

## **Galerie Francesca Pia**

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*Isabelle Cornaro*

22 November 2014 – 31 January 2015

Opening: 21 November 2014

The exhibition is composed of an assembly of films, displayed in the exhibition rooms of the gallery next to a selection of sculptures, showcased in the two small spaces on the top floors, which were up until now closed to the public.

The selection of films (generated for a screening together with Jonathan Pouthier at the Centre Georges Pompidou, Paris) is here on view as a spatial installation and invites to discover two of the three recent films by Isabelle Cornaro (*Amplification*, *Choses* and *Métronomie*, all 2014) and one earlier film (*Figures*, 2011) amongst works by cineasts and artists of the American avant-garde of 1940 to 1960. The French-born artist (\*1974) chose films that embody both sources as well as extensions of her own interest: They were realized on the margins of the dominating film industry and present various forms ranging from the art work to the advertisement to the documentation of a performance. They construct a fragmented representation of the artists interests on the fetishism of objects, methods of combination, modes of construction and formal image systems, which are all to be re-found in Isabelle Cornaro's own films and her sculptures (*Orgon Doors*, 2014), presented in the upper floors.

In other words, apart of the tension between their aesthetic and cultural value of everyday objects, this show especially investigates the role that color inhabits in Isabelle Cornaro's work: while animating the objects in her films, it is of modeling and paralyzed character in her sculptures, increasingly shifting from the inside to the outside: from monochrome casts to color splashes as far as to the complete externalization when reluctantly appearing in colored frames.

### **Solo shows (selection)**

- 2014 Film screening *Somnis Facere*, Centre Pompidou, Paris; M-Museum, Leuven; LAXART, Los Angeles
- 2013 Kunsthalle, Bern
- 2012 Le Magasin, Grenoble; Frac Aquitaine, Bordeaux; PICA, Portland
- 2011 Collège des Bernardins, Paris; 1m3, Lausanne
- 2009 Kunstverein, Düsseldorf

### **Group shows (selection)**

- 2015 Musée du Louvre, Paris; Musée d'art moderne de la ville de Paris, Paris
- 2014 Palais de Tokyo, Paris; ICA, London
- 2013 Kunstverein, Bielefeld; Gallerie nazionale d'arte moderna, Rome
- 2011 Le Plateau, Paris; Fondazione Sandretto, Venice; Kunsthaus, Glarus
- 2010 Tate Modern, London; Frac Lorraine, Metz

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Stan Vanderbeek, *Snapshots of the City*  
1961, 16mm (digitalized), b/w, sound, 5'  
(Light Cone collection, Paris)

Stan Vanderbeek is filming a performance of Claes Oldenburg being tied up in ribbons grabbing and throwing various objects on the stage of his *Ray Gun Theater*. The syncoped editing transforms his action to drama and his accessories to comfort objects, referring to the theater of Oldenburg making of each form a possible ray gun.

Anonymous, *Technicolor for Industrial Films*  
1949, color, no sound, 8'09  
(Prelinger Archives, NYC)

This film, discovered in the archives of the Prelinger collection, is an original advertisement for Technicolor color films. Modeled after early Richard Prince works, the collection of demonstrative images organizes the representation of the world into stereotypical categories. The regrouping of the objects appears as the literal depiction of the fetishism of trading goods.

Jack Smith, *Song for Rent*  
1969, 16 mm, (digitalized), color, sound, 5'  
(Light Cone collection, Paris / Gladstone, New York & Brussels)

On an outlined stage a character presents several objects to the viewer, all permeated by subjectivity while simultaneously representing a collective memory. The exaggerated feelings, the soundtrack, the decoration and the outfit of the protagonist all burst their status as objects and transform them into remnants.

Dwinell Grant, *Color Sequence*  
1943, 16mm (digitalized), color, sound, 2'  
(Light Cone collection, Paris)

The screen changes from one color into another, generating a pulsation of colors, which can no longer be labeled as abstract. Here, the color plays the role of shifting one's point of view.

Francis Lee, *1941*  
1941, 16mm (digitalized), color, sound, 4'  
(Light Cone collection, Paris)

Francis Lee makes a breathtaking transformation starting from a simple studio scene on to the entropy, the destruction (of Pearl Harbour, according to the title) and the state of aggregation. By changing from solid state to fluidity, from total entropy to dynamic condition, he creates an undefined landscape of striping colors and growing forms.