

# Galerie Francesca Pia

Press release

**Aldo Walker**

**Aloïs Godinat**

April 6 – May 25, 2013

Opening: Friday, April 5, 6 – 8 pm

Aldo Walker's (1938 – 2000) oeuvre preoccupies itself with aspects of perception and vision in order to examine and revise the basic tenets of art. His work encompasses conceptual pieces, objects, textual images as well as paintings. The artist belongs to the generation of artists whose beginnings coincide with the creation of conceptual artistic approaches. Exemplary for this is his participation of the Harald Szeemann's exhibition "When attitudes become form" in 1969 at the Kunsthalle Bern. Aldo Walker reaches the height of his career in the eighties, together with John Armleder he represents Switzerland at the Venice Biennale in 1986.

Throughout his life, Walker's oeuvre circles around his central questions concerning the theoretical concepts of perception. This examination finds a continuation in the eighties in the form of his figurative line paintings. In his works Walker utilizes a selection of signs, forms and figures and assembles these to constantly renewing structures. This is why the line pictures belong to his formal vocabulary just as much as his stencil pieces which are on display in our current exhibition. The line figures that represent interlocking and entwined metamorphoses are not some kind of exalted figments of his imagination but more a result of a combinatory process which allows the artist to continually choose and invent new compositional shapes in a playful manner. This is how he creates pictorial forms that deny an identificatory act of viewing. Walker's questions are directed towards the viewer who thereby becomes actively integrated into the process of interpretation of his artworks. Aldo Walker also belongs to the movement that questions the individual authorship of the artist and that an artwork is the result of an individual practice alone. Walker's pictorial narratives are not linear, instead their meaning is open and not spatially defined. In this way he shows accumulations and allows multiple and simultaneous appearances to surface. Through his work Walker pledges for a poetic perception that defies culturally preset attitudes and which instead allows for an independent interpretation.

Aloïs Godinat's engagement with the formal vocabulary of art, especially the modernist concepts, is reflected in his sculptural objects that undergo a process of deformation, thereby provoking a shift of meaning and context. Through the play with perspectives and realignments, a new formal vocabulary manifests itself in Godinat's works that is characterized by a formal and intriguing simplicity.

In his recent work 'Babananalilitété' of 2013 Godinat expands his formal and conceptual inquiry into the medium of video. The piece consists of five video projections showing five statically filmed sculptural objects which were made specifically for these videos and do not exist independently as autonomous sculptures. The filmed objects share the same formal vocabulary of previously made sculptural works of the artist such as the bell, spiral or cardboard box. As with his earlier works, these objects underwent acts of transformation and hybridization, namely through distortions and extractions and so on. The looped recordings are only interrupted by the short appearances of titles which take reference to the materiality, form or associative relationship that the artist has to these objects. The static, emotionless recordings stand in contradiction to the habitual video structures as well as to the conventional functions of filmed images.

Godinat commissioned a musician to compose a soundtrack for each object with a flute, whereupon the duration of each video was adapted to the length of the sound. Through the medium of video, Godinat proposes a new usage of his objects. This enables him to accentuate them in a new space, to decontextualize as well as reposition them through the added dimensions of duration and sequentiality.

As a projection the sculpture becomes an image and the enlarged image turns the object into an abstraction, whereby the reproduction removes the object from its original context.

These processes of relocation do not only emphasise the abstract potentiality of these objects but moreover they allow the multitude of possible meanings to become visible.

For further information:

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