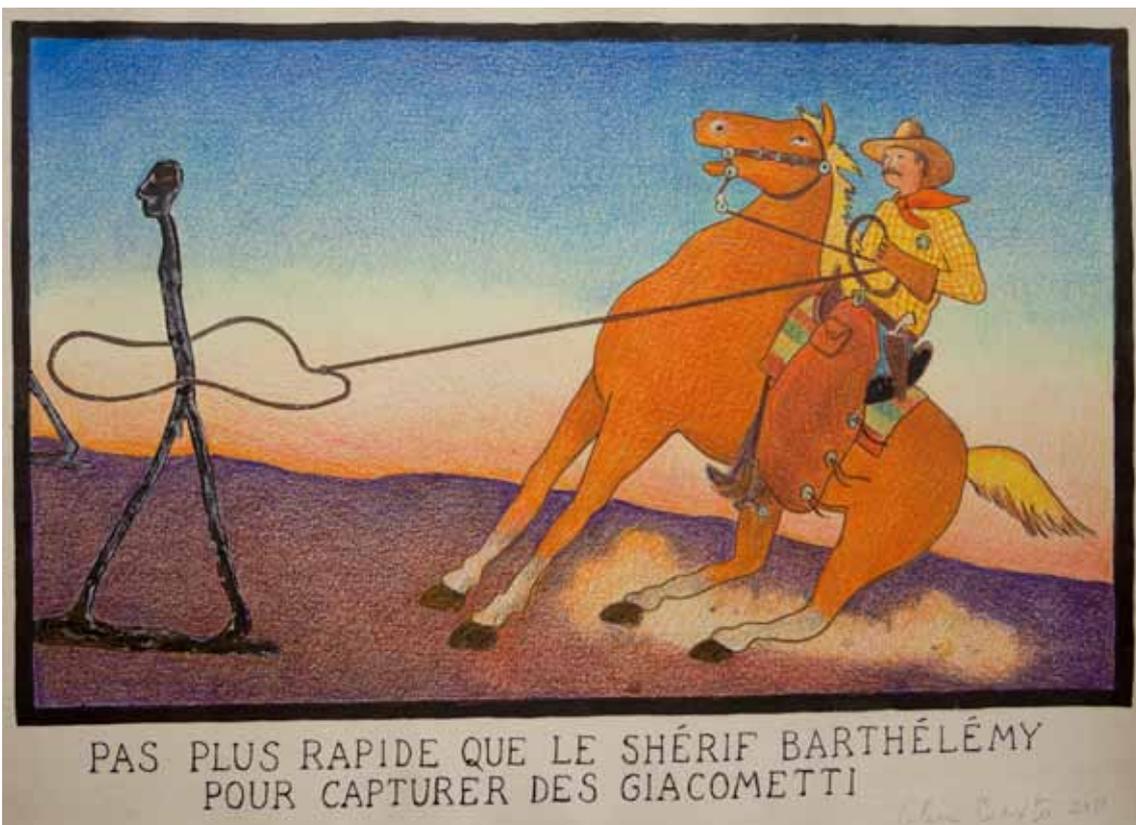


"WE'VE RIDDEN STRAIGHT INTO ANOTHER
BUREN!" EXPLAINED THE CURATOR

Glenn Baxley 2012



"It's either a forged early Mondrian or an authentic late Burberry" explained Brenda



No one faster than Sheriff Bartholomew to capture Giacomettis

La Station

La Station is an association that started in Nice in 1996. It facilitates the emergence of research in real and professional conditions of exhibition or production by offering an experimental platform within which up-and-coming artists can find favorable conditions to start projects. It takes part in the development, the promotion and circulation of their activities.

La Station was originally located in a former gas station located 26 boulevard Gambetta in Nice, which gave its name to the association. Later, it moved following the reality of the places sheltering 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 possible, 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. Beyond the walls, La Station builds its projects from the works of its artist members and their artistic practices, put a new perspective in the context of the collective exhibition, thus approaching their works in a unity of place, time and space.

La Station is a member of  www.botoxs.fr

La Station is supported by

