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LINUS BILL +  
ADRIEN HORNI



LINUS BILL + ADRIEN HORNI

*Kunst am Bau*, 2016  
Permanent installation at HPS School, Lyss, Switzerland  
coloured ceramic and enamel on faïence  
Photo: Gunnar Meier  
courtesy of the artists and Galerie Allen, Paris



LINUS BILL + ADRIEN HORNI

*Kunst am Bau*, p. 498, 2016  
coloured ceramic and enamel on faïence  
Permanent installation at HPS School, Lyss, Switzerland  
Photo: Gunnar Meier  
courtesy of the artists and Galerie Allen, Paris



LINUS BILL + ADRIEN HORNI

Exhibition view, *Gemälde*  
CAC Passerelle, Brest, France, 2016  
Photo: Aurélien Mole  
courtesy of the artists and Galerie Allen, Paris



LINUS BILL + ADRIEN HORNI

*Gemälde, p. 115*, 2016

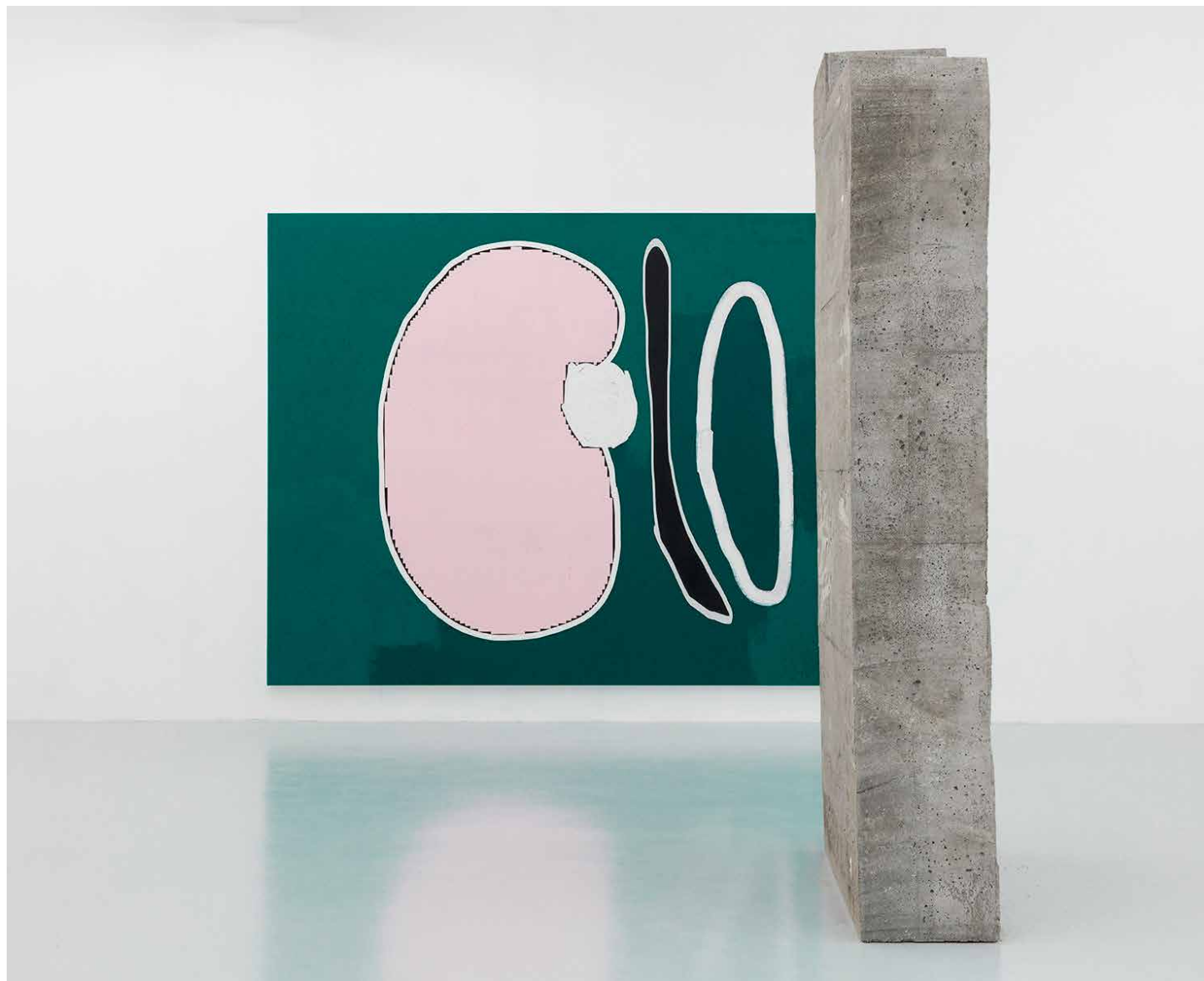
silkscreen and acrylic paint on canvas

260 x 330 cm

Exhibition view, *Gemälde*, CAC Passerelle, Brest, France, 2016

Photo: Aurélien Mole

courtesy of the artists and Galerie Allen, Paris



LINUS BILL + ADRIEN HORNI

Exhibition view, *Linus Bill + Adrien Horni*  
at Ellen de Bruijne Projects, Amsterdam, 2017  
Photo: Gunnar Meier



LINUS BILL + ADRIEN HORNI

*NY p.8 TR*, 2014

acrylic, micro fiber fabric, paper and glue on canvas

203,2 cm x 152,4 cm

Exhibition view, Linus Bill + Adrien Horni at Nathalie Karg Gallery, New York, 2014



