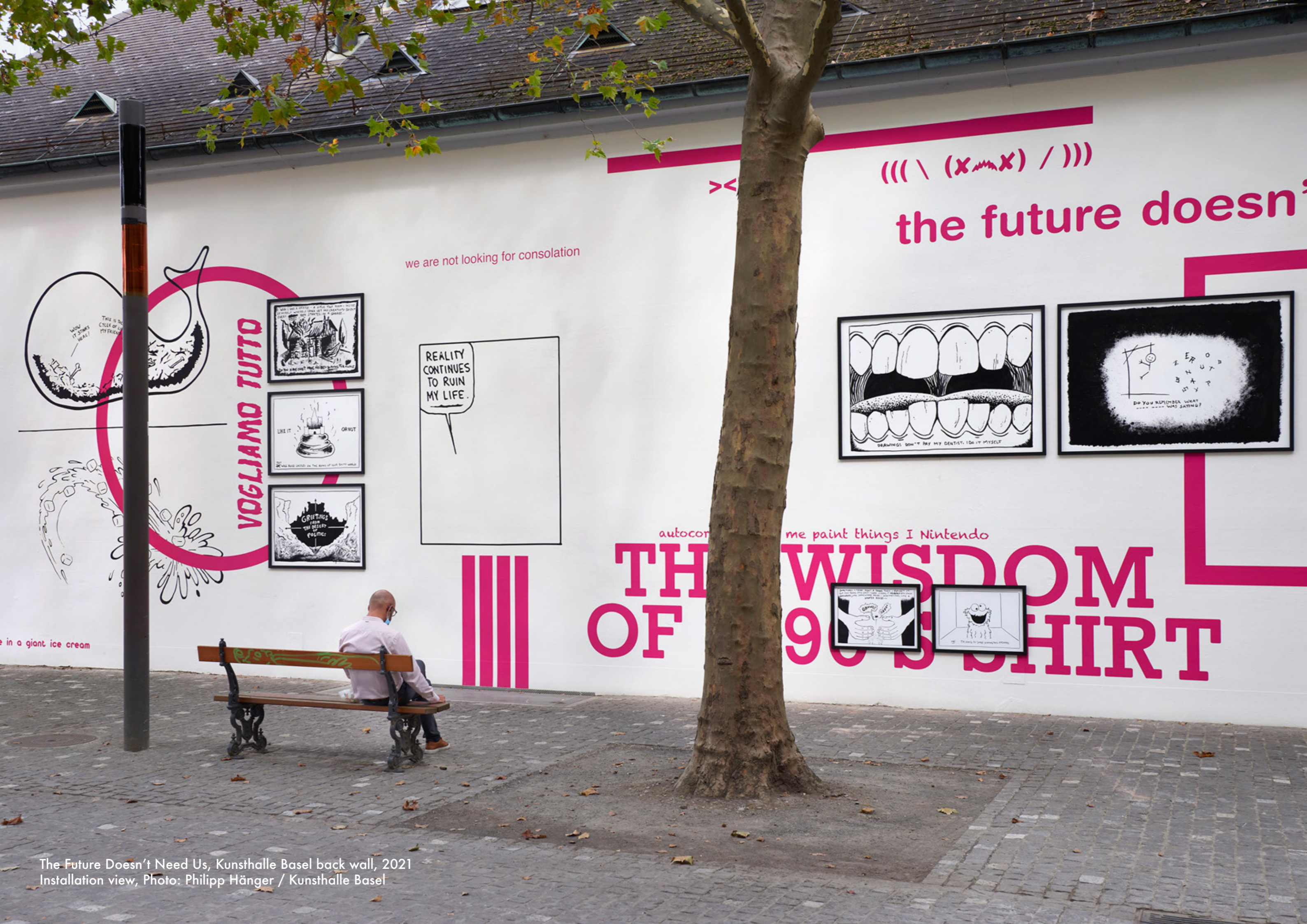


galerie frank elbaz.

