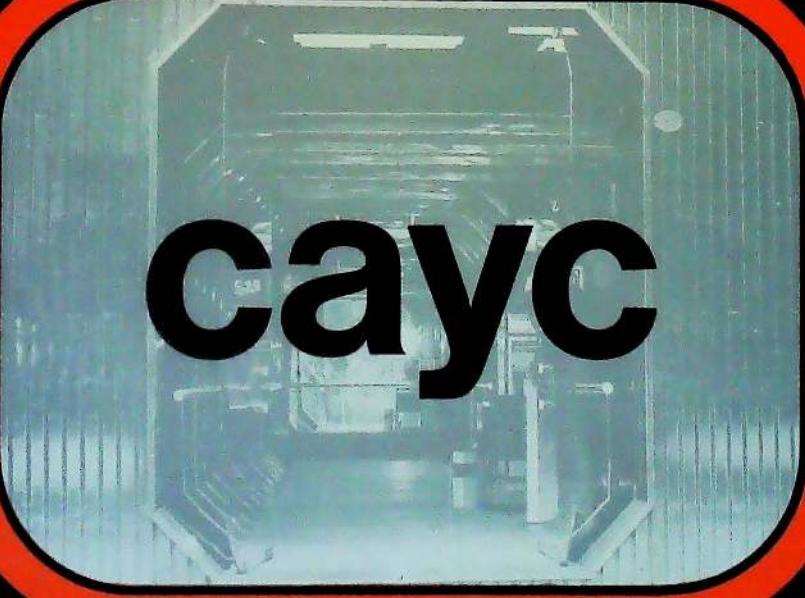




**cinco  
artistas  
suizos**



**cayc**

Cinco artistas suizos

Five Swiss artists

February - March 1980

CAYC  
Center of Art  
and Communication  
Buenos Aires

The transport of the works was kindly offered by Swissair.

Switzerland is, to ordinary eyes, just an island of serenity in the midst of the turbulent flow of events in Europe (not to say the world), the inhabitants of which are peacefully dedicated to their labours in the fields of farming, trade and industry.

Renowned for its order and respect for the law, symbolized by a republican democracy installed almost two centuries ago (from which our own Alberdi obtained some inspiration for the Argentine Constitution which he helped forge in 1853); famed for its admirable natural landscapes and for its busy cities, it is seldom so for its culture, at least among us. Not always do we hear of its writers, musicians, playwrights, poets, sculptors and painters; and we often have only vague news of its museums, libraries, concert halls, theatres, publications, teaching centres.

This exhibition aims, precisely, to initiate a more thoroughgoing knowledge of Swiss culture, and the Center of Art and Communication cannot but feel proud to act as the means to so worthy an end. It is from this standpoint that we offer an exhibition of the works of Chérif and Silvie Defraoui, Gerald Ducimetière, Jean Lecoultrre and Juan Martínez, exponents of the different trends in contemporary Swiss art. And it is also from this standpoint, linked to the free-flowing exchange of creation, that we extend our very special thanks for the cooperation of the Swiss Ambassador, Dr. Gaspard Bodmer, and of the Cultural Attaché, Mr. Benoit Junod, as well as of the distinguished critic and theoretician René Berger, director of the Cantonal Beaux Arts Museum of Lausanne and the honorary president of the International Association of Art Critics -whom CAYC had the pleasure of introducing to the Argentine public, some months ago, at this same venue- without which it would not have been possible to organize this exhibition.

**Horacio Safons**

## Escale à Buenos Aires

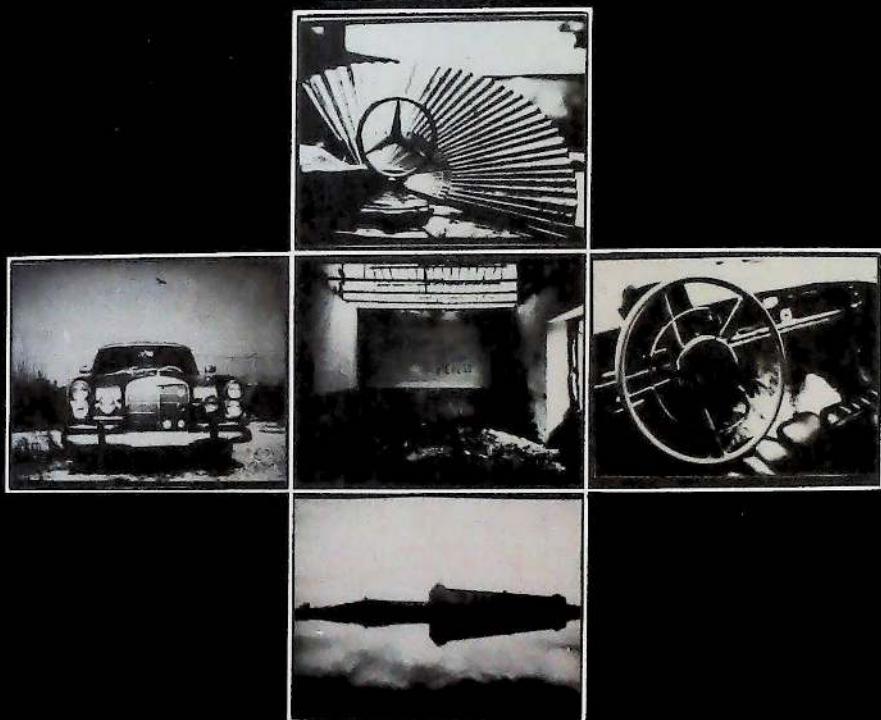
Pourquoi cette exposition? Pour répondre à l'invite de Jorge Glusberg, dont l'amitié est indissociable d'initiatives, ce qui est, je crois, la meilleure définition de la générosité. A quoi s'est ajoutée l'amicale et active entremise de Benoît Junod et de sa femme, qui se sont chargés d'acheminer les œuvres.