LINUS BILL + ADRIEN HORNI

*Gemälde P. 69*, 2016  
acrylic and silkscreen on canvas  
240 x 170 cm





LINUS BILL + ADRIEN HORNI

*Gemälde P. 91*, 2015  
acrylic and silkscreen on canvas  
240 x 170 cm



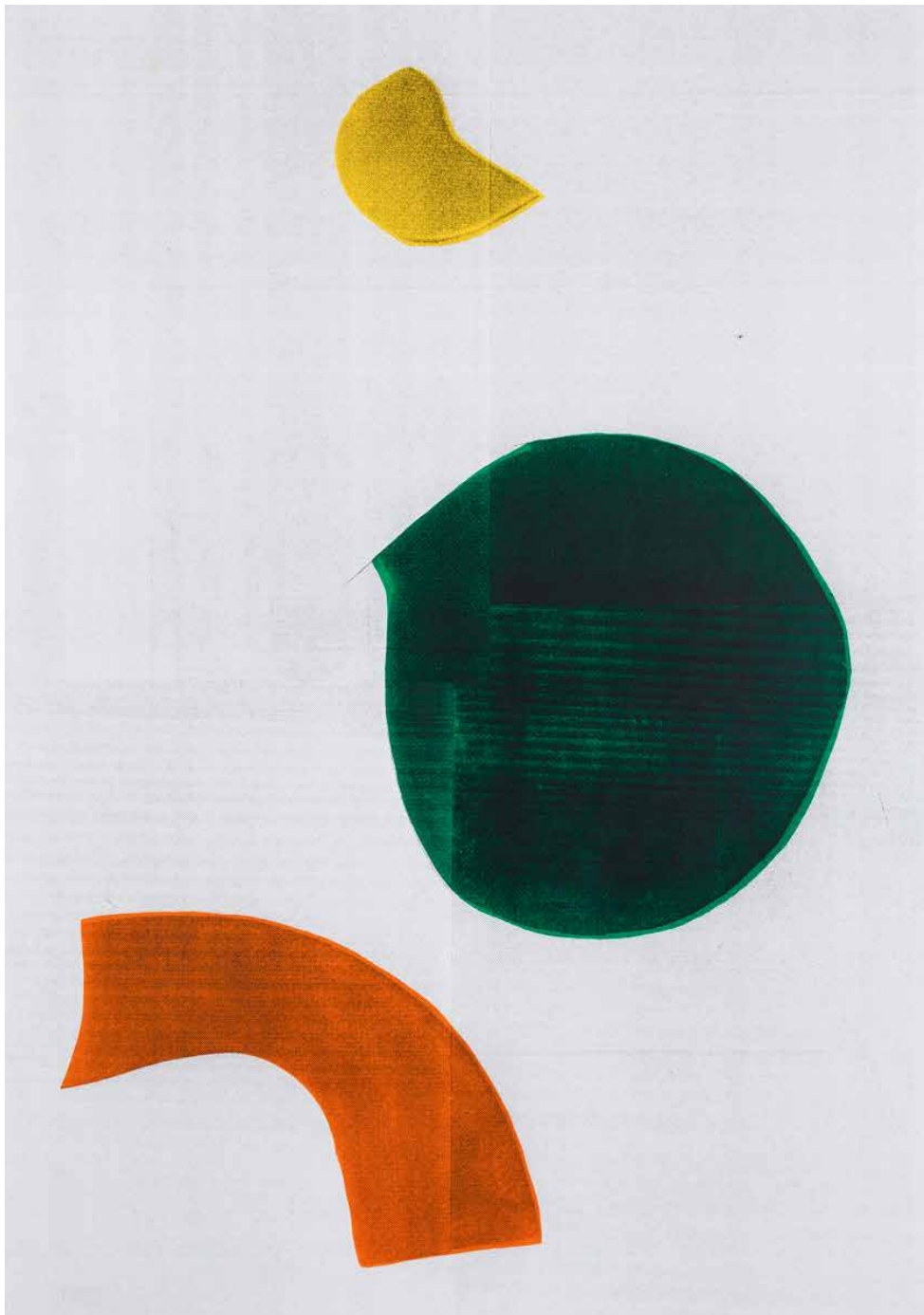
LINUS BILL + ADRIEN HORNI

*Gemälde P. 93*, 2015  
acrylic and silkscreen on canvas  
240 x 170 cm



LINUS BILL + ADRIEN HORNI

Exhibition view, *Gemälde*  
Galerie Allen, Paris, 2015  
Photo: Aurélien Mole



LINUS BILL + ADRIEN HORNI

P. 313, 2011  
acrylic and silkscreen on canvas  
240 x 170 cm



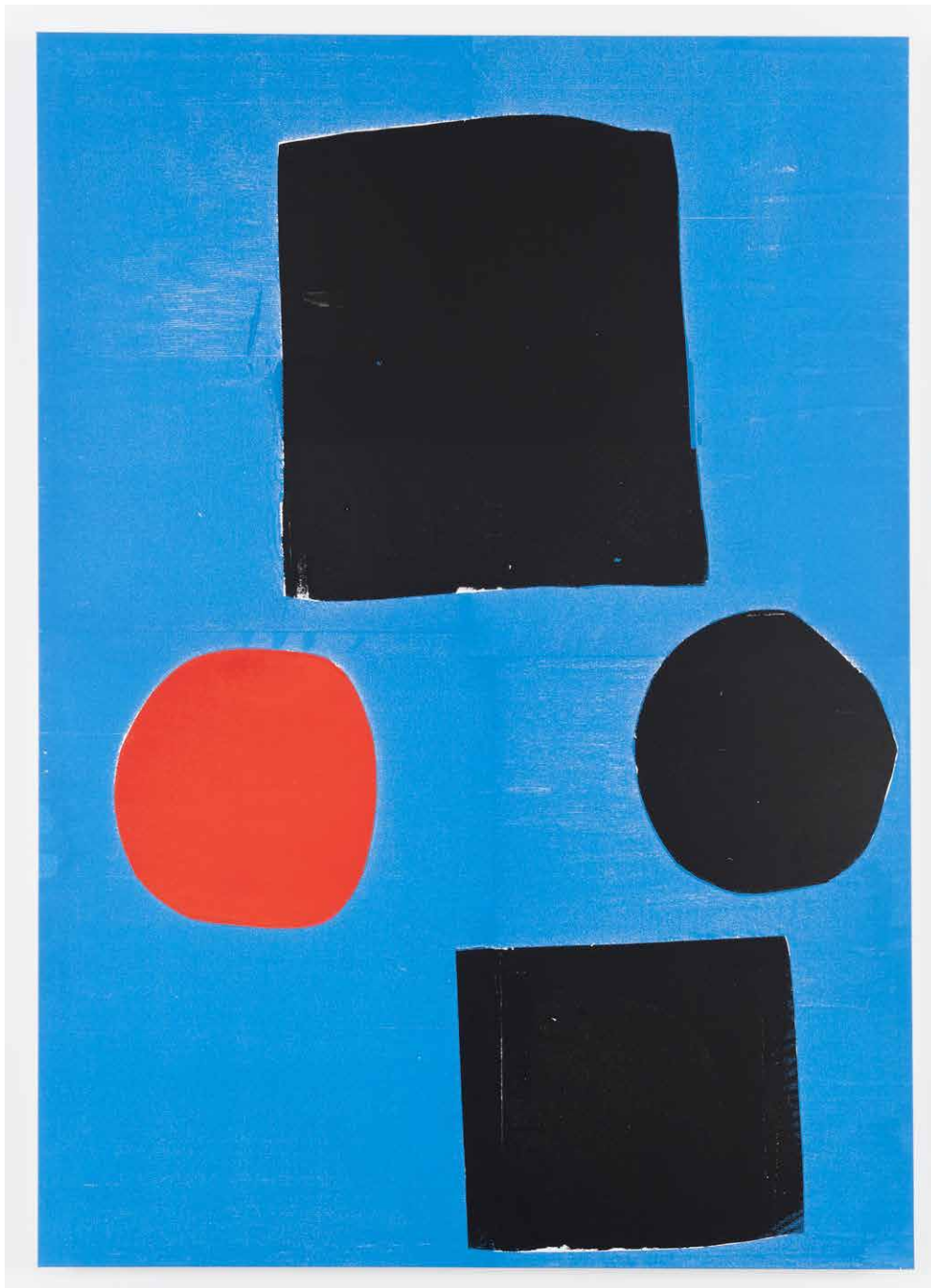
LINUS BILL + ADRIEN HORNI

*Mixed Media 1*, 2013  
mixed media on paper  
200 x 150 cm



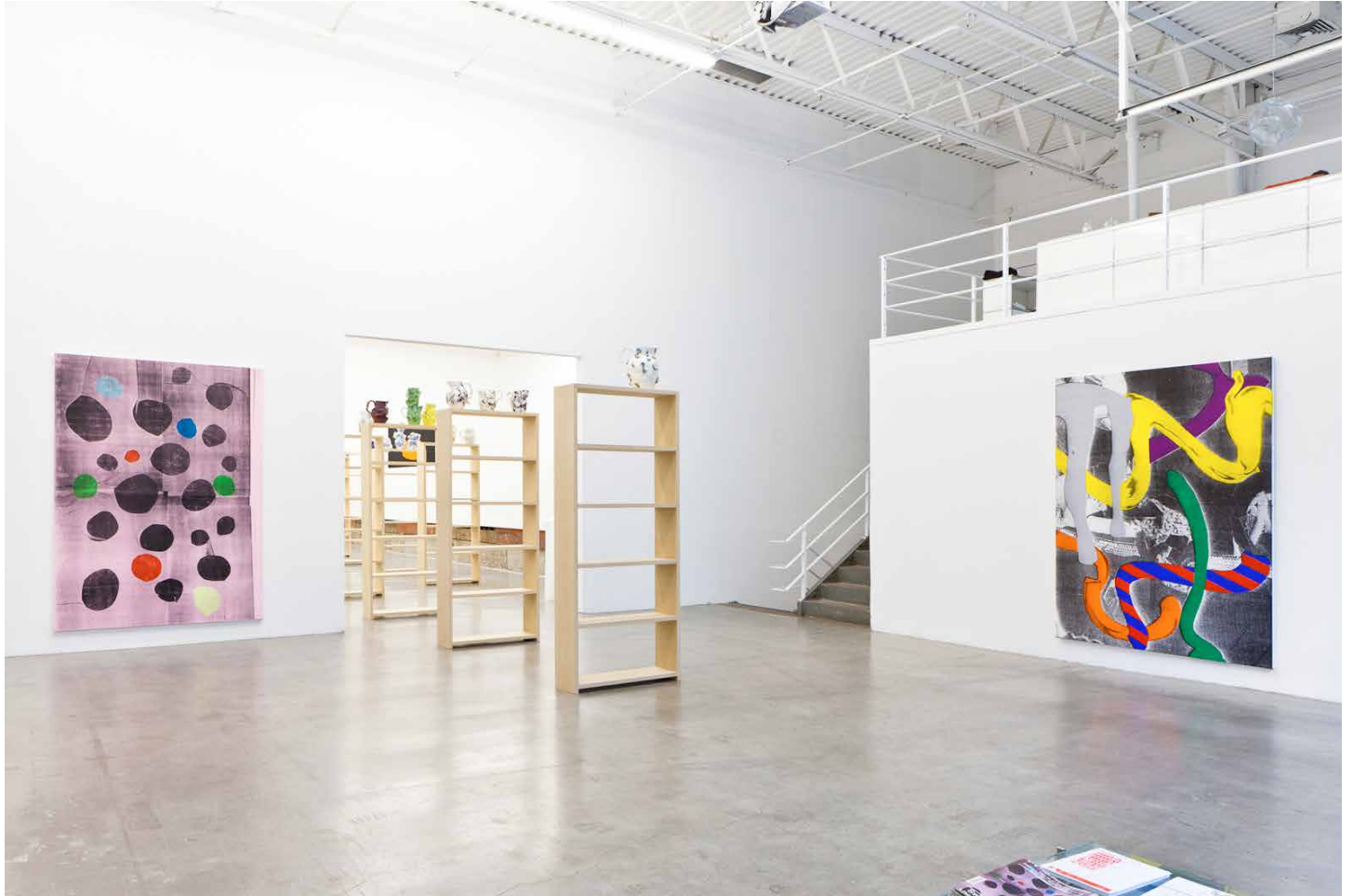
LINUS BILL + ADRIEN HORNI

*Fundamentals*, 2012  
Exhibition view,  
Kunsthalle, Bern



LINUS BILL + ADRIEN HORNI

*Fundamentals 12 (blue)*, 2012  
acrylic and silkscreen on canvas  
240 x 170 cm



LINUS BILL + ADRIEN HORNI

*Painting and Jugs*, 2012  
with Aubry/Broquard  
Exhibition View.

