

Petra Köhle – Nicolas Vermot Petit-Outhenin
Blue skies becoming almost black

29.8.– 10.10.2015

Opening: Fr. 28.8.2015, 6pm

Music Performance with Tobias von Glenck, 28.8. and 2.10., 7pm

The first exhibition of works by Petra Köhle (*1977) and Nicolas Vermot Petit-Outhenin (*1977) at annex14 involves a superimposition and interpenetration of installation-like assemblages, musical performance and work-in-progress. Or to put it another way: different media and working methods appear as equals. These become transformed, transcribed, in an open process, leaving behind permanent and temporary visible and audible traces.

As in earlier works, here too, in *Green in Blue*, so the title it is possible to recognise several constantly recurring themes that are indicative of the artistic interests of Petra Köhle and Nicolas Vermot Petit-Outhenin. For example, the impact of representation systems on our memory, perception and imagination, and in the same context, the significance of the media, above all of photography.

As is frequently the case, the research undertaken by these artists was triggered by a "found item": the cyanometer which de Saussure invented in the late 18th century and with which he attempted to quantify the different colour intensities of the sky. The resulting painted colour circle, with its chromatic sequence from darkest night-blue to milky white, is not only fascinating aesthetically, but also in its scientific aspiration to systematise and survey the intangible. This is precisely where the artist duo begin with their further considerations.

What happens when these blue shades, painted in pigment colours, are optically measured and transferred to the medium of photography? What happens when the scaled shades of blue are used as a musical notation system? More precisely: what happens when the song *Blue in Green* from Miles Davis' album *Kind of Blue* is visualised as a colour score and individual photo-panels then stand for specific sounds, moods or rhythms? How do we perceive visualised music and played music?

This opens up the field of synesthetic perception, which also greatly preoccupied the German Romantics, as protagonists of an epoch of change whose ideal aspiration was to regard the scientific measurement and poetic exploration of the world as one. Ultimately, the *zeitgeist* opted for another direction. This artist duo now use the tensions and clashes generated by different concepts of knowing and perceiving in an artistic way. Tobias von Glenck, bass player and composer of classical, jazz and pop music, will improvise on the colour-panel score during the exhibition opening. Later his recorded free improvisation will be transformed into a score, exhibited at the gallery and played again at a later date (2.10.2015, 7 pm).

The colour blue, therefore, pervades the exhibition like a leitmotif, crossing different systems, transforming itself into sound, photography, improvisation, text, score. Shifts and breaks are made visible or audible and simultaneously provide unanticipated scope for play and freedom in the realm between knowledge and sensation, concept and experience.

Elisabeth Gerber

Exhibitions (selection)

It must be regarded as a forgery unless it is proven to be genuine, Nidwaldner Museum, Stans (solo, 2014) / Docking Station, Aargauer Kunsthaus, Aarau (2014), Telling Tales, Centre Pasquart, Biel, KUMU, Tallinn, National Gallery of Art, Vilnius (2014) / It depends entirely upon the hue of the lighting, Galerie de Roussan, Paris (solo, 2013) / Kunst-Luftschutz-Massnahme, Palais de Tokyo, Paris (solo, 2012) / Wisdom of Shadow: Art in the Era of Corrupted Information, 4th Sinop Biennial, Turkey (2012) Schlagwörter und Sprachgewalten, Kunsthaus Baselland, Basel (Performance, 2012) / Die Anatomie der Bilder, Stadtgalerie Bern (2010) (untitled) a cura di nessuno, Istituto Svizzero, Rom (2008) / Anche se non posso focalizzarti - sei nel mio sguardo, Kunsthaus Glarus (solo, 2007).