M'incombait le choix des artistes et donc, ici, de donner mes raisons.

Une précision pour commencer: le mot "suisse" a-t-il un sens? Si oui, lequel? Pour ce qui regarde les cinq artistes qui figurent à l'exposition, je crois pouvoir affirmer que l'épithète ne répond à aucune réalité ethnique, ni même "nationale". Ce qui revient à dire, très simplement, que ces artistes résident en Suisse où ils travaillent, leur appartenance étant d'abord (peut-être me contrediront-ils) affaire de résidence. A mes yeux, ils se *situent* dans la problématique de l'art contemporain, *lieu commun* de tous ceux qui, par-delà nations, langues et frontières, poursuivent une interrogation obstinée sur les conditions de notre époque.

Car c'est bien là l'un des phénomènes les plus troublants. D'un côté, avec la décolonisation, l'avènement de centaines d'Etats qui reprennent le processus des nationalités tel que l'Europe l'a connu en gros depuis la

BENZ Y MERCEDES



MERCEDES Y BENZ

LAS PALABRAS TIENEN EL VALOR DE CLAVE, SON  
PALABRAS DE ENLACE, PERMITIENDO EL ABRIR LAS  
COSAS COMO LAS PALABRAS Y LAS PALABRAS  
COMO LAS COSAS.

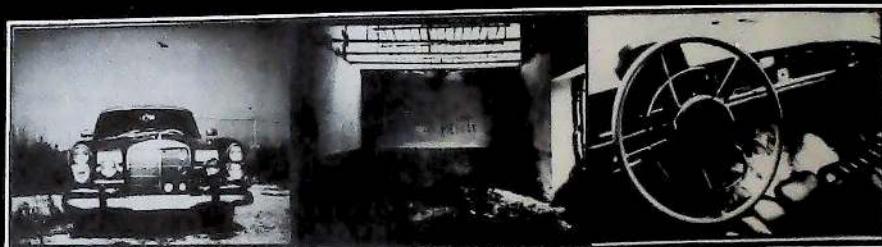
Révolution française; de l'autre le processus d'homogénéisation auquel nous sommes tous de plus en plus soumis et qu'occulte presque partout le discours politique. D'un côté les déclarations répétitives des hommes d'Etat quant à l'indépendance nationale, de l'autre la sereine assurance des grandes compagnies qui façonnent la planète sur le modèle occidental.

Brièvement caractérisé, celui-ci répond à la prépondérance de trois facteurs:

1. Prépondérance de la *science* qui, en gros depuis Galilée, impose le seul *Vrai expérimental*, toutes les autres formes de vérité (religieuse, philosophique, éthique) étant reléguées au deuxième rang, sinon purement et simplement évacuées.
2. Prépondérance de la *technologie* qui, depuis la fin du 19<sup>e</sup> siècle, a évacué toutes les autres formes de savoir-faire, quitte à les réduire à l'état de folklore pour les besoins du tourisme (danses, cuisines, artisanats "typiques", figurent obligatoirement dans les forfaits de voyages).
3. Prépondérance de l'*économie*: plus rien qui, d'un bout à l'autre du globe, échappe à la valeur d'échange, art compris, le marché faisant loi. Marché non plus local, ni même national, mais mondial (Pepsi-Cola est implanté dans plus de pays que n'en compte l'Unesco).

Nous avons donc affaire, pour la première fois, à ce qu'il faut bien appeler une *mégastructure*; j'entends par ce terme la structure qui, issue du modèle occidental, déborde ou traverse toutes les autres structures traditionnelles, ainsi les macrostructures qu'ont constituées et que constituent encore les Etats-nations. C'est ce qu'a mis au jour aussi bien la crise de l'énergie que l'alerte nucléaire ou l'avènement de l'écologie. En dépit des résistances ponctuelles (politiques, éthiques, religieuses, philosophiques) le fait est que les *conditions d'existence ont tendance à devenir partout les mêmes*. Concrètement, cela signifie que les produits industriels constituent de plus en plus notre environnement signé IBM, General Motors, ITT, Toyota, Hitachi, Nestlé, Sony, objets, services, media et jusq'aux idées portant leur marque (le classement de *Fortune* fait périodiquement le compte des dieux et demi-dieux de notre Olympe).

BENZ Y MERCEDES



MERCEDES Y BENZ

SI LA MANO ENGUANTADA DE LA FOTOGRAFIA DEJA EL  
ABANICO Y HACE GIRAR EL EMBLEMA 180 GRADOS A  
LA DERECHA COMO LA RUEDA DE UNA CERRADURA A  
CLAVE LA IMAGEN SE ABRE CON UNA ORILLA BATIDA  
POR EL MAR, EL ABANICO VUELTO DE UNA CONCHA  
MARINA EL DIMINUTIVO DE UN NOMBRE (MERCEDES)  
Y UN SEXO FEMININO.

Tels, brièvement et schématiquement résumés, les traits d'une situation qui est la nôtre aujourd'hui et dont certains artistes, non pas tous, ont pris conscience. Cela dit, je n'entends pas porter de jugement de valeur; je veux seulement préciser que les cinq artistes qui figurent à l'exposition appartiennent à la première catégorie; tant Lecoultrre que Chérif ou Sylvie Defraoui, Ducimetière ou Martínez s'inscrivent dans une démarche que l'on retrouve par ailleurs chez nombre d'artistes dans la plupart des pays. Je souligne ce point pour deux raisons.

La première, pour prévenir la critique, aussi simpliste que commode, qui consiste à conclure à la seule influence d'artistes de notoriété internationale et donc, comme il se doit, d'origine américaine. La seconde, pour préciser que, si influence il y a (et comment le nier?), cette influence est due à la propagation du modèle occidental qui, en étendant ses effets partout, provoque chez certains artistes, tant dans les pays riches que dans les pays pauvres, petits ou grands, à l'Est comme à l'Ouest, une réflexion critique dont l'activité, débordant le cadre de l'art, s'exerce sur la société tout entière.