Curated by Gianni Jetzer, Swiss Institute, New York





LINUS BILL + ADRIEN HORNI

*P95, P97*, 2013  
Exhibition view,  
Swiss Art Awards, Basel



LINUS BILL + ADRIEN HORNI

Exhibition view, *Linus Bill + Adrien Horni*  
Nathalie Karg Gallery, 2014



LINUS BILL + ADRIEN HORNI

*P95*, 2012  
acrylic and silkscreen on canvas  
240 x 170 cm



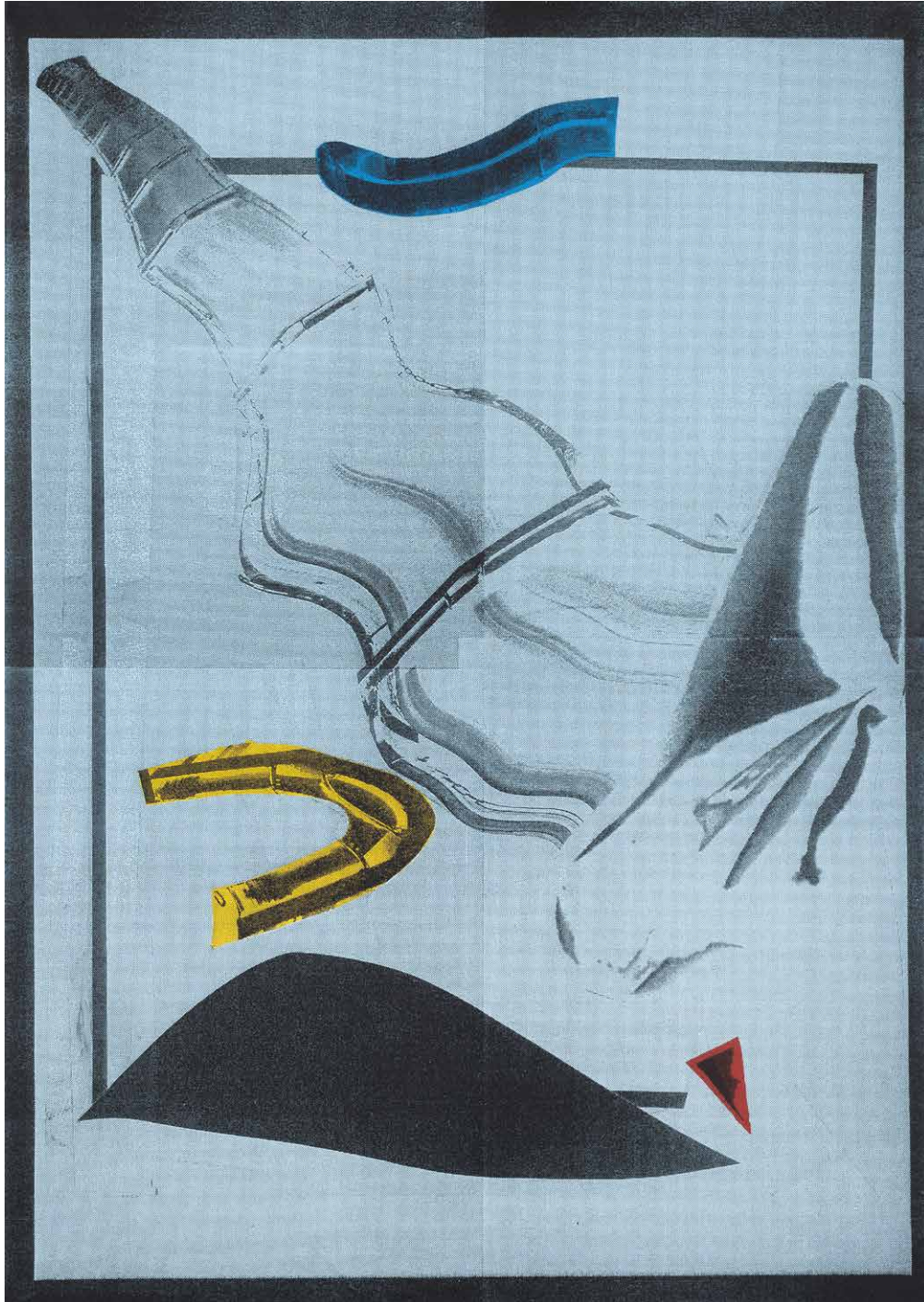
LINUS BILL + ADRIEN HORNI

*P. 244*, 2012  
acrylic and silkscreen on canvas  
220 x 170 cm



LINUS BILL + ADRIEN HORNI

*P. 184*, 2012  
acrylic and silkscreen on canvas  
240 x 170 cm



LINUS BILL + ADRIEN HORNI

*P357*, 2012  
acrylic and silkscreen on canvas  
240 x 170 cm



LINUS BILL + ADRIEN HORNI

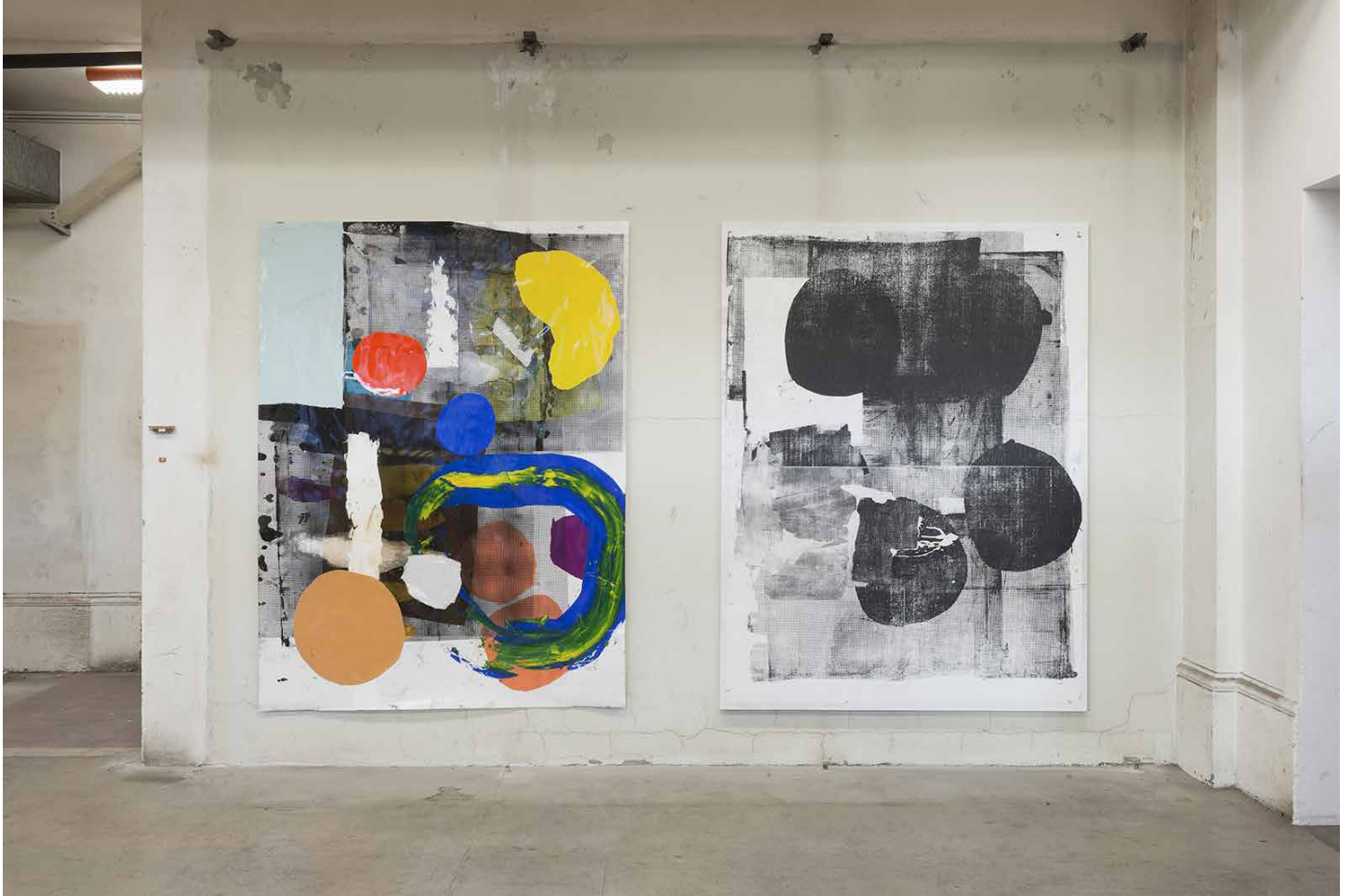
*P256*, 2012  
acrylic and silkscreen on canvas  
240 x 170 cm  
Collection Aspen New York



LINUS BILL + ADRIEN HORNI

*Mixed Media I*, 2013  
200 x 150 cm, 2013  
mixed media on paper





LINUS BILL + ADRIEN HORNI

*Mixed Media*, 2013  
Exhibition view,  
Les Urbaines, Laussane



LINUS BILL + ADRIEN HORNI

Exhibition view *Gemälde*  
MJ Gallery, Geneva, Switzerland, 2014  
Photo: Sophie Yerly



LINUS BILL + ADRIEN HORNI

Exhibition view *Gemälde*  
MJ Gallery, Geneva, Switzerland, 2014  
Photo: Sophie Yerly



