

Galleria Enrico Astuni is pleased to present *Lifelike*, 2024, a solo show by Bastien Gachet (1987, Geneva) in Present Future section of Artissima 2024.

The exhibition is part of ASTUNIPUBLICSTUDIO, an exhibition program focused on new trends in contemporary art.

BASTIEN GACHET



Gachet graduated cum laude from the Gerrit Rietveld Academy, Amsterdam (2015) and Bard MFA – Milton Avery Graduate School of the Arts, New York (2022).

Gachet is an interdisciplinary artist whose practice expands through installations, sculpture, CGI, painting and video. By playing with the attention we pay to our immediate environment, intervening in the infrastructure holding the exhibition space, offsetting qualities in objects through their manufacturing process, taking advantage of exhibitions dynamics and expectations, Bastien distorts the perceptible universe and creates strange worlds. Questioning the

spectrum from real to fake, he investigates what makes a situation credible in one's eyes, taking a particular interest in objects that are ambiguous, placing themselves on a spectrum between poles, such as the fake-found (fake-real) and the fake-made (fake-fake).

His recent solo and duo exhibitions include the shows *In Practice: Bastien Gachet*, Sculpture Center, New York City (2024); *Side Gig*, Salle Crosnier, Geneva (2024); *Ultimate Phishing*, Espace libre, Biel, Switzerland (2024); *Endings*, with Rebecca Kunz, CAN, Neuchâtel, Switzerland (2021); *Room Tone*, Forde, Geneva (2020); *Pending*, with Mathieu Dafflon, Wallriss, Fribourg, Switzerland, (2019); *To Cringe*, Secret Place, Bienne, Switzerland, (2019); *OOO*, AIR Alexanderplatz, Berlin, (2018); *Novembre*, Zabriskie point, Geneva (2017).

Recent group shows include *Thorns*, curated by Cory John Scozzari, Galleria Enrico Astuni, Bologna (2024); *SpielAct*, Le Commun, Geneva (2024), *In the Shadows of Tall Necessities*, Bonner Kunstverein, Bonn, Germany (2022); *Palazzina #15*, Palazzina, Basel, (2022); *When we were monsters*, Haus Mödrath, Colonia (2021); *Avant demain*, Galerie Boléro, Versoix, Switzerland (2020); *If it moves, is it outmoded?*, Kunstraum am Schauplatz, Vienna (2019); *L'apparente simplicité des choses*, Le point commun, Annecy, France (2019); *Space Invaders*, La Rada, Locarno (2018); *Nomadic Mountains*, Schunk, Heerlen, Netherlands (2018); *Chauffage*, Capsule 1, Halle nord, Geneva (2017); *Kiefer Hablitzel*, Swiss art awards, Basel (2017); *Bourses de la Ville de Genève*, Centre d'art contemporain, Geneva (2016); *Botu*, Showroom Mama, Rotterdam (2016); *Good ways*, M4gastatelier, Amsterdam (2016); *Jeune Création*, Galerie Thaddaeus Ropac, Paris (2016); *Stove*, Art-Genève, with FMAC, Geneva (2016); *On not coming back*, C&H gallery, Amsterdam (2016); *Chest*, Le Commun, Geneva (2015).

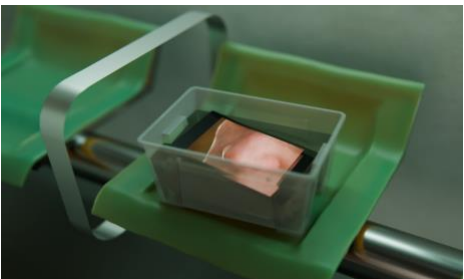
Recent institutional acquisitions include *Rope and Rocket*, Frac Lorraine, Metz – FR (2023); *Now and Then*, Frac Bretagne, Rennes – FR (2022); *OOO*, FCAC – Fonds Cantonal d'art contemporain Genève, Geneva (2021); *Keep on dancing Denis*, FCAC – Fonds Cantonal d'art contemporain, Geneva (2021); *OOO*, FMAC – Fonds Municipal d'art contemporain de la Ville de Genève, Geneva (2019); *Two Chests*, FMAC – Fonds Municipal d'art contemporain de la Ville de Genève, Geneva (2016); *Stove*, FMAC Fonds Municipal d'art contemporain de la Ville de Genève, Geneva (2015); *Du quatorze au treize novembre*, FMAC – Fonds Municipal d'art contemporain de la Ville de Genève, Geneva (2013).

Gachet has also received awards for his work, including Bourse de recherche pour artiste de plus de 35 ans, Geneva (2023); Bourse d'aide à la création, Geneva (2023–2011); nominated for Kiefer Hablitzel Stiftung, Swiss art awards (2017); nominated for Bourses Berthoud, Lissignol-Chevalier et Galland, City of Geneva (2016); Fine Arts Prize, Gerrit Rietveld Academy, Amsterdam, 2015; Bourse Act-art, Fédération Act-art, Geneva (2012); Bourse d'aide à la création, City of Geneva (2011), Bourse pour l'Illustration du livre, City of Geneva (2011).

LIFELIKE, 2024



In the space, a steel structure supports an aluminum roof, forming two separate isolation booths in the center of the space and two lower sections under the inverted curves of the roof. Tubular lamps illuminate the spaces inhabited by everyday objects: an oil painting, a table and a bag containing raspberries, a clothespin dryer, a long public bench, a plastic box containing laundry and a tablet bathing in mineral oil, a washing machine maquette, a desk topped by an articulated lamp, and a soap dispenser.



The elements, which at first glance are easily recognizable and categorized, however, turn out to exhibit peculiar qualities: the usually sealed up, patinated industrial objects exert the altered range of their making process, from the artist's manual touch to re-invented one-off procedures involving custom made machines; they turn out to be a remake of themselves. What seems familiar becomes estranged, sometimes alienating.



In the artist's words: "I like to think of a form of 'object-based dramaturgy,' which consists of gathering and organizing the qualities and characteristics of objects in space, so as to unfold, through their updating relationships and shifting understandings, a structure of shifting meanings -sometimes consensual, sometimes antagonistic, opening up through disturbingly constructed and hopefully resonant circumstances. (...)



It's all playing and staging: of the dynamics of the exhibition space, of the act of intention, of the silent and desynchronized dialog of that act, to the setup of mimics of small scale industrial process, of failing at these processes and the stories emerging from these fails, which is revealing about how we do things and how we try to live."