C'est ainsi, par exemple, qu'un Juan Martínez s'en prend, dans ses gazes, à l'identité friable à laquelle sont acculés aujourd'hui les travailleurs dont les traits se filigranent plus qu'ils ne s'affirment sur un matériau sans consistance, à l'image de leur existence. Au "potentiel de travail" qu'ils représentent, il fallait ces maigres bannières qu'on dirait arrachées aux sables du Fayoum, à cette réserve qu'elles désignent moins une sépulture que l'unanimité de la misère, ignorant jusqu'au repos de la mort.

Jean Lecoultrre poursuit une démarche double. D'une part il ne cesse de s'interroger sur la désintégration de la matière à laquelle les physiciens donnent le nom d'entropie (et qui devient ostensible à nos yeux sous les espèces de la pollution), débusquant dans l'enveloppe sécurisante de la forme le fil de son érosion, acide et miel mêlés dans la même saveur douce-amère. D'autre part son interrogation porte avec non moins d'insistance que de lucidité sur les images que fournissent les media, images électroniques dont on oublie (mais il nous le fait voir) qu'elles sont l'effet d'un bombardement permanent. L'écran "informateur" réduit au "filtre désintegrateur", l'ontologie des media retourne à la poussière des événements.

BENZ Y MERCEDES



MERCEDES Y BENZ

SI EN UN SEGUNDO TIEMPO GIRA EN 180 GRADOS A LA  
IZQUIERDA ESTAS SIGLAS, LAS IMAGENES FÁLICAS QUEDAN  
LIBERADAS, EMERGE EL ZÓCALO CROMADO, EL  
MIRADOR DE LA CASA TAPIADA, EL ANCLA MARINA  
CON SUS DOS GANCHOS ESCULPIDOS EN LA PIEDRA  
DEL FRONIÚN.

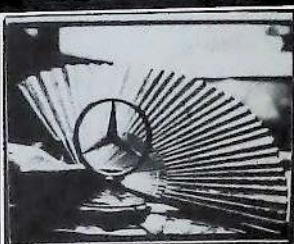
Ce que Ducimetière explore pour sa part par la voie de la photographie. Non pas pour décliner, via la pellicule, des lieux repérables et identifiables –hauts lieux de la culture pour la plupart– mais au contraire pour dissoudre l'effet de solennité (jusqu'à l'effet documentaire), la fleur séchée épingle les simulacres pour les désigner comme tels, objets de deuil. Ainsi se déroulent les séquences de l'artiste qui, non pas chasseur d'images, mais chasseur de vérité, pose lacets et chausse-trappes. Piégée, la réalité n'est plus que gibier. L'alibi de l'édifice se clôt sur le vide.

Chérif et Sylvie Defraoui ont entrepris, sous le titre général: "Archives du Futur, Contribution à l'Etude du Présent", une suite de recherches dont les séquences, entre autres: *La Route des Indes*, *Mercédès Benz*, relatent tantôt des itinéraires tantôt des rencontres qu'on aurait tort, à la faveur des titres, d'interpréter sur le mode de l'évocation. Chez eux, rigueur conjointe, c'est d'abord l'évacuation de toute complaisance. Leur propos consiste schématiquement, d'une part à traquer certains objets, signaux, idées qui de prime abord n'ont rien de commun entre eux, tels qu'on les trouve ordinairement dans la vie quotidienne, de l'autre à leur prêter une attention critique susceptible de révéler un sens caché. Ce qu'ils font précisément quand le regard, non seulement accepte, mais s'entraîne à les *considérer*. Apparaissent alors d'étranges conjonctions, jeux de mots, jeux de choses, coincidences inattendues que le présent dispense à l'envi et qui constituent –on s'en avisera plus tard– l'histoire, notre histoire. Chérif et Sylvie Defraoui, pré- ou post- historiens?

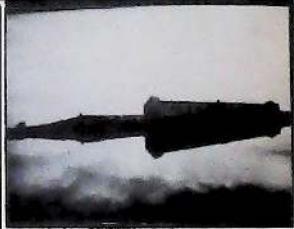
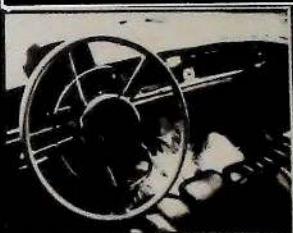
Ce que ces cinq artistes ont en partage, et qui se retrouve chez d'autres en Amérique comme en Europe (chez plusieurs que j'ai rencontrés en Argentine), c'est une orientation vers ce que j'appelle la *transculture*. Par quoi j'entends le processus qui traverse les cultures particulières, sans les détruire, mais en les métamorphosant. Ce que font à leur manière les "még-artistes" (le terme est-il excessif?) que sont les multinationales et qui ont senti, à juste titre, le besoin de se faire appeler *transnationales*. Rapprochement incongru? Mais l'histoire de David et de Goliath reste riche en rebondissements.

**René Berger**

BENZ Y MERCEDES



AQUI  
FOLLARON  
ALA  
MERCED



MERCEDES Y BENZ

Y POR POCO QUE LA ROTACIÓN DE LA MARCA SE  
ACELERE HACE SIEMPRE CENTELLAR EN EL  
PULIDO DE LA LACA EL NACIMIENTO DE UNA VÉNUS  
BOTTICELLIANA, SONRIENTE, CON LA AMBIGÜEDAD  
DE UN ESPEJISMO AUTOMÁTICO.