LINUS BILL + ADRIEN HORNI

*Mixed Media*, 2013  
Exhibition view  
Alabama Sir, Leipzig



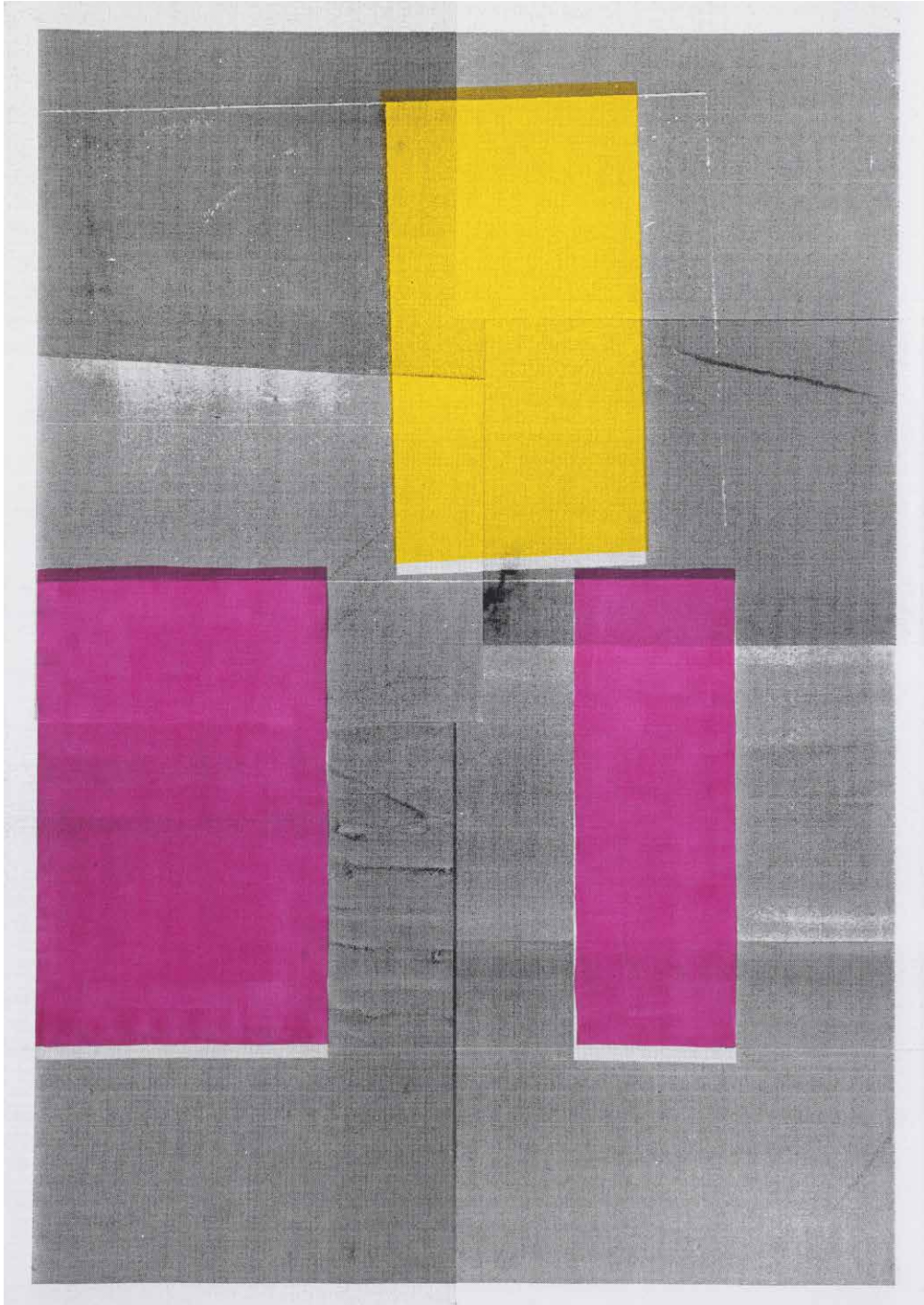
LINUS BILL + ADRIEN HORNI

Exhibition view, *Mixed Media*  
Helmhaus, Zürich, 2013  
mixed media on paper  
200 x 150 cm each



LINUS BILL + ADRIEN HORNI

*Mixed Media b/w 04*, 2013  
silkscreen on Linen  
200 x 150 cm



LINUS BILL + ADRIEN HORNI

*P267*, 2012  
acrylic and silkscreen on canvas  
240 x 170 cm



LINUS BILL + ADRIEN HORNI

*M.J. P3*, 2014  
acrylic on linen  
340 x 240 cm





LINUS BILL + ADRIEN HORNI

*Sculptures p. 2*, 2014  
225 x 140 x 30 cm  
concrete

LINUS BILL + ADRIEN HORNI

"MIXED MEDIA"



NOVEMBRE 2013

TURBO MAGAZINE  
No. 48

LINUS BILL + ADRIEN HORNI

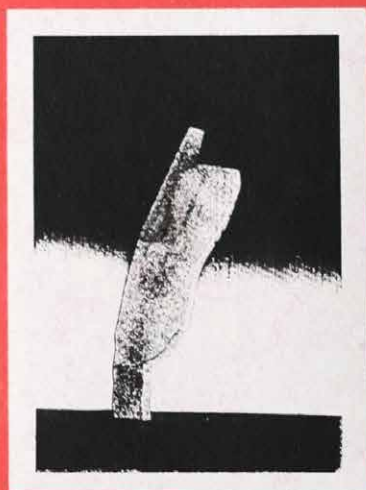
*Mixed Media*, 2013  
softcover, saddle stitch  
32 pages, color offset  
267 x 360 mm  
Turbo Magazine # 48

ISSN 1662-9582

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Linus Bill + Adrien Horni

# Sculptures



Bronze Age Editions

LINUS BILL + ADRIEN HORNI

*Sculptures*, 2012  
softcover, saddle stitch  
24 pages, single color risograph with screen-printed cover  
232 x 380 mm  
Published by Bronze Age Editions, London UK

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LINUS BILL + ADRIEN HORNI

*Fundamentals*, 2013  
softcover, saddle stitch  
32 pages, b/w photocopy  
105 x 145 mm  
Turbo Magazine # 42

ISSN 1662-9582

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Press

Elephant *Five Shows to See in Paris – Heredity Painting 2017*  
November 2017  
<https://elephant.art/five-shows-to-see-in-paris/>  
par Jessica Saxby

11/20/2017

Five Shows to See in Paris | ELEPHANT

**ELEPHANT**

MENU

20 Nov 2017

## Five Shows to See in Paris

Monday morning dread and the feeling of being watched—two hot topics in Paris right now.

Words by Jessica Saxby



Linus Bill + Adrien Horni, Exhibition view, Heredity Painting at Galerie Allen, Paris, 2017  
Photo Aurélien Mole, courtesy the artists and Galerie Allen, Paris

### **Linus Bill + Adrien Horni: Heredity Painting at Galerie Allen**

When the question arose as to what kind of text might accompany the paintings on display at Galerie Allen for the Swiss duo's second solo show at the gallery, the pair refused any textual accompaniment, providing viewers instead with a series of images as guidance: a face-swap between father and son, a line of cartoon "minions", a pair of cats with their kittens. This collection of images is a nod to the concept behind the duo's first foray into painting: they began with a "mother painting" from which these five "heredity" works have spawned. Photographing the mother work, digitally manipulating it and then hand printing to canvas, the artists came to produce these five works on show at the gallery. It may seem like a concentrated body of work, but the intricacy in the minute modifications between each piece allow for some intriguing viewing.

**FRANCE - BREST  
PASSERELLE CENTRE  
D'ART CONTEMPORAIN**

**Linus Bill + Adrien Horni:  
Gemälde**



Passerelle Centre d'art contemporain dedicates its spaces to four different exhibitions. The Singaporean artist Ming Wong (b. 1971) revisits an icon of the Nouvelle Vague celebrated for the ambiguity of its narrative structure and its innovative cinematic language: *L'Année dernière à Marienbad* (1961) by Alain Resnais. Wong's work is no remake of that movie, but a variation based on new scenes shot in China and Bavaria combined with excerpts from the original film and from *Hiroshima, mon amour* (1959). The result is a dreamlike and artificial universe similar to a Dadaist logic that overcomes the notion of authorship. *Gemälde* ("paintings" in German) is an exhibition dedicated to the Swiss artists Linus Bill (b. 1982) and Adrien Horni (b. 1982), presenting monumental, colorful, abstract paintings. Although reminiscent of American Abstract Expressionism, their works reject romantic modernist heroism in their methodical process of creation. Black-and-white models of potential paintings are recorded in pages of a book that functions as a sort of catalogue of preexisting works. Certain of these model images are specifically chosen for every exhibition occasion, then enlarged to monumental scale and translated into color through painting and screenprinting.

## Peindre l'algorithmme : Linus Bill et Adrien Horni s'exposent à Brest

Par Laëtitia Toulout  
EXPOSITION // Les artistes suisses Linus Bill et Adrien Horni présentent au centre d'art Passerelle à Brest, jusqu'au 30 décembre, un ensemble de toiles abstraites rassemblées sous le titre *Gemälde*, signifiant « peintures » en allemand.

Qu'elles soient monumentales pour la plupart, ou de dimensions plus restreintes pour certaines, les toiles que présente le duo d'artistes sont définitivement abstraites, mettant à plat formes libres et couleurs franches. La simplicité des œuvres se déploie de manière fluide dans l'espace, lui conférant de fait sa substance et apaisant le regard.

Aux côtés de leurs pratiques artistiques respectives et individuelles, les deux Suisses se rassemblent en un duo, Linus Bill + Adrien Horni, par le biais d'une technique de création singulière. Les toiles présentées résultent en effet d'un processus mixant les médias : avant de devenir toiles, les créations naissent dans un premier temps sur un modeste format noir et blanc. Ensemble, Linus Bill et Adrien Horni dessinent, découpent, collent, scannent et assemblent. Ces images issues d'une première étape de travail constituent le livre *Gemälde 2013-2017*. Mis à disposition dans l'espace de l'exposition, cet objet se présente comme un livre de brouillon et de recherches proposé pour être feuilleté. Les pages déroulent des peintures en devenir ou déjà réalisées, certaines étant accrochées sous nos yeux, d'autres n'étant peut être pas amenées à être transformées en toiles, restant alors indéfiniment à l'état de dessins et dans les pages de ce livre. Ce dernier rassemble « 350 toiles potentielles » à réaliser avant 2017, date butoir de ce pré-catalogue à la temporalité inversée.

À l'heure de l'exposition, le visiteur peut faire le lien entre les dessins et les toiles accrochées au mur, ou bien imaginer celles dont la métamorphose est en devenir. Il se situe à la fois dans l'axe temporel de l'œuvre accomplie, mais aussi et dans un même temps, de la série en cours de réalisation. Les étapes de travail se décèlent en partie à son regard. L'espace sous forme de mezzanine circulaire qui a été choisi pour l'accrochage des toiles donne d'ailleurs à l'exposition des airs d'atelier d'artiste.

