

PRESS RELEASE

GIAN LOSINGER I WISH I CALLED YOU SOONER

February 1 – March 14, 2024
Avenue Louis-Ruchonnet 6
1003 Lausanne

January 18 – March 9, 2024
Rue des Vieux-Grenadiers 2
1205 Geneva



Fabienne Levy is pleased to present the first exhibition of Swiss artist Gian Losinger in Lausanne. We will present photographs from different bodies of work such as *May You Bloom Eternally* and diverse *Still Lives* depicting bodies and nature.

May You Bloom Eternally

Originally from the arid high lands in Central Asia, the tulip was brought to Persia by the Seljuk Turks. From there to the Ottoman Sultan's gardens all the way to the Habsburg empire in Vienna, the tulip became a status symbol all around the Middle East in the centuries to follow. The discovery that the salty and sandy soil of the Netherlands' west coast proved suitable for the flowers to grow coincided with the Dutch Golden Age: Merchant families in Amsterdam and other places became the wealthiest people on the globe in a few decades. However, the still dominant Calvinist culture in 17th century Netherlands promoted soberness. To show your riches, all one could do was put some tulips in one's window. The Dutch still life paintings from this decade underline this trend: they became a form of documenting and showing what one could afford: the opulent array of flowers suddenly wasn't only there for some days but could be preserved and shown for decades to come.

Once an important status symbol, today, tulips can be found in all shapes, colours and sizes at any time of the year. Manufacturers proudly advertise the possibility to grow all-year round and ship worldwide. Thus, this flower has become a perfect example of an ongoing mechanism of capitalism: something highly valued becomes - by globalization, breeding and optimized workflows - something available at all times.

The title of the work, *May You Bloom Eternally*, seems to be a curse disguised as a wish. What we once wished to be true - for things to always be at their best, not blossoming but blooming, not temporarily but eternally, is the same thing that destroys the planet we live on today. The images of the tulips also extend beyond their own limitations, questioning the very ideas and tools that created them, revealing the imperfections behind the flowers' facade of eternal growth and strive for perfection. The images are interesting exactly because they cannot be enlarged without faults, just as tulips are interesting because they are flawed, and because they only bloom for so long.

Still Lives

With the *Still Lives*, the artist explores the classic form of this genre. While the pictures are formally reminiscent of paintings from various centuries, contemporary materials constantly creep in and evoke a sensation of the everyday. They inscribe themselves in the history of Vanitas pictures, oscillating between beauty and sadness. In these images, Gian meditates on what we can see of the world that surrounds us, negotiating ideas of domestic space, nature and human bodies and objects inhabiting these spaces. The images create narratives of the passing of time, addressing the topics of personal space and the transient nature of things.

Biography

Gian Losinger (*1996) is a lens-based artist. He works with his immediate surroundings, feeling that there is a connecting quality in everyday moments and things. His works don't focus on what we think we know of the world but on what we can see of it. They can be read as everyday still lives inscribed in the history of vanitas imagery. Gian holds a Bachelor in Fine Arts (HEAD, 2022) and has studied Art History and Sustainable Development in Bern. It was there that his interest for alternative ways of living on and with this planet and its beings, and also his belief that art can act as a research tool for such questions, deepened. His works have been shown at Galerie Bernhard Bischoff & Partner, Stadtgalerie Bern and others.

Gian's works are an invitation to look at the world free of judgement and full of questions. Whilst every one of his pictures depicts a singular moment, once they enter the archive and are then arranged in an installation, they form a whole and invite the viewer to consider all these moments happening simultaneously in the current space and time. Gian's artistic practice deals with the acts of collecting, archiving and critically reflecting photographs and their impact on our society.

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