## Five Swiss artists

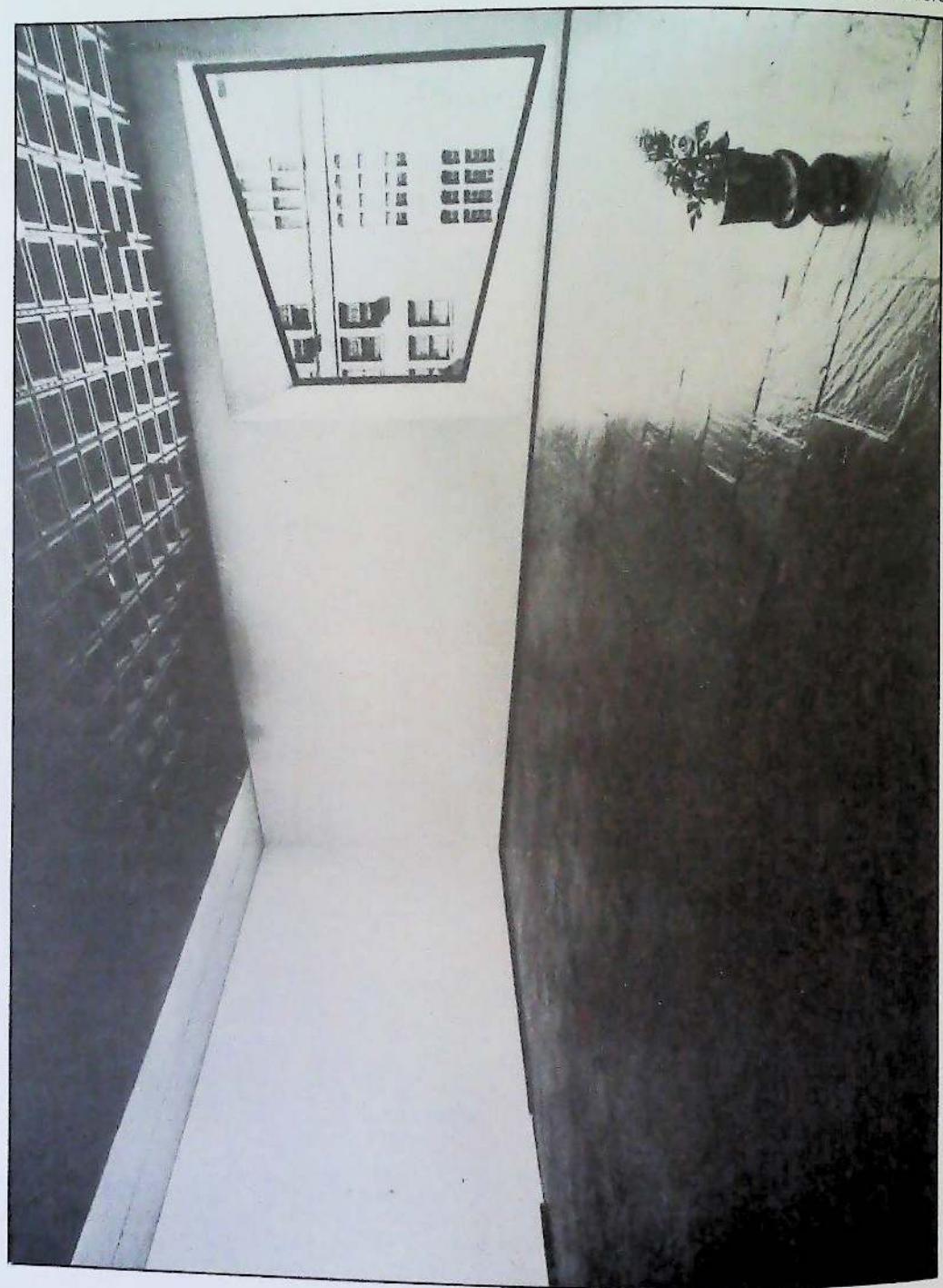
### Chérif and Silvie Defraoui

Silvie Defraoui has called a series of her works "secret performances"; and, in truth, the term can be made extensive not only to the rest of her output but to that of her husband, Chérif, and that which they have signed jointly.

What are these secret performances? In principle, they constitute a way of making anonymous objects, residues, out-of-use fragments render testimony. These manifestations say what the product hushes in the object, and they take place at the lower level of a narrative which puts on stage what the work of the sculptor hides and, sometimes, omits. The documentation of the secret performances consists of varied things—in the manner of pieces of conviction or items of proof at a trial—and of photographs which range from the simple snapshot to the privileging of certain details, in such a way as to put the spectator face, not with a representation, but with the limits of the technical means of recording: the polaroid as an image without background, and the enlargement of its photographs as background without image.

This occurs, for instance, with the *Places of Memory* series, which Chérif has been developing since 1975. It consists of photos which document the projections of images taken by the artist in various parts of Spain, where he lived for some time. The relationship of the projected images is based on the evoking of memories preserved in the unconscious, which is expressed through the static fragment chosen in the sequence of a film.

Gérald Ducimetière



The same can be said of *Barcelona in General* and of *Investigation: The Tango*, which Silvie presented in 1977. In the first case, the artist accumulated photographs of signs seen on the streets of Barcelona, signs with a common denominator – being crossed out. In the second, she restricted herself to the confrontation of music scores with the summary of the contents of their lyrics, inducing the spectator to speculate mentally regarding the true message of the iconic and verbal enunciations.

To photography as art, Chérif and Silvie oppose art as photography; to the memory of art they oppose the art of memory; and, lastly, to the representation of reality they oppose the reality –one reality– of representation. This is what we infer from their series, *Port of Cadaqués* (1977) and *The Road to the Indies* (1978), made in collaboration, the first chapter of a vast work belonging to what they call "Archives of the Future – Contribution to the Study of the Present".