Pourtant, une partie de ce travail nous est laissée mystérieuse : il est impossible de déceler dans ces « peintures » ce qu'il advient de la main de l'artiste ou bien de faits et processus numériques produisant des iconographies issues non pas de matières, mais d'algorithmes. Car après cette réalisation sur le modeste support du livre, qu'on nous laisse voir, les formes sont agrandies, numérisées, mises en couleurs par le biais de la peinture ou de la sérigraphie. Certaines étapes de travail ne nous sont pas accessibles. Les manières de faire, manuelles ou issues de dispositifs techniques, convergent et se mêlent dans les formes et le rendu final, qui nous font aussi bien penser à l'expressionnisme abstrait qu'à un ensemble de créations graphiques actuelles. Linus Bill et Adrien Horni sont d'ailleurs issus du graphisme, et on retrouve dans cette pratique leur conception de la création à parti d'une commande qui dicte premières lignes et concepts. //

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Exposition *Gemälde* de Linus Bill + Adrien Horni  
Jusqu'au 30 décembre 2016 at La Passerelle  
41 rue Charles Berthelot, 29200 Brest  
[www.cac-passerelle.com](http://www.cac-passerelle.com)

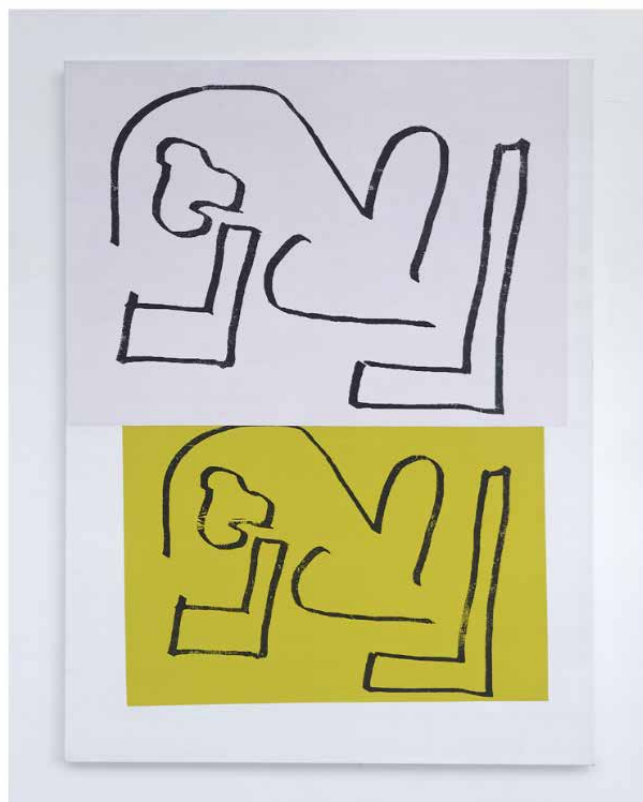
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## Peindre l'agorithme : Linus Bill et Adrien Horni s'exposent à Brest



Linus Bill + Adrien Horni, *Gemälde* – Passerelle Centre d'art contemporain. Brest © Aurélien Mole, 2016



Linus Bill + Adrien Horni, *Gemälde* – Passerelle Centre d'art contemporain. Brest © Aurélien Mole, 2016

## How Swiss Duo Linus Bill and Adrien Horni Are Reversing the Analog-to-Digital Process

Swiss artists [Linus Bill](#) and [Adrien Horni](#) share a studio and work in tandem to produce collaborative works in a variety of media. United by a bold visual language based on color relationships, abstract forms, and fluid compositions, their practice shows a consistent concern with versatility and the communication and realization of ideas.

### ARTSY EDITORIAL

JAN 13TH, 2015 5:06 PM

The artists, who each have individual practices as well, undertake a multi-step process that rejects the intuitive build-up of individual art pieces for a considered and planned body of work that functions holistically. For the works in “[Linus Bill + Adrien Horni](#)” at Nathalie Karg in New York, which runs concurrently with an ongoing survey of the artists’ publications at Printed Matter, Bill and Horni began by developing small-scale [collages](#) through digital and manual techniques. Selections of these were combined into a catalogue, and from this grouping they created physical, painted works, which are on display in the gallery space.

The resulting compositions are large-scale and rooted in printmaking, collage, and traditional painting techniques—[analog processes](#) that mirror those of the original combines. Employing a wide range of media including inkjet paper, fabric, UV printing inks, and paint, the works feature visible Ben-day dots, as in *NY P. 6 BR*, or shadows as in *NY P. 5 BL* (both 2014); these oversized abstractions may remind viewers of a view through a microscope. The works’ presence is only enhanced by the dialogue created between the original collage, its presentation as part of the catalogue, and the final large-scale painting.

Bill and Horni’s detail-oriented operation runs against the intuitive nature of much of today’s process-based art and parallels the emphasis on organization and standardized production of designers and architects. The works themselves echo an undercurrent of primitivist-influenced, color-based art by artist-designers including Jordy van den Nieuwendijk and Atelier Bingo, fellow Europeans who work in the mode of [hard-edged](#) abstraction and produce compositions that mimic collage techniques, simultaneously using digital technology as a resource and returning to the physicality of material.

—K. Sundberg

Trendland *Linus Bill and Adrien Horni's Larger Than Life Collaboration*  
Text by Jade Moyano  
June 2015  
<http://trendland.com/linus-bill-and-adrien-hornis-larger-than-life-collaboration/>



DESIGN ART CULTURE PHOTOGRAPHY TRENDS VIDEO MUSIC SHOP



by TRENDLAND

# Linus Bill and Adrien Horni's Larger Than Life Collaboration

1 MONTH AGO by JADE MOYANO

Swiss artists **Linus Bill** and **Adrien Horni** have been collaborating on other projects for some time, however, this series of paintings show powerful aesthetics, bold gestures and brave dimensions.

Linus Bill and Adrien Horni aim to reestablish the foundations and hierarchy of what images mean to a viewer. By creating individual artworks on a greater-than-human scale when most images are imagined and exist only on a screen, the Swiss artist duo have us reconsider image genesis, its chronology and geography, followed by its likely conclusion.

On view at Galerie Allen, Paris from 28 May – 26 July 2015.



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LINUS BILL + ADRIEN HORNI – GEMÄLDE 2015

ABOUT

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In a time of previously unforeseen plurality, visibility and distribution, the value of the image has been elevated in its usefulness as a tool and simultaneously annihilated by its ease of multiplication and impossibility of ownership. Linus Bill & Adrien Horni seize this moment to reestablish the foundations and hierarchy of the image.

To create their raw material, they incorporate tools both analogue and digital – paper, scissors, glue, Xerox, scanner, iPhones, iPad and powerbooks, consumer printers, architectural printers and hi-end inkjet alike. Even if beginning on paper, these sketches soon become jpegs.

Eschewing the art world's conscientious formula for creation / documentation / distribution, the artists approach their own process more like mail-order shopping. Flipping the idea of the catalogue on its head, Bill and Horni put the exhibition catalogue before the artwork, chronologically at least. The printed catalogue always precedes the works destined for the walls of the gallery or institution. The artists state that "The books are like catalogues from which we choose our next painting."

The artist's new book, their largest to date, *Gemälde 2013 – 2017*, (the years depict both the time frame of the source material and period to complete the paintings) is the foundation for the exhibition *Gemälde 2015* at Galerie Allen in Paris, May 28 to July 26.



This entry was posted on Sunday, May 10 Art, Exhibitions. You can follow any responses to this entry through the RSS 2.0 feed. Responses are currently closed, but you can trackback from your own site.

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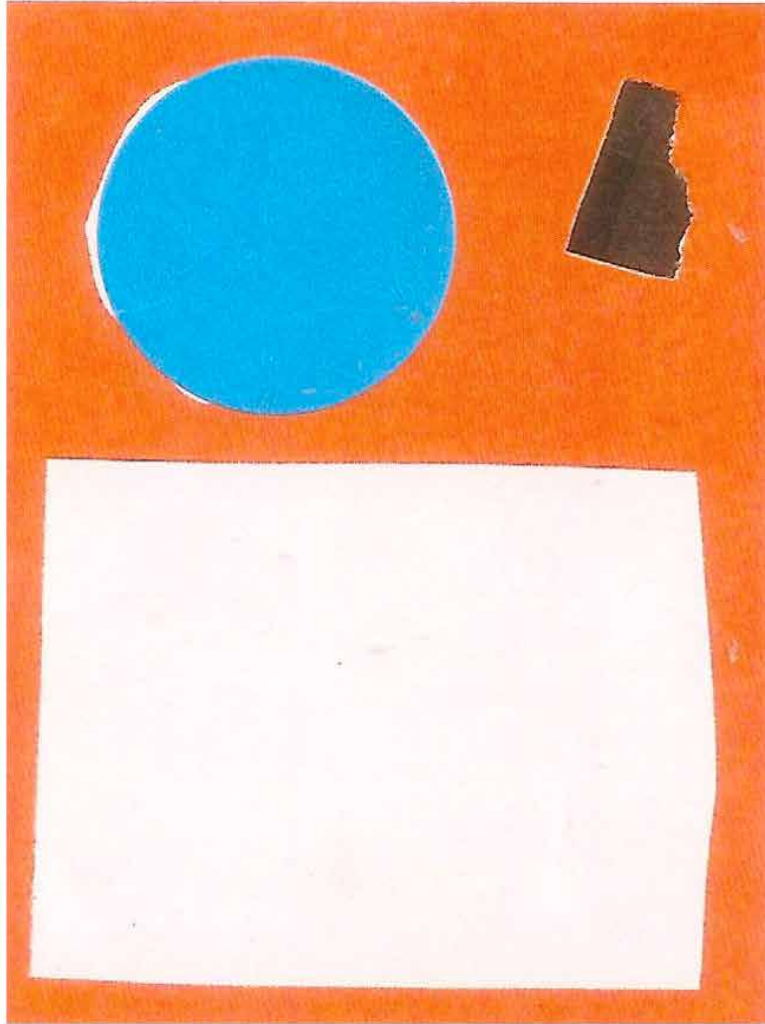
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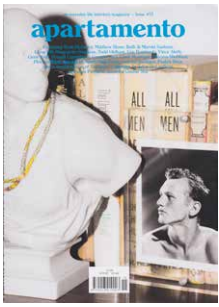
## LINUS BILL AND ADRIEN HORNI INSTALLATION AT PRINTED MATTER