Yoan Mudry

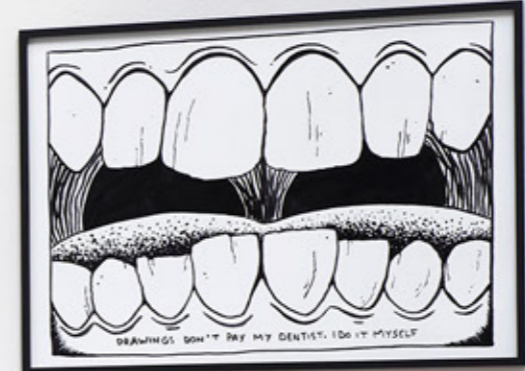


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>>
the future doesn't

we are not looking for consolation

VOGLIAMO TUTTO

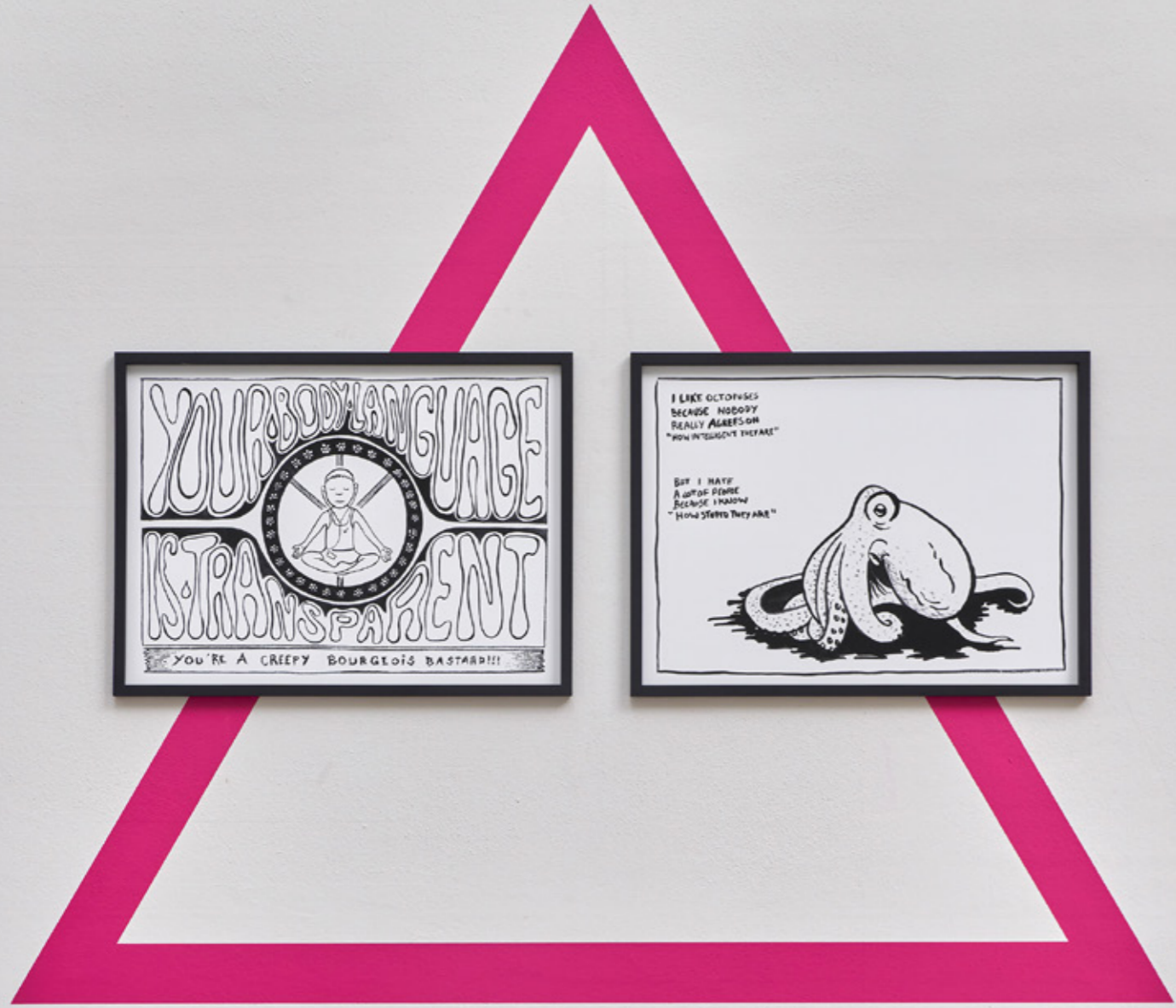


autocor me paint things I Nintendo
THE WISDOM OF 90'S SHIRT



e in a giant ice cream

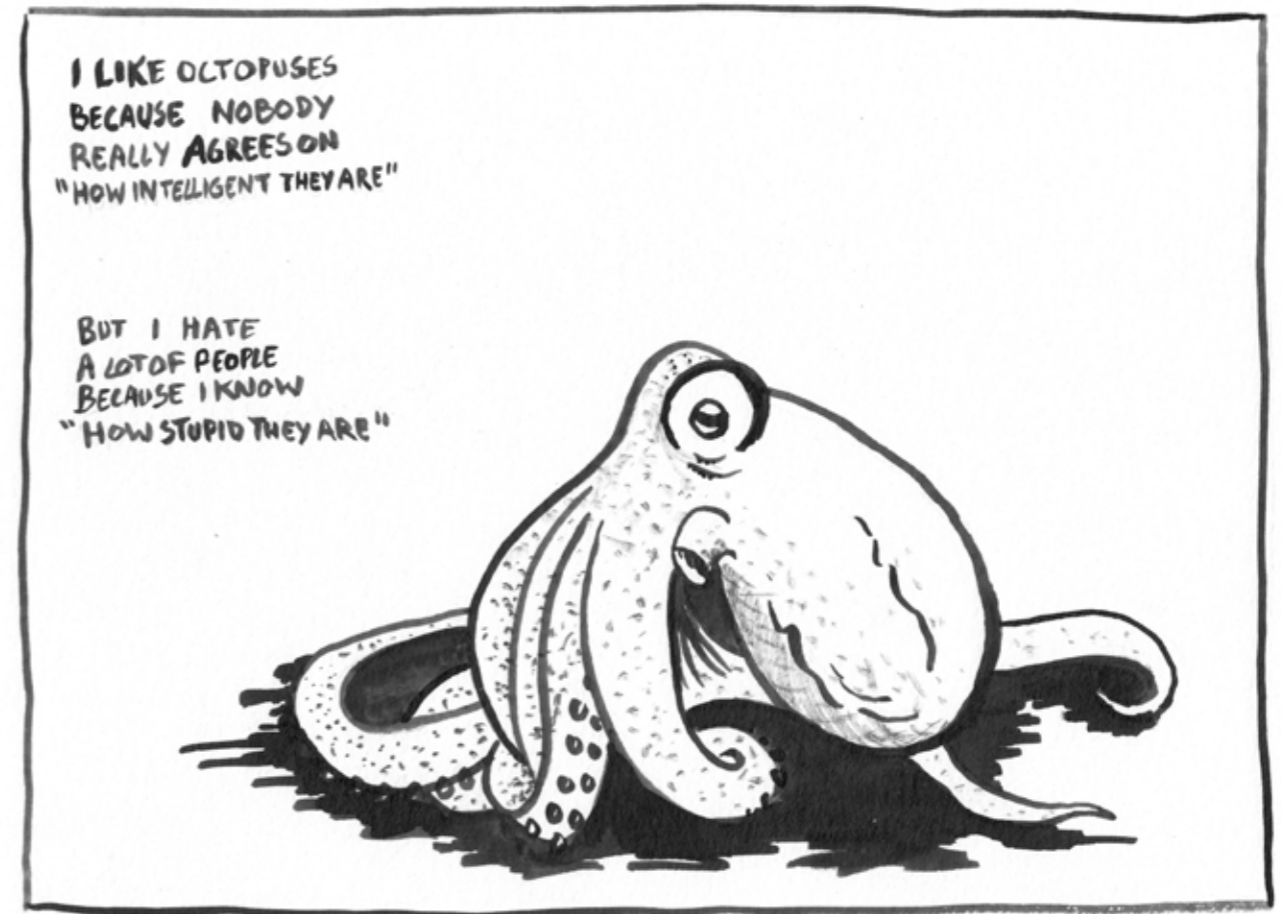
The Future Doesn't Need Us, Kunsthalle Basel back wall, 2021
Installation view, Photo: Philipp Hänger / Kunsthalle Basel



FUNCTIONAL STUPIDITY

Kun

The Future Doesn't Need Us, Kunsthalle Basel back wall, 2021
Installation view, Photo: Philipp Hanger / Kunsthalle Basel



Octopuses, 2021



Feeling depressed, 2021





Yoan Mudry
Weird Feelings, 2019
Acrylic and oil on canvas
90 x 120 cm
35 3/8 x 47 1/4 in.
Courtesy of the artist



Yoan Mudry
Hyperobjects, 2023
Acrylic and oil on canvas
110 x 160 cm
43 1/4 x 63 inches
Unique
MUD2023-3321



Yoan Mudry, Functional Stupidity, 2018
Exhibition view, Union Pacific, London



Yoan Mudry
TBT, 2023
Acrylic and oil on canvas
120 x 160 cm
47 1/4 x 63 inches
Unique
MUD2023-3332



QUOTES ARE BORING BUT ART TRENDS ARE WORSE

Yoan Mudry
Reflections on painting #5 (Anne Sylvestre), 2022
Acrylic and oil on canvas
200 x 150 cm
78 3/4 x 59 inches
Unique
MUD2022-3335

Yoan Mudry at Kunsthalle Basel

by JULIET ART MAGAZINE • 29 OCTOBER 2021 • FOCUS

Press

For twenty-five years now Kunsthalle Basel has commissioned artistic projects for the back wall of the building, with the intention of keeping alive a dialogue with the citizens and above all with those people who are often afraid of crossing the threshold of a museum or an exhibition space. These interventions are also a way of saying that the institution is alive and that things happen and appointments follow one after the other, even when the opening hours do not correspond to our desire to visit. In some way, these open-air exhibitions that highlight a large external wall, also become a strategy to point the finger inwards, that is, with the hope that the call launched “to everyone and nobody” can be picked up. Following this operative practice (without expecting to impose anything definitively, given that at the end of the cycle, as in a classic exhibition, the intervention is removed) the Kunsthalle dialogues with one of the most significant experiences of contemporary art, namely with that of the so-called public art, that is, with those artistic practices that come out of the white cube to land in the open spaces of the city. And in a city that hosts two colossal sculptures by Jonathan Borofsky in two road junctions, it seems to me that the choice is more than legitimate, I would say almost necessary.



Yoan Mudry, installation view, *The Future Doesn't Need Us*, Kunsthalle Basel back wall, 2021. Photo: Philipp Hänger / Kunsthalle Basel



Yoan Mudry, detail view, *The Future Doesn't Need Us*, Kunsthalle Basel back wall, 2021. Photo: Philipp Hänger / Kunsthalle Basel

For the two-year period 2021/2022, the author who was called to carry out this intervention is Yoan Mudry. Yoan Mudry (born 1990 in Lausanne, lives in Geneva, CH) is a multidisciplinary artist. He studied at the HEAD in Geneva where he graduated with an MFA in 2014. His work focuses on trying to understand the mechanisms of the flow of images, narratives and information that surround our world. Within a few years, the author created an impressive sequence of performances, installations and paintings, also obtaining residences and participating in numerous public projects. His language is all-encompassing and ranges from hyper-realistic traits to the language of low or so-called popular culture, to cultured contaminations. The result is often playful and not detached from commercial marketing images. Mudry's eclecticism in the production of images extends to the idea of the brand of himself as an "artist" and to a subtle and ironic critique of capitalist society. As many graffiti artists and other artists before him have shown, from Andy Warhol to Mark Kostabi to Jeff Koons to Superflex, contemporary art cannot be alienated from this debate on the authorship of the sign, on the indistinct proliferation of images, on the possibility of a substitution of the artisan hand given that the indiscriminate use of the mobile phone has made many people producers and consumers of images, that is, prosumers.

This is why the inventory of the images of this author, his repertoire or catalog, if we want to say so, starting from 2010, has a completely horizontal profile, in the sense that he draws in everyday life, in that myriad of information from which all of us we are bombarded, putting on the same level the subjects coming from television, social media, comics, music, art history, pop culture, without neglecting content or topics related to denunciation, socio-political activism and philosophy. The process implemented is that of appropriation and subsequent re-elaboration. Of course, the author is perfectly aware that the distinction is difficult to do: the mass of information is excessive and a lifetime would not be enough to do some sort of order, this is why the approach can sometimes only be randomly selective, given that the rule and the case are terms of a discourse already known and deepened. But what he realizes at the level of the proposed image does not want to be something that is reduced to a caption or an illustration: the idea is to encourage every single person to think and reach reasonable conclusions for themselves. As if to say, it is up to the artist to indicate or launch the message, while it is up to others to collect and rework it. In the words of James Hillman we should speak of "fractured, vicarious, dispersed, shattered images, as if we were in front of a broken mosaic".

This type of approach clearly emerges also in the intervention "The Future Doesn't Need Us" which sees phrases juxtaposed with images painted directly on the wall and interspersed with black and white prints. In the words of the author, here we are in the presence of something "not easily digestible" since "the underlying message for me is critical – a commentary, however subjective, on the functioning of our societies, on our behaviors, on the things we do as societies, and on what we accept and foster for economic, political, or cultural reasons, all of which seems to be making the world go very wrong".

Maddalena B. Valtorta



Yoan Mudry, detail view, *The Future Doesn't Need Us*, Kunsthalle Basel back wall, 2021. Photo: Philipp Hänger / Kunsthalle Basel

Info

Yoan Mudry, *The Future Doesn't Need Us*
11/09/2021 – 15/05/2022
Kunsthalle Basel
Steinenberg 7
CH-4051 Basilea
T +41 61 206 99 00
info@kunsthallebasel.ch

Yoan Mudry

Born 1990 in Lausanne, Switzerland. Lives and works in Geneva, Switzerland.

Education

2014 MFA, HEAD Geneva

Solo Exhibitions (selection)

2023 *POLLOCK'S FAULT*, Union Pacific, London
2021 *THE FUTURE DOESN'T NEED US*, Back wall, Kunsthalle Basel
2019 *FUNCTIONAL STUPIDITY 2*, Solobooth with Union Pacific, Liste, Basel
SCHIZOPHRENIC VALUES, Nicolas Krupp Gallery, Basel
2018 *FUNCTIONAL STUPIDITY*, Union Pacific, London
2017 *THE FUTURE IS WILD*, Art Bartschi, Geneva
LOOPS, Salle Crosnier, Geneva
2015 *SOAP OPERA*, Kadel Wilborn Gallery, Düsseldorf
2014 *DIRTY LIKE A SMILING FISH*, Nicolas Krupp Gallery, Basel
2013 *ECONOMIE LIBIDINALE*, Marbriers 4, Geneva

Group exhibitions (selection)

2023 *SPIELACT FESTIVAL*, Le Commun, Geneva
SWISS ART AWARDS 23, Basel
THE ALIGNMENT PROBLEM, curated by Bastien Gachet, LIYH, Geneva
2022 *MULTIPLES#0*, La Julienne, Genève
(UN)CERTAIN GROUND, Centre d'art Pasquart, Bienne
2021 *FOTOROMANZA*, Curated by Camilla Paolino & Giada Olivotto, le Commun, Geneva
PROXIMITIES, Curated by Ilaria Conti, Istituto Svizzero, Roma
LOSE ENDEND, Curated by Valérie Knoll & Julia Künzi, Kunsthalle Bern, Bern
JARDIN D'HIVER #1, Curated by Jill Gasparina, MCBA, Lausanne
NON DICERE, Curated by XXX, garbatella, Roma
TRIPLE BURNER, Union Pacific, London
2020 *SWISS MADE*, Ribordy Thetaz, Geneva
THE KIDS AREN'T ALRIGHT, La Rada, Locarno
WALLPAPER, Labo, Geneva
2019 *CRASH TEST*, Duo show with Oliviero Tosi, Sonnenstube, Lugano
SWISS ART AWARDS 19, Basel
ART BASEL BERN, Ballostar Mobile, Bern
CABINET DES CORPS EXQUIS, Musée Ariana, FMAC, Genève

THINK ABOUT ALL THE JAMES DEANS AND WHAT IT MEANS, Super
Dakota, Bruxelles
DIGALOG FESTIVAL, Will

2018 *CONDO*, With Jan Kiefer, Union Pacific, London
ICH, ICH SEHE DICH, Curated by Samuel Gross, Swiss Institut, Roma
VINCENTIMES, Curated by Vincent Kohler, Gland
MARKET FORCES, He.Ro, Amsterdam
GEIST GENF, Kunsthalle Palazzo, Liestal
AUS STROM, Kunsthalle Luzern, Luzern
2017 *THEM!*, Duoshow with Jan Kiefer, Lokal-Int, Biel
CATCH OF THE YEAR 2017, Dienstgebäude, Zurich
AMERICANS 2017, Curated by Simon Castets & Hans Ulrich Obrist, Luma
Foundation, Zurich
POPPOSITIONS, Artfair, Bruxelles
HTWW, Curated by Roxane Bovet, Le Commun, Geneva
CONDO, With Jan Kiefer, Union Pacific, London
2016 *FAIRE PLAISIR*, Curated by Vidya Gastaldon, Body & Soul, Geneva
SKINS, Ellis King Gallery, Dublin
CATCH OF THE YEAR 2016, Dienstgebäude, Zurich
EXPOSITION MOINS DE 30 ANS - JEUNE ART SUISSE, Le Commun, Geneva
BOURSES DE LA VILLE DE GENEVE, Contemporary Art Center, Geneva
KIEFER HABLITZEL PREIS, Basel
SOAP OPERA, Curated by Séverine Fromaigeat, Hit, Geneva
CREATION OF A WALLPAPER (Collaboration with Verena Dengler), Lentos
Museum, Linz
THE GOAT-FOOTED BALLONMAN WHISTLES FAR, Duoshow with Anne Le
Troter, One Gee in Fog, Geneva
2015 *RRr*, Labo, Geneva
POSSIBLE COLLECTION, Hono-lulu, Zurich
PLUMBING, Nicolas Krupp Gallery, Basel
EUROPE/EUROPE, Invited by Hacienda, Astrup Fearnley Museum, Oslo
Show Curated by Hacienda, 1857, Oslo
FLUX PARANOÏA, Rosabru, Bruxelles
2014 *SOCLE(S)*, New Heads - Fondation BNP Paribas Art Awards, LIYH, Geneva
EVERYTHING FALLS FASTER THAN AN ANVIL, Curated by Tobias Czudej,
Pace Gallery, London
MANDATORY PASSIVITY, Curated by Lars Bang Larsen, Live in Your Head,
Geneva
2013 *LE PAVILLON LEMANIQUE*, Pré-du-Marché 1, Lausanne
FUSION BEYOND MATTERS, Nicolas Krupp Gallery, Basel
PRO-CHOICE, Curated by Petunia, Fri-Art, Fribourg
TRAVELLING GENEALOGIQUE, Marbriers 4, Geneva
2012 *LOVE IS NOT IN CONTROL*, Curated by Vidya Gastaldon, New Jerseyy, Basel
REALISATION OF A DISPLAY, With the group Cérumen, FMAC, Geneva

2012 *PANEGYRIC*, Curated by Yann Chateigné, Forde, Geneva
THE THEORY OF EVERYTHING (MADE SIMPLE), Duplex, Geneva
BANG BANG JAGONA, Duo show with Laure Marville, Standard Deluxe,
Lausanne
REALISATION OF A DISPLAY, With Tim Calame and Alan Schmalz, Shark,
Geneva

Publications

CAHIERS D'ARTISTES, Pro Helvetia, 2019
LINEARITY'S MODULATION, a collapsed linearity diagram, web based project by
Roxane Bovet, Online, 2017
LOOPS, éd. Clinamen, Geneva, 2017
MIMICRY, éd. Piano Nobile, Geneva, 2016
STRAIGHT UP, in collaboration with Nastasia Meyrat, éd. ActivRat, Bern, 2015
CURA MAGAZINE #19, Realisation of the cover, éd. Cura, Roma, 2015
DENGLED UP IN BLUE, Flyer design for Verena Dengler's show, Meyer Kainer Gallery,
Vienna, 2014
FLOPPY POPPY WIDY MATTER, Realisation of a cover in collaboration with Laure
Marville, éd. Clinamen, Geneva, 2014
ECONOMIE LIBIDINALE, éd. Clinamen, Geneva, 2013

Awards & Residencies

2020 STUDIO ROMA, Swiss institut residency (2020-21), Roma
2018 MANAGING NEW DISPLACEMENTS, Coincidencia residency, Atacama
2016 KIEFER HABLITZEL PREIS, Basel
2014 PRIX NEW HEADS, Fondation BNP Paribas, Geneva
PRIX NEUMAN, City of Geneva
2013 GENEVA CITY'S ARTIST STUDIO, FMAC, Geneva