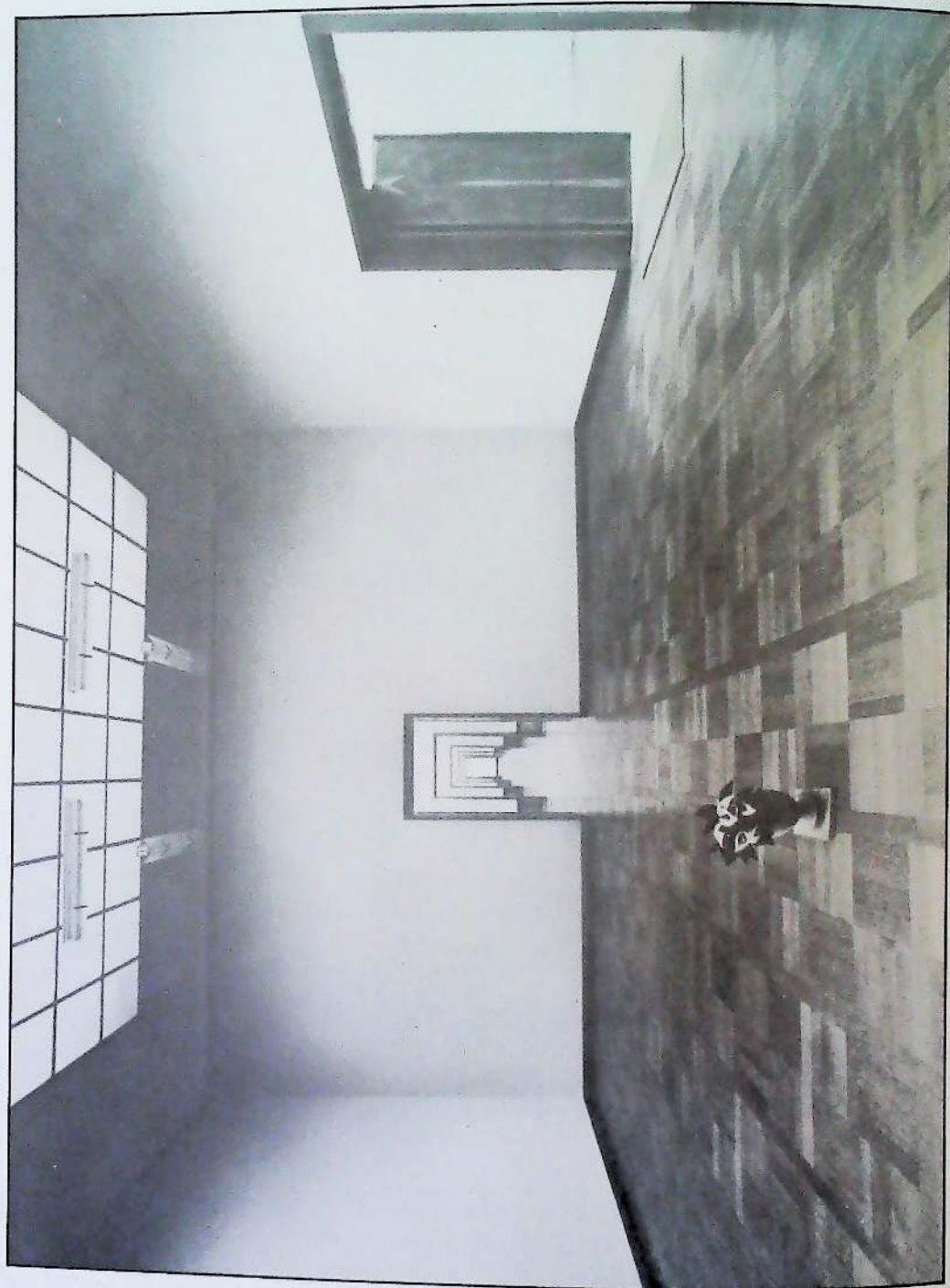
At their current show, with colour photographs measuring 1 m x 1 m, they aim to verify the relationship of man with the technological matrix which surrounds him, and to exaggerate the technically imposed frontiers of what is considered the best record of exterior reality: the photograph.

This species of irony regarding conventional photography takes on offbeat subjects, as in *Mercedes and Benz – Benz and Mercedes*, another section of the Archives of the Future which corresponds to a group of works entitled "The Inscriptions". They are five, crosswise-displayed plates which exhibit: a fan and a gloved hand which causes the hood ornament of a car of the above-mentioned brand to turn; the car itself, viewed head-on; its inside; a room, on the visible wall of which there can be read a sexual reference to a woman called Merced; and a landscape in which a large house rises.

