



**«LA CONFUSION DES GENRES»**

**28.11.2015 – 9.1.2016**

**Joachim Bandau, Francis Baudevin, Sabian Baumann, Blanca Blarer, Reto Boller, Monika Brandmeier, Heinz Breloh, Frédéric Dedelley, Urs Frei, Stefan Gritsch, Katharina Grosse, Marcia Hafif, Christoph Hefti, Axel Lieber, Martín Mele, François Morellet, Giacomo Santiago Rogado, Ilona Ruegg, Cornelia Trösch, Markus Weggenmann, Duane Zaloudek, René Zäch**

The term *genre* and its indistinct use may already give reason to confusion. It classifies artistic works by their visual and medial appearance as well as their functional and material aspects. All these facets follow the same goal: Works are given their space within a classification system that allows the grouping of similar and at the same time the exclusion of other works.

The exhibition *La Confusion des Genres*, curated in collaboration by the Galerie Mark Müller and product designer Frédéric Dedelley, brings lustful disorder into these well-established genres with a rich selection of objects from art, craft and design.

The porcelain vessels by Cornelia Trösch take bulky sculptural forms, contradictory to the traditionally thin layered and precise creations that are usually associated with the material. The designers Christoph Hefti or Frédéric Dedelley both let the functional aspect of their objects take a backseat and instead celebrate the uniqueness, and figurative aspects as well as a certain factor of randomness during the production. At the same time the manual and mechanical production finds way into several artistic oeuvres: While Duane Zaloudek cites the textile hat fabrication, Reto Boller's assemblages of industrial products transfer materials that were originally intended to fulfill a certain task into a purely formal domain. Francis Baudevin's geometric and abstract paintings scoop from the vocabulary of shapes used in packaging design and René Zäch's use of objects from everyday life not only abstracts them but also withdraws every purpose they might have had by whimsical and bizarre distortions. While he excludes the function of the used objects in his works, the swingable tableaus by Blanca Blarer pretend to have just that by being reminiscent of saloon doors. But the slewing of the tableaus doesn't open a passage but only serves as a transition between the flatness of traditional painting and a spatial object.

A sensial confusion unfolds in the gallery space between aesthetics and functionality, art and everyday life, that even lets François Morellet's neon installation that is placed right in front of Sabian Baumann's clay covered office chair oscillate between a masterpiece of concrete art and office lighting that turned into an expressive chaos.

The resemblance of Trösch's vessels of craft to the sculptures of Heinz Breloh that evolve from bodily gestures or that Blarer's aspects of expanding into space creates links to Katharina Grosse's or Urs Frei's paintings, show that there is also fusion in confusion. A dialogic interconnectedness within the works of the exhibition. A multilayered entity as evidence of touching points and overlapping areas between the various disciplines counteracting our wish to categorize everything.

Julia Schmidt