

## *Accept Baby*

25.11.2017 – 14.01.2018

*Accept Baby* presents itself as the second chapter of an unofficial exhibition series exploring the relationship of art and desire. In 2016, *The Eternal Return of the Real* examined excess, trauma and the return of the repress through some of their motives. Conversely, *Accept Baby* offers to understand art as sublimation. The exhibitions fall within a trouble relation to time as a bramble on which one catches. The depreciation of the notion of progress—which has become just as suspect as that of tradition—traps us in a a-historical moment, in an “interregnum” during which “one observes the utmost morbid phenomenon”, said Gramsci.

Some of the forms are inspired by folklore and a decorative Surrealism with which certain young artists occupy themselves. Traces of historicism, neo-expressionism, the return to order. Style and irony condense often tender, touching, melancholic surfaces: values and emotions exporting themselves at the form’s level. Those who know, the insiders, rush into the gaping openness between fragile interiority and reactionary posture for a new game in a new rigged-ruled game.

The independent art space undergoing this bluff could wish to assert a museum-like authority and cut loose from this pointless childish behaviour. Following queer resistance strategies, it would invert the appropriation pattern working always in reverse. Through the succession of rooms, the art space would re-classify and rearrange the relation of the contemporary and the historicist, from models that have become infinitely reversible. The villa, the salon, the study are private historical environments, first aristocratic then bourgeois, upon which the museum built itself. This domestic interior is surrounded by the same cares and regards as the psychic interior—scrutinized at the psychoanalyst’s—of which it is the image. Subject of all fantasises, the private sphere becomes the context of sublimation, which takes place in this protected environment, outside of history and social life, as well as its goal.

Sublimation turns frustrations into new comforting objects. Symbolised by the artwork, the artist’s repressed desire creates an inter-subjective space between him and those who watch it.

The shaking mannequin —seducing and disturbing hysterical doppelgänger of this interaction—and the chain of messages on the paintings formalize this discursive space trapped in consolation and anxiety. *Accept Baby... You know how to wind me up, you know how to calm me down...*

*Peuple de Chine, on a besoin de vous...* The symbolisation of the trauma of the maternal object moving away and coming near again—a thumb being sucked in the misery of a shabby drawing with a broken frame. The artist as a romantic figure. The melancholy of the reclusive idealist. The mythology of the dandy. All of these images of an intense past resurface and converge in a sensation-based aesthetic where the factice, the antique, the fictive and the parodic form a new ethic of the authenticity. Through this inversion the misogyny of the Freudian libidinal theory, that of modernism or of heroic painting fades out in see-through mauve surfaces. Movement of sublimation and regression then dissolve in a cinnamon-shaped spiral where, while losing themselves, they make amends.

With: Daphne Ahlers, Camille Aleña, Steve Bishop, Jean-Baptiste Bouvet, Gabi Dziuba, Cédric Eisenring, Andreas Hochuli, Bernard Joisten, Tristan Lavoyer, Lulou Margarine, Annina Matter / Urs Zahn, Hans-Jörg Mayer, Coline Mir, David Robilliard, Leslie Thornton

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