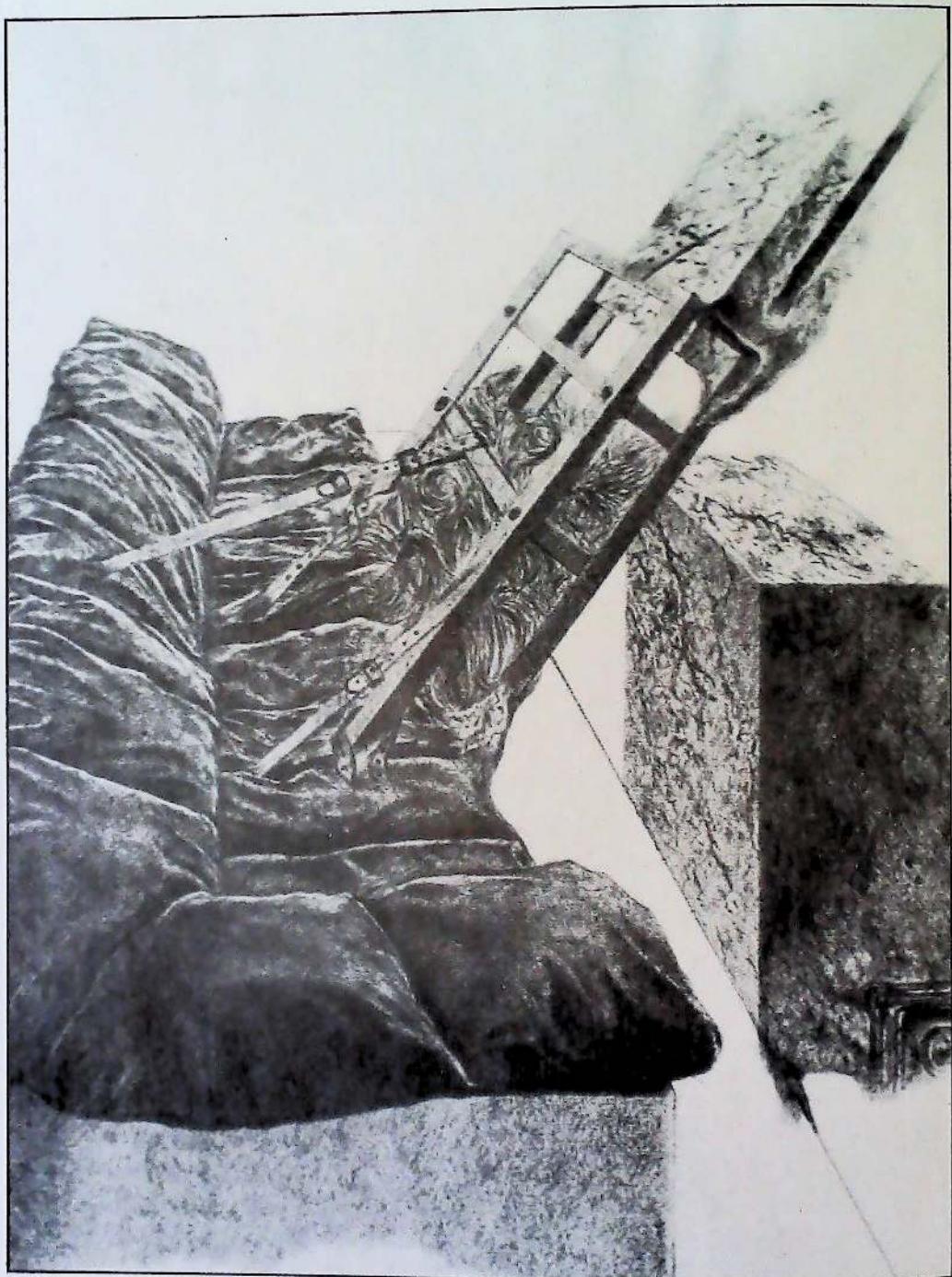
According to the authors, this work, with its fragments of reality, seeks to permit "the obtention of hard alloys between things and apparently dissimilar knowledge". Here, they add, "words have the value of a key, they are liaison words" which facilitate "the opening of things as words and words as things". Thus, the fan can be seen as a sea valve, and the images acquire new senses, that is, they liberate new senses.

This complex points to the ideas on which Chérif and Silvie Defraoui work, joining photographs, establishing links and, above all, placing the spectator on alert. A positive alert, a cultural rupture practiced from

Gérald Ducimetière



Jean Lecoultrre



technical treatment. A kind of continuity of the contemporary vis-a-vis the history of architectural evolution, as if he attempted to erase the barriers which separate tendencies, styles and rhetorics.

The flowers are not wild ones, but are meticulously selected and superimposed on the architectural contexts. It is for this reason that the vase, as the intermediary and container of the flowers, is, in truth, the metaphor of a real container: the constructive. A sort of second-level container from which other meanings emerge in turn. Except when the flowers are presented without a receptacle, the flowerpot indicates a transition between an artificial container's made to man's measure, and an also artificial container made to the flowers' measure. The latter symbolize fragrance but, above all the permanence of an element which acquires a symbolic value rather than a decorative one.

