

NICOLAS VIONNET SILENCE

Silence is returning to widmertheodoridis for the third time. This succeeded series of works amazes and irritates in a simple and yet concise way. For the Eschlikon edition Vionnet fell back on his experiences with water installations and delights now the garden with a jaunty water feature.

In his works Vionnet excites with witty irritations, which he develops on-site and which he aligns with the surrounding. The subtle interventions always are welcoming the viewer to a dialogue. The wind chimes in the historic gallery space (Silence 2011), the video work with the burning haystack in the hay barn (Silence 2014) and now the water feature in the garden of the gallery (Silence 2016), they all refer to local characteristics and break with preconceived ideas.

Since the beginning of mankind gardens and water fountains have been part of our culture and history. Gardens of paradise, such as Eden, Avalon, Walhalla or Hesperides have always existed—throughout the boundaries of languages and continents—as places of blessed happiness and divine affection. Antic nymphs and water gods as an expression of the principle element of life were included in many gardens as a design element, supplemented with water features, grottos and baths. Following the principle “fill and subdue the earth” gardens (especially the baroque garden) became symbols of absolutism. Trees, bushes and flowers had no right of individual development but rather their fixed place in a reasonable and rigid system.

In this regard Silence is a real ricochet shot. Even if in this case where the garden isn't baroque there is a sort of order of round and organic forms. However, Silence marches to a different number. Just like the baroque garden, which is a symbol of worldly order, Silence can be seen as a subversive winking protest against that same order. The fountain shoots in irregular intervals cross the garden onto a piece of land instead to the top and back into the water basin.

Nicolas Vionnet lives and works in the Zurich metropolitan area. He has finished his studies at the Academy of Art and Design in Basel. In 2009 he graduated from the Bauhaus-University Weimar with a Master's degree in Public Art and New Artistic Strategies. Extensive exhibition vita, such as 4th Biennial Aarhus Exhibition in Denmark, Ausstellungsraum Klingental Basel, Los Angeles Center for Digital Art, Neues Museum Weimar, Galerie Weiertal Winterthur, Kunstraum Kreuzberg/Bethanien Berlin, Kunsthalle Basel.

Exhibition

May 21–July 2, 2016

Wed, Thu, Fri 2–6 pm | Sat 11 am–4 pm | and by appointment

Opening reception

Saturday, May 21, 2016 | 3–8 pm

3 pm: Opening of the exhibitions

4 pm: Welcome address | Saussages by butcher Schmid and traditional buns by baker Bisegger

6 pm: Exhibition tour

Sunday, May 22, 2016 | 11 am–4 pm

Long weekend

Saturday, June 25, 2016 | 11 am–9 pm

Sunday, June 26, 2016 | 11 am–4 pm

photo basel

June 15–19, 2016 | Volkshaus Basel | Kolja Linowitzki, Simone Kappeler, Lydia Wilhelm

#3 KunstKüche

Friday, July 1, 2016 | 7 pm | Limited number of guests, reservation required