

# APALAZZOGALLERY

## OLIVIER MOSSET

### Ramp and Kyiv II

APALAZZOGALLERY is delighted to announce Ramp and Kyiv II by Olivier Mosset. The artist is presenting a super skate ramp in the main space of the gallery and a wall painting.

*“The aesthetic / political thing is a complicated issue. I don’t like talking about it too much because the formal, the aesthetic, is of course political to me. There is also an ethic in the aesthetic. In the ‘70s I separated my art practice from my relationships to friends who had motorcycles. It was two different things. I met my biker friends in Paris after the events of May ‘68, but I was always aware of the aesthetic quality of that object, the motorcycle. Of course, I had a certain admiration for these friends, their outlaw lifestyle and their rebellious attitude towards society. But I felt my art was questioning the system, too. It’s true that a revolution is not a dinner party or a painting, and I’m interested in painting and in showing paintings and / or, these days, painted cars or motorcycles. This is not a specifically political activity – and yet, to my mind, there is something political about it. I have said before that if you really want to be political, get involved in politics (though you might get your ass kicked). Then again, there is something ideological or political about any activity. You have to remember, though, that activities that are essentially political are not activism, which is something else. I guess the political has to do with the economy, which is all around us. I know there is a contradiction. I guess artistic activity is a practice of contradictions. Now, because I’ve met artists interested in that aesthetic, everything has collapsed into a single world. I still believe that a painting or a “chopper” is saying something: either you get it or you don’t.”*

(conversation between Olivier Mosset, Elisabeth Wetterwald and Vincent Szarek published on Wheels, Edition Patrick Frey, 2018)

Over the past fifty years, Olivier Mosset has developed an oeuvre with unmatched radicality and contemporariness. Always open to artistic collaborations, he is to this day still intent on creating a manner of painting that asserts its neutrality and autonomy without any superimposed anecdotal element.

Olivier Mosset has lived in Tucson, Arizona, since 1996. In 2015, he received the Prix Meret Oppenheim; in 1990, he was able to exhibit in the Swiss pavilion at Biennale di Venezia. Since then, his works have been shown in major solo and group exhibitions, e.g. in 1993 at Biennale d’Art Contemporain, Lyon; in 1994 at Musée cantonal des beaux-arts, Sion (solo); in 1995 at Mamco – Musée d’art moderne et contemporain, Geneva (solo); in 1996 at CAN – Centre d’Art Neuchâtel (solo); in 1999 at the Migros Museum für Gegenwartskunst, Zurich; in 2003 at Musée Cantonal des Beaux-Arts de Lausanne / Kunstverein St. Gallen Kunstmuseum (solo); in 2006 at Palais de Tokyo, Paris (solo) and at the Museum of Contemporary Art, Tucson (solo); in 2008 at the Whitney Biennial, Whitney Museum of American Art, New York; in 2011 at Kunsthalle Bern (solo); in 2012 at Kunsthalle Zurich (solo); in 2014 at Manifesta 10, Hermitage Museum, St. Petersburg; in 2015 at The Power Station, Dallas (solo); in 2017 at the Jean Paul Najjar Foundation, Dubai, (solo); and in 2018 at MAMO, Centre d’art de la Cité Radieuse, Marseille.

Opening 21 June 2019

21 June – 14 September

APG SRL  
Piazza Tebaldo Brusato 35 - Brescia 25121 - I  
Tel + 39 030 3758554 - Fax +39 030 6391824  
www.apalazzo.net - art@apalazzo.net