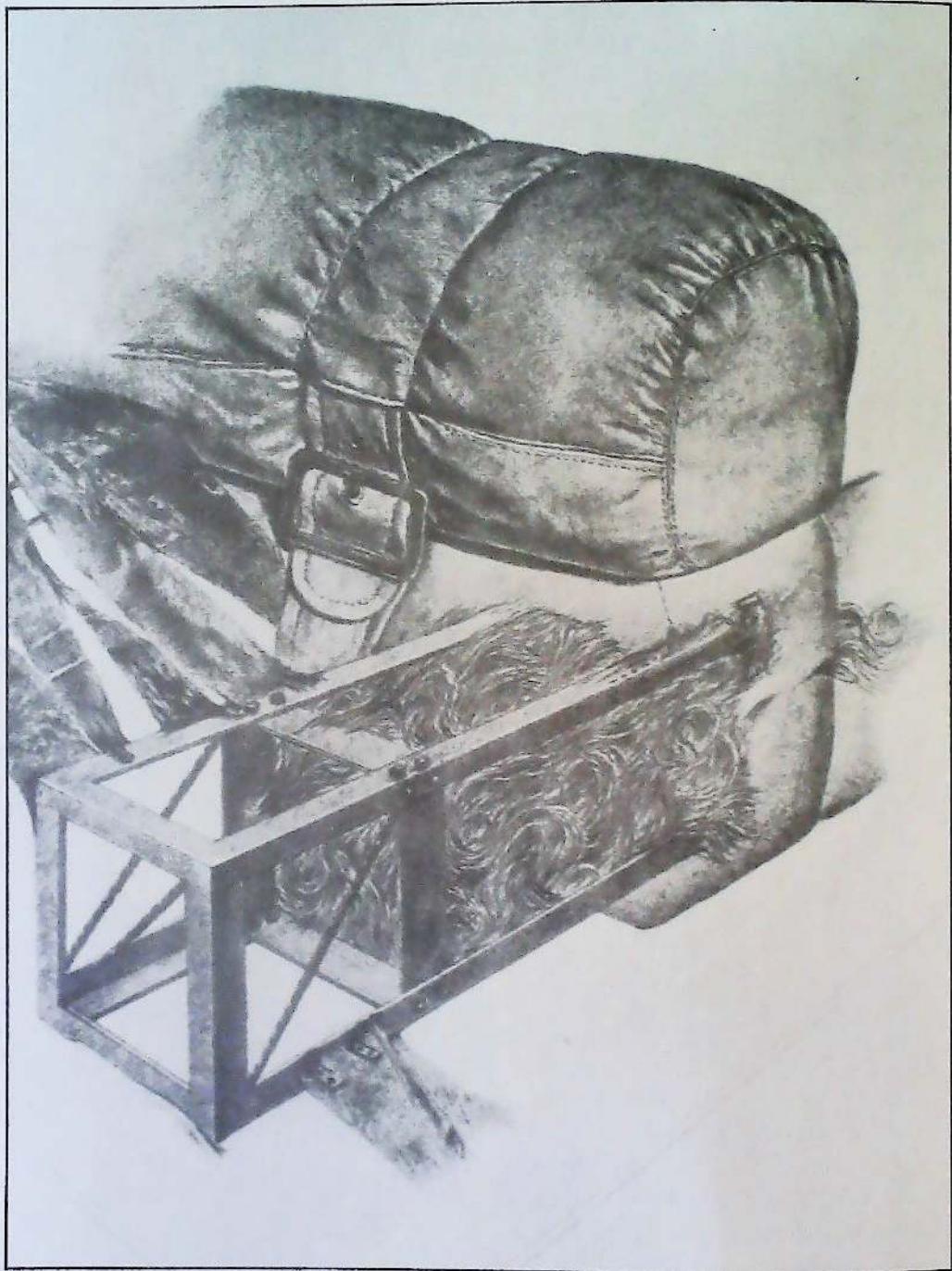
Ducimetière posits the system of oppositions with which we are familiar in everyday life. His work puts us face to face with an expression of the unexpected –and the creative is always unexpected– as is the case of the privileging of flowers. Contextually, the flowers and the flower vase thus emphasize their presence, in contrast to the grandiosity and emptiness of the environment in which they are presented.

The impact of the flowers, despite their relative size, in the midst of the solitude and the amplitude of the architectural framework, has a real proxemic value; in this way, the isolation of the flowers and the flowerpot alludes to a privileging of the natural. But not of a "still life" in the classic sense of the term, because the flowers and vase constitute the sign which transmits life, vitality to the architectural.

The renewal of styles and the capturing of floral identity in the face of the differences of architectural rhetorics make the creativity of the artists manifest: the flower and the building form a conjunction from which more than a confrontation, an adaptation or a coexistence of disparate elements issues forth. The flower points to the history of man's attempts to overcome the necessary hostility of an environment in which the ecological imbalances threaten to destroy spaces, including, among them, floral spaces.

The obstinate presence of flowers is the poetry of Ducimetière's desire to permanently renew this natural enchantment vis-a-vis artificiality: hence the multiplicity of architectural contexts in which he presents them. But the immortality of the flower, a natural element opposed to culture, appears in the very midst of their order, of their organization. The symbol of this coexistence is the flower vase, of a different type in

Jean Lecoultr



each case but equivalent to that of the construct: cultural object, vessel, pitcher, a manifestation of the archeological in the terrain of "artifacts". Perhaps the flowerpot is born when man for the first time attempts to capture the natural within an object manufactured by him, and, at the same time, the artificial within the architectural context. And this is the deeper message of Ducimetière's proposals; because, as Moses narrates in Genesis, botanical species were created before the human race.

### **Jean Lecoultr**

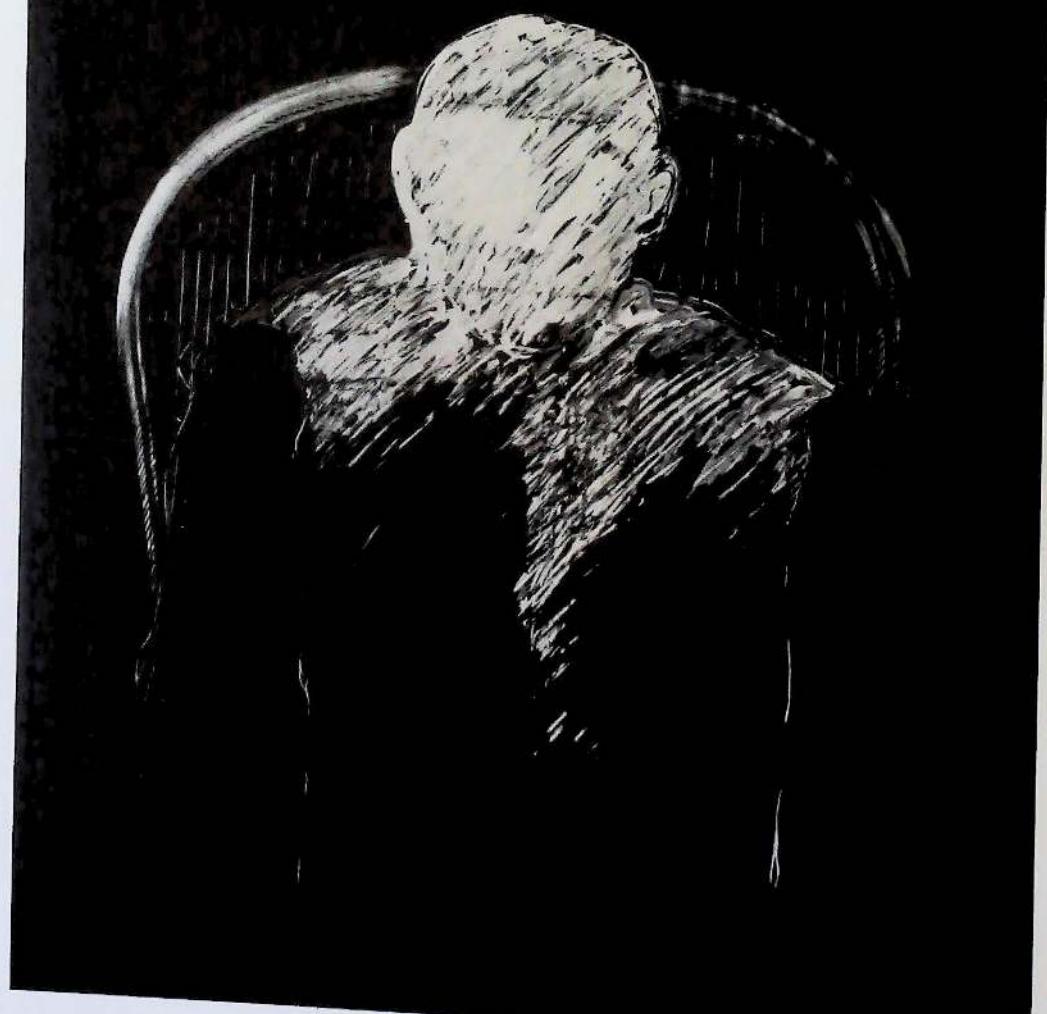
Ropes, cords, the remains of pieces of cloth: these are the symbols with which Jean Lacoultr –born in Switzerland in 1930– plays in his recent work, mixing them with drawings of air conditioners, loudspeakers, stones, metal beams, baseboards, marble pieces, electronic devices. One literal rupture and another, symbolic one are the factors which have a say in this work. The literal one pertains to the decomposition or state of disorganization of the materials he produces; the symbolic corresponds to the position of the cords, cloths, fringes, etc., which attempt to accentuate the coexistence of what, in a metaphorical way, constitute his object of expression.