From December 4 to January 10, at [Printed Matter](#) in New York, Swiss artists [Linus Bill](#) and [Adrien Horni](#) will present an exhibition featuring a survey of their collaborative publications, as well as a newly-created wall piece. Stemming from their desire to challenge the perceived hierarchy of artistic mediums, their practice includes an active publishing element as well as sculptures and paintings that are often mutually-derived. [Linus Bill](#) and Adrien Horni often begin their work together with the creation of a modest publication. The small-scale collages that make up the piece are handmade with paper, scissors and glue, as well as on copy machines, scanners, and iPhones. These 'reproductions' serve as a catalog for a show that does not yet exist. The artists then select works to scale up and re-create as full size canvas "paintings", fulfilling the obligation of the Artist but in reverse. In the case of their installation at Printed Matter they have engaged a similar set of concerns, though from another vantage point. Following the creation of a new staple-bound zine catalog, they have simply excerpted an image from the publication as a laser print collage with an added sticker. By maintaining the work's size and giving the image a new context (now in an enormous frame), they re-assign the value of artwork and make it into something that is at once both an exemplary example of a wall-worthy artwork, and that seems to undermine that suggestion at the same time. In a concurrent exhibition at [Nathalie Karg Gallery](#) (Opening December 11), the small scale collages from the publication (and the framed piece at Printed Matter) are installed as the "original" large scale paintings. An additional survey of publications by [Turbo Magazine](#), Horni's ongoing publishing project, will also be on view as part of the installation.



This entry was posted on Thursday, December 4<sup>Art</sup>, Exhibitions, Periodicals. You can follow any responses to this entry through the RSS 2.0 feed. Responses are currently closed, but you can trackback from your own site.



Apartamento *Linus Bill lives in a Bakery*  
Text by Nacho Alegre  
Issue 15, 2015

224

While I was driving through the snow in the mountains of And, I was very nervous. It's a particular feeling when you finally meet someone you know through pictures and through writing. I know his name and his location, yet his name still feels strange to me. Maybe we won't like each other. Two hours later, about 10 years ago, I met him somewhere on the internet—not Facebook, because it didn't exist then. Just a website. I got to know him through his photos. I saw his face and his hair, and I was so struck by his face that I decided to write him. I was so struck by his face that I decided to write him. I was so struck by his face that I decided to write him.

### LINUS BILL Lives in a bakery

INTERVIEW AND PHOTOGRAPHY BY NACHO ALEGRE

His wife and their newly born son have meant he's moved to the center of the city, but he's actually moved with his wife and son to live in a bakery. On the street they still have an area reserved for the flat floor, but they're occupying what used to be the shop entrance. Before going to the flat in the new location, he had to build a kitchen, and he had to build a kitchen, and he had to build a kitchen.



227

I think we'll have the 'art' aspect more on the part of the artist. I think we'll have the 'art' aspect more on the part of the artist. I think we'll have the 'art' aspect more on the part of the artist.

What's the story? I think we'll have the 'art' aspect more on the part of the artist. I think we'll have the 'art' aspect more on the part of the artist.

I just need this interview with... I just need this interview with... I just need this interview with...

After talking to Bill, did you get any ideas for... After talking to Bill, did you get any ideas for... After talking to Bill, did you get any ideas for...

Of course, I'm not a... Of course, I'm not a... Of course, I'm not a...

But for the next... But for the next... But for the next...

Bill, you have a... Bill, you have a... Bill, you have a...

Of course, I'm not a... Of course, I'm not a... Of course, I'm not a...

But for the next... But for the next... But for the next...

Bill, you have a... Bill, you have a... Bill, you have a...

Of course, I'm not a... Of course, I'm not a... Of course, I'm not a...

But for the next... But for the next... But for the next...

228

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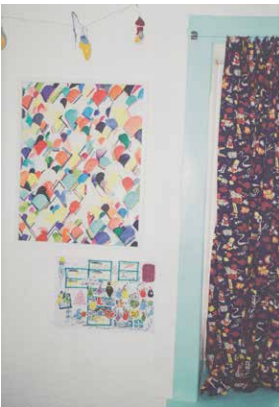
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230

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231

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Bill, you have a... Bill, you have a... Bill, you have a...

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232

What's the story? I think we'll have the 'art' aspect more on the part of the artist. I think we'll have the 'art' aspect more on the part of the artist.

I just need this interview with... I just need this interview with... I just need this interview with...

After talking to Bill, did you get any ideas for... After talking to Bill, did you get any ideas for... After talking to Bill, did you get any ideas for...

Of course, I'm not a... Of course, I'm not a... Of course, I'm not a...

But for the next... But for the next... But for the next...

Bill, you have a... Bill, you have a... Bill, you have a...

Of course, I'm not a... Of course, I'm not a... Of course, I'm not a...

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But for the next... But for the next... But for the next...





## GEMÄLDE, 2015

linus bill + adrien horni

ART June 25 2015 by R-Bit

Not everything has to be big. But this has to. Thinking about how images get created and have changed culture, some people will agree that a big part of what we perceive is just a picture of something real that is ways bigger or ways smaller than it is on our screen on in our magazine (at least you can touch it there). Pictures have taken over communication.

Linus Bill & Adrien Horni treat their images different. Starting off analog, passing material on to the machines, they create tons of images, which are then used to fill their book, or so-called 'catalogue' named *Gemälde 2013-2017*. The interesting part is that this is just their foundry of unpainted paintings. When setting up an exhibition, they look at the wall and choose one of those little images they have created. But because the resolution of those images suck, they have to figure out a way to reproduce it on a bigger scale, which means they make something real out of a virtual picture.

See their reproductions in real reality at the [Galerie Allen in Paris](#) before your reality escapes and gets substituted by an image.

28th May, 2015 — 26th July, 2015



June 28, 2015

↶ 2016 Men's Spring Collections

## ÉTUDES

### Études Studio Men's RTW Spring 2016

By [Jennifer Weil](#)

For spring, the line conceived by the collective headed by artist Aurélien Arbet and graphic designer Jérémie Egry had a lighter feel. The hectic prints and boxy shapes of past seasons gave way to a more fluid, flowing collection. Its theme came from “Up and Down Town,” David Weiss’ illustrated book of rain-drenched cityscapes from 1975, and designers also had in mind the wardrobe of an urban artist through numerous identities in various epochs. Études Studio’s signature layering remained, but this time, tuniclike tops and baggy shorts and trousers often came in solid colors such as cream, gray, orange and cobalt. Fabrics included coated linen and cotton piqué. The only graphic element was the silk-screen patchworks by Adrian Horni and Linus Bill, but these, too, were easy on the eyes, making for a more wearable collection.

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It's Nice That, *From Paper to iPhone to Canvas, Linus Bill and Adrien Horni's paintings*  
Text by Alex Hawkins  
May 2015  
<http://www.itsnicethat.com/articles/linus-bill-adrien-horni>

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# It's Nice That

CHAMPIONING CREATIVITY SINCE 2007



Linus Bill Adrien Horn: Nathalie Karg Gallery New York 2014, Catalogue

ART

## From paper to iPhone to canvas, Linus Bill and Adrien Horni's paintings

Posted by Alex Hawkins, Tuesday 26 May 2015

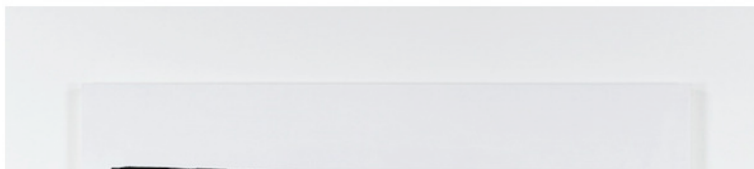
[J'aime](#) 5 [Tweet](#) 44 [g+](#) 2

Swiss art duo Linus Bill and Adrien Horni's ongoing collaboration has produced a great body of irreverent, experimental work. They first joined forces in 2011 when they were invited to produce the artistic supplement of the Swiss Art Directors Club advertising awards. Controversially, they turned the notion of award-winning design on its head by producing a Xeroxed, deconstructed version celebrating the refused entries. This kind of do-it-yourself subversion has been the undercurrent running through everything the two image-makers (and breakers) have done since.

Linus and Adrien tend to make their striking assemblages in two varied parts: first creating a series of small-scale collages, and then faithfully replicating them on large canvases. Together they arrive at the finished image after a series of back and forths using both analogue and digital means until, as they have said, "it's either good, or you're bored."

After piecing together their abstract collages on paper, Linus and Adrien then scan, obsessively retouch and reprint the work. In the ultimate postmodernist gesture, their compositions are then collated into a printed publication from which they choose which items to recreate on canvas through layers of printing, silkscreen and paint. The results somehow manage to feel both fresh and familiar at the same time.

An exhibition of new work and their largest book to date opens May 28 at Galerie Allen in Paris.



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## Contemporary art fair : Art Brussels 2015

Feb 10, 2015 • 2:39 PM

No Comments

For the 33rd edition of *Art Brussels* – 24-27 April – the contemporary art fair will bring together 191 local and international galleries represented in three main sections: *Prime*, *Young* and *Discovery*, whereas before it only offer two.



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Linus Bill & Adrien Horni – Acrylic & Silkscreen on canvas – Galerie Allen

# Das Original ist nur eine Kopie

Gerade noch in New York, jetzt im **Lokal.int** Biel: Adrien Horni und Linus Bill arbeiten seit einem Jahr als Duo. Nach einer kurzen Zeit im Bereich der klassischen Collage wurde es schnell abstrakt. Der Spass blieb.

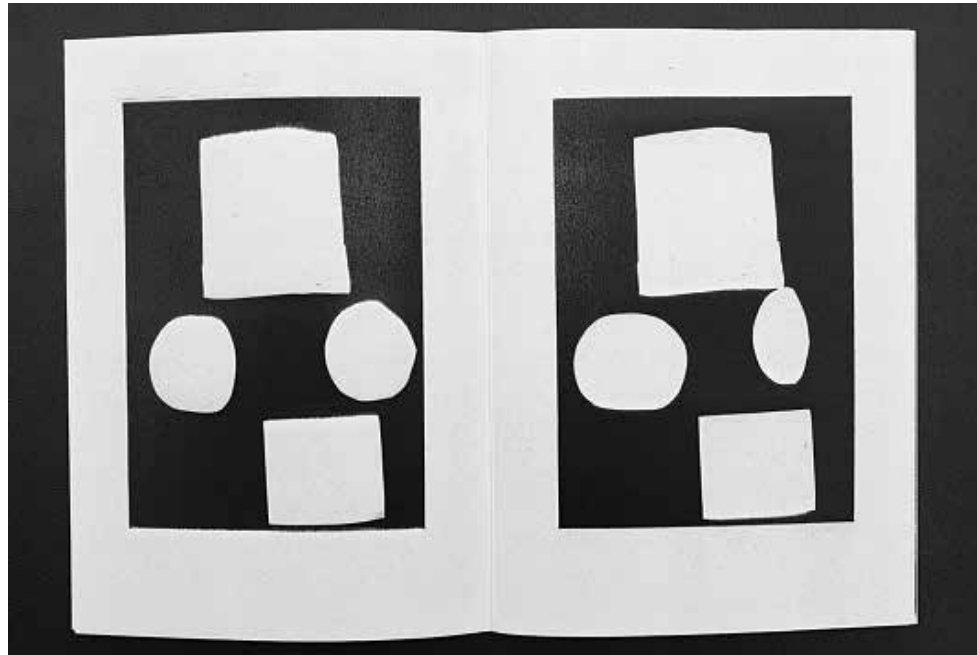
CLARA BRACHVOGEL

Linus Bill und Adrien Horni: gleicher Jahrgang (1982), gleicher Wohnort (Biel) und immer ein bisschen den Schalk im Nacken. Oder, wie Chri Frautschi vom Kunstraum Lokal.int findet: «frische Jungs». Dass die beiden ein Duo wurden, kann kein Zufall sein, oder doch?

## Zusammenarbeit als Auftrag

Da rief einer an und fragte, ob er, Linus, nicht den Katalog machen wolle. Den Jahreskatalog vom Art Directors Club (ADC) Switzerland. Darin sollten die prämierten Arbeiten der Werbeleute von 2011 gezeigt werden. Jein. Wollte er eigentlich nicht. Höchstens... Ja, mit dem Adrien Horni zusammen vielleicht. Jene Adrien Horni, der seit fast zehn Jahren dieses kleine Kunstheftchen herausbrachte, das «Turbo Magazine». Und so entstand der zweite Band der ADC-Publikation als 41. Ausgabe ebenjenes kleinen Heftchens. Nur ein DIN-Format grösser, DIN A4.

Die beiden trafen sich im Bieler Atelier von Linus Bill und



Doppelseite der Nummer 42 des «Turbo Magazines»: im Lokal.int mit Malerei und Siebdruck farbig umgesetzt.

Bild: zvg

richteten dort ein riesiges Schnipsel-Chaos an. Der Plan: Jenen 80 Prozent der 758 eingesandten Kampagnen, die *keinen* Preis erhalten hatten, eine zweite Chance zu geben.

Der Titel: «La deuxième chance». Das Papier: Recyclinggrau

auf 434 Seiten. Die Technik: Collagen à la Dada als Kopien auf diesem Hellgrau.

## Zotige Zusammenarbeit

Das zotige Zerschneiden der Werbebilder zu ihrer «zweiten Chance» brachte den Kopierer als Technik ins Spiel. Es wurde vergrössert, verkleinert, mit den Heligkeiten gespielt. Ausgeschnitten und neu verklebt. Daraus entstanden springende Strandschönheiten mit Krallenfüssen, kleine Herren in Anzügen, die in überdimensionierten Bürostühlen versinken, und verzerrte Wesen. Verzerrt mit jener Verzerrung, die entsteht, wenn man ein Bild unter dem Kopierer bewegt. Unterwäsche-Modells mit schrägen Streberbrillen, frenetisch-lächelnde Familienidyllen, die ins Lächerlich-Surreale abdriften.

## Zusammenarbeit als Zwang

Was anfangs spassige Verstümmelung klassischer Werbe-Typen war, wurde schon bald zum Krampf. «Es waren einfach so viele Seiten!», sagt Linus Bill. Und

die wollten gefüllt werden – mit Unikaten. Das führte zum Hänger. Da entdeckten sie, mitten im Abfall der zerschneidenden Papiere, ihre eigene zweite Chance. Wo ein Auge oder ein Ohr ausgeschnitten worden waren, blieben Löcher. Und wenn man die Seite umdrehte und kopierte, entstanden neue, abstrakte Formen.

Bilder, wie sie in den Galerien hängen könnten. Bilder, wie wir sie malen würden, wenn man uns fragte: «Wie sieht abstrakte Kunst aus?» «Miró-Dinger» nennt sie Linus Bill ironisch. Es sind Klischees, Prototypen, Zitate moderner Kunst, schwarz-weiße Farbfeldmalereien.

## Erfolgreiche Zusammenarbeit

Das Spiel faszinierte beide. Die Kopie-Collagen erinnerten sie an alte Ausstellungskataloge, in denen kaum farbige Bilder abgedruckt wurden. Nur dass sie das farblose Reproduzieren farbiger Originale umdrehten: Das Original, das eine Kopie ist, wurde vergrössert, erhielt Farbe und kam auf die Leinwand. Einfache For-

men, die sie «Fundamentals» nannten, sammelten sie zuvor in der Nummer 42 des «Turbo Magazines».

Und kurz darauf landeten diese gemalten Formen, mit Siebdruckhintergrund, im Swiss Institute in New York, wurden vom Leiter des Instituts, Gianni Jetzer, entdeckt, der unter anderem auch Co-Kurator der Schweizerischen Plastikausstellung 2014 in Biel sein wird. Horni und Bill, mit Bastien Aubry und Dimitri Broquard (beide absolvierten die Schule für Gestaltung in Biel) – in New York.

Obwohl DIN-Formate nicht gerade Sinnbild von Freiheit sein mögen, will das Duo vorerst dabei bleiben. Weil sie praktisch sind. Weil es das Format ist, in dem das «Turbo Magazine» erscheint – und das ist für Gründer Adrien Horni «ein total freier Raum».

**INFO:** Bis 5.10. im Lokal.int, nach Absprache offen unter Tel. 076 334 25 52; in dem nächste Woche neu erscheinenden Turbo «Magazine» Nr. 43 werden Fotos von Guadalupe Ruiz gezeigt (ab 13.10. im Photoforum)

## Linus Bill

**\*1982 Biel.** Abschluss an der ZHdK 2008; Atelierstipendium Cité des Arts, Paris  
• Ausstellungen **2008:** «Wir nehmen auch Euro», Dummy Galerie, Berlin. **2010:** «Am besten man bleibt zuhause», Grand Palais Bern; New York Photo Festival; Foam Fotografiemuseum Amsterdam, Rathausgalerie Kunsthalle München. **2011:** Kunstmuseum Thun (Aeschlimann Corti), Festival International de Mode et de Photographie, Hyères; Photoforum Pasquart Biel; **2012:** Swiss Institute, New York (cbl)

## Adrien Horni

**\*1982 Genf,** aufgewachsen in La Chaux-de-Fonds, absolvierte die Grafikfachklasse an der Schule für Gestaltung Biel  
• **gründete** 2003 «Turbo Magazine» [www.turbomag.ch](http://www.turbomag.ch)  
• Ausstellungen: Christophe Guye Galerie: «La deuxième Chance»; Swiss Institute Contemporary Art, New York, «Painting and Jugs», kuratiert von Gianni Jetzer  
• Zusammenarbeit u.a. mit Michael Stauffer, Jérôme Stünzi, Marcel Freymond; zum vierten Mal im Lokal.int  
• **unterrichtet** an der Schule für Gestaltung in Biel (cbl)



Le Quotidien de l'Art, *Art Brussels* livre sa liste  
February 2015

## ART BRUSSELS LIVRE SA LISTE

galerieallen

> Organisée du 25 au 27 avril, la foire Art Brussels réunira 191 galeries à Bruxelles. Dans la section Prime dédiée aux artistes établis, on retrouve comme nouvelles recrues les New-Yorkais James Cohan et Robert Miller. Le secteur Young agrège des galeries pointues spécialisées dans la scène d'Europe de l'Est comme Zak/Branicka et Profile Gallery, ainsi qu'un grand nombre d'enseignes américaines telles que Zieher Smith (New York) ou Eleven Rivington (New York). La section Solo dédiée comme son nom l'indique aux *solo shows* regroupera 31 galeries, dont Imane Farès (Paris) qui présentera l'artiste Sammy Baloji. Le salon lance cette année la section Discovery avec 14 galeries choisies par un comité de commissaires d'expositions, et représentant des artistes émergents. La galerie parisienne Allen y présentera les artistes suisses Linus Bill et Adrien Horni. [www.artbrussels.com](http://www.artbrussels.com)



# LE TEMPS

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**Exposition** Vendredi 13 juin 2014

## La copie, ce geste fondamental de la création

Par Laurence Chauvy

### A la Villa Bernasconi de Lancy, six plasticiens sèment le doute sur la notion d'imitation

Non pas «copié collé», mais Copié, copié, copié: l'exposition de six plasticiens à la Villa Bernasconi, à Lancy, insiste moins sur la citation et sur le collage que sur l'action de copier, c'est-à-dire sur la création de «simulacres», et sur l'étonnement qui résulte du changement d'échelle, de matière, d'harmonie chromatique. Le fascicule qui accompagne l'exposition s'utilise comme un manga, en commençant par ce qui pour nous est la dernière page, manière de bouleverser la chronologie. Il n'y a pas de première page, ni de dernière page, comme il n'y a pas d'original et de copie: telle est la morale de cette histoire, qui se décline donc en six versions différentes.

Parmi les travaux, des sculptures monumentales signées Linus Bill & Adrien Horni, où le béton mime le rocher, silhouettes pataudes, incongrues dans l'environnement de la villa, où ces rocs se voient transposés et totalement dépayés. Et des pièces de Jonas Hermenjat, ce petit théâtre évoquant le firmament, ou cette porte qui paraît absurde et fascinante, parce qu'elle est minuscule et qu'elle se trouve accrochée à mi-hauteur, sans oublier cette jolie évocation de «la condition du peintre».

On découvrira ensuite de belles peintures signées Stéphane Kropf, allusion au «pays du soleil», où les coups de pinceau semblent de cette teinte indéfinissable appelée caca d'oie, mais s'éclairent de dorures et d'effets irisés lorsque le spectateur évolue devant la toile. On verra encore, du côté de Joan Ayrton, deux huiles sur toile, réunies en diptyque, qu'un simple écran de verre, placé devant l'une d'elles, suffit à distinguer radicalement. Ainsi qu'un tableau formé de marbrures semblables aux vagues sur le rivage... Un peu hétéroclite, cette exposition a le mérite, plutôt que de mettre en doute la notion d'original, de démontrer la part créative, «originale» si l'on veut, de chaque copie.

Copié, copié, copié. Villa Bernasconi (route du Grand-Lancy 8, Grand-Lancy, tél. 022/794 73 03).  
Ma-di 14-18h. Jusqu'au 20 juillet.

LE TEMPS © 2014 Le Temps SA

## Von Interlaken bis zum Mond

Von Helen Lagger. Aktualisiert am 20.12.2012

**Die Weihnachtsausstellung Cantonale Berne Jura geht nach 2011 in die zweite Runde: Sieben Institutionen an sechs Orten zelebrieren das regionale Kunstschaffen. Unsere Autorin hat sich auf die Reise gemacht.**



### Artikel zum Thema

**Kunst in reichster Form und Fülle  
Knatsch um die Berner  
Weihnachtsausstellung**

### Sieben Standorte

Die Cantonale Berne Jura fand letztes Jahr zum ersten Mal statt. Auch heuer haben sich Kunstmuseen aus den Kantonen Bern und Jura zur überregionalen Weihnachtsausstellung zusammengeschlossen.

Neu wird der Anlass vom Verein Cantonale unter der Leitung von Valentine Reymond (Musée Jurassien des Arts, Moutier) organisiert.

Dieses Jahr nicht mehr mit dabei ist das Kunsthaus Langenthal, das aus

Die Stadt Interlaken besucht man als Stadtbernerin ja meist nur dann, wenn gerade Besuch aus dem Ausland da ist, der den Blick auf Eiger, Mönch und Jungfrau unbedingt auf seinem Reiseprogramm abhaken muss. Nun aber zwingt mich die Weihnachtsschau Cantonale Berne Jura, die sieben Ausstellungsorte (siehe Kasten) umfasst, dazu, nach Interlaken und in abgelegene Winkel der Schweiz zu fahren, um regionale Gegenwartskunst von heimischen, uns bestens bekannten Künstlern wiederzufinden. Lohnt sich das?

Ich steige in den Zug und folge dem Ruf des Berges. Nach einer knappen Stunde Zugfahrt durch karge Schneewüsten bin ich in einer Schweiz, die aus Kuhglocken, Fondue-Caquelons und Plüschbernhardinern zu bestehen scheint. Jungfrau-Park, Schynige Platte, Unspunnenfest, schöne Hotels und ein Casino: Mit Interlaken verbindet man Bodenständigkeit, Naturerlebnisse und Après-Ski. Aber wo ist hier die Gegenwartskunst zu Hause? 2009 wurde das Kunsthaus Interlaken eröffnet. Ich habe es noch nie besucht.

### Mit Haut und Huhn

Zeit, dies nachzuholen. Im für Interlaken ungewohnt modernistischen Bau ist gerade eine Schulklasse von 12-Jährigen damit beschäftigt, sich mit Kunst auseinanderzusetzen. Eine Gruppe von coolen Jungs zieht sich das Video «Haut, Haar und Huhn» der Berner Performancekünstlerin Lisa Jenni rein.

«Called Public / Hoffentlich Öffentlich» wird der Frage nachgegangen, was heute öffentlicher Raum sein kann. Wenn sich das Öffentliche unter dem Einfluss von Internet und sozialen Medien zunehmend ins Virtuelle verlagert, was bleibt dann noch von den Funktionen, mit denen wir den öffentlichen Stadtraum gemeinhin assoziieren: Versammlungsort, Marktplatz, Austauschstätte für Ideen und Forum zu sein? Elmgreen & Dragset wollen wissen, ob Innenstädte bald nur noch Konsummeilen oder Anlauforte für Touristen sind und wie München sich durch seinen öffentlichen Raum definieren möchte. Zwölf internationale Künstler/innen wurden eingeladen, diesen Fragen nachzugehen. Ab Januar bildet die Aufstellung einer Replik des Fourth Plinth – des vierten, leer gebliebenen Sockels auf dem Londoner Trafalgar Square – von Stephen Hall und Li Li Ren auf dem Wittelsbacherplatz den Auftakt. Als Teil ihrer Arbeit «4<sup>th</sup> Plinth Munich» wird, analog zum berühmten englischen Original, auch für die temporäre Bespielung des Münchner Sockels ein Jury-Wettbewerb ausgeschrieben, zu dem fünf internationale Künstler/innen eingeladen wurden. Der oder die Gewinner/in der skulpturalen künstlerischen Arbeit wird im Sommer 2013 präsentiert. In fast unmittelbarer Nachbarschaft folgt ab März auf dem Odeonsplatz – einst zentraler Schauplatz des Nationalsozialismus – die Performance «It's Never Too Late To Say Sorry» von Elmgreen & Dragset: Täglich um 12 Uhr mittags wird ein Performer ein Megaphon aus einem Glaskasten nehmen und den Satz ausrufen «Es ist niemals zu spät, sich zu entschuldigen!» Weitere teilnehmende Künstler sind: Ivan Argote, Han Chong, Ragnar Kjartansson, Kirsten Pieroth, David Shrigley und Peter Weibel.

## PREISE

### Prix Anderfuhren

Biel — Der 37. Prix Anderfuhren, dotiert mit CHF 15 000 (dank Raiffeisenbank), wurde dem Künstlerduo Linus Bill und Adrien Horni!

(beide \*1982) anlässlich der Cantonale im CentrePasquArt zugesprochen. Bill und Horni arbeiten seit 2011 zusammen, darüber hinaus haben sie sich als Solo-Künstler einen Namen gemacht: Bill mit überarbeiteten Fotoserien, Horni mit Zeichnungen, installativen Arbeiten und als Herausgeber des Turbo Magazine. Als erste gemeinsame Arbeiten fertigten Bill und Horni aus nicht berücksichtigten Eingaben für den Wettbewerb des Art Directors Club (ADC) 2011 eine neue Publikation, «La deuxième chance». Sie zerschnitten die refüsierten Vorlagen und fotokopierten sie als Collagen auf ein A4-Papier. Das Buch war in Format und Dicke identisch mit dem Katalog des ADC. Kurz darauf begannen sie, grossformatige Leinwände zu bemalen, auf denen Abstrakter Expressionismus, PopArt und neuerdings auch Höhlenmalerei auftauchen.



Linus Bill und Adrien Horni

### Prix de la Société des Arts

Genf — Gianni Motti (\*1958, Sondrio) wurde mit dem «Prix de la Société des Arts – Arts Visuels» ausgezeichnet. Der Preis – zusammengesetzt aus fünf kleineren Vorgängerpreisen – wird seit 2009 alle zwei Jahre verliehen. Mit der Preissumme von CHF 50 000 ist eine Einzelausstellung sowie ein Katalog verbunden. Die Jury unter Noah Stolz schreibt zur Wahl: «Mottis Blick richtet sich auf die dunklen Seiten, auf Orte, die sonst niemand betrachtet. Die Distanz, die er gegenüber dem System einnimmt, in dem er lebt, sein Sinn für Mimikry machen ihn zu einem der wichtigsten Künstler in der

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