Lecoultr's art is, consequently, an art of strangling, of bankruptcy, which is expressed by means of a conjunction of elements with common denominators. A letter in duplicate, the second version of which is tied with a rope: the latter, the symbol of asphyxiation, is exhibited in several works of the period immediately preceding that which occupies us now. Lecoultr then turned to the manifestation of what constitutes a covering. From rupture, from the strangling of objects, he switched to their coverup.

This evolution transgresses the artist's own postulates, since the reception of the objects through elements such as stones, rugs, pieces of cloth and other types of materials, undoubtedly turns out to be partial. One constant can be derived from a quick analyses of Lecoultr's work: the privileging of what serves as a link. The creation may, in certain cases, seem forced: the blanket which covers several objects is the sign of their union, but also that of their being hidden. And in these dialectics of unions and coverups of building and electric materials; in his perspicacity for merging what pertains to the functional with what in his output represents the link, the guiding line, we discover the connection of his imaginary representations.

Juan Martinez

el hombre que vive  
muerto



The polished way in which the artist accounts for his coverups constitutes, in a nutshell, the manner of his creativity. The quilted blankets not only cover the artifacts: they also protect them. In the face of a technological esthetics of the demonstration of mechanisms, of the viewing of the uttermost secrets of their operation, Lecoultre chooses a more classical conception of the covering.

But the covering of elements such as beams, electrical accessories, etc., has another fundamental meaning: the safekeeping of what can cause the exaltation of the glance. Exaltation of an ecstasy which is only painted when something is partially hidden, because partial hiding indeed constitutes an essential aspect of the work of this Swiss artist.

At the same time, another meaning is that which is derived from the tactile impressions deduced from his output as a whole. The softness of the covered-up or hidden elements. Lecoultre's proposals thus originate a semiotic effect of translation of impressions and sensations, from the visual to the tactile and from the tactile to the remaining perceptual registers.

We have spoken of the guiding line in Lecoultre's work, and that is because we wanted to link it with the mythical episode of the Labyrinth of Crete. As is known, Theseus, an Athenian hero, volunteered to slay the Minotaur, the monster, half man and half bull, begotten by Pasiphae, the wife of Minos, king of the island. The legend adds that Theseus put the Minotaur to death, but was only able to get out of the Labyrinth when Ariadne, Minos's daughter, guided him with a cord studded with shining jewels.

Perhaps we should see in the insistence with which Lecoultre turns to cords, ropes, cables, wires and fibres, a resurrection of Theseus's adventure in Crete, although in a different key. Because these threads do not serve to help man abandon the labyrinthic world he himself has erected, and in the interior of which there stalk destruction and asphyxiation, new Minotaurs they, but, on the contrary, tend to lure him ever further into its fatal tangle.

In this way, Lecoultre's exercises would constitute a warning about the individual's fall into his own trap, about his going astray in a jungle of objects and things which, manufactured for his greater comfort and greater enjoyment of life, turn against him and defeat him. In other words, man is a Minotaur to man, not a Theseus to the Minotaur; and it is man who scorns the possibility of ceasing to be so, of suppressing the Labyrinth.

Juan Martínez



## Juan Martínez

"The core of my concern", says Juan Martínez, born in Spain in 1942, "is man's difficulty in preserving his integrity and personality". And he channels this concern through an exploration of the human body, which he observes from different angles and perspectives, with shades of colouring, shadows and transparencies.

In his work as a whole there exists a ritual and magical-mythical symbolism. If his figures sometimes appear as a celebration of virginity, on other occasions they are presented in the nude, not just bereft of clothing but featuring sores and defects. And, what is more important, Martínez makes use of the transparency of the canvases for the bodies to be visible from the front and the rear.

We thus meet figures which contain a superposition in their belly: kangaroo-men, the inside of whose pouch doubtlessly symbolizes the effect of duplication of certain walls and organs. Each one of them is made the object of a special treatment: a man with mouth covered alludes to muteness, and, with eyes covered, to blindness.

But the structural re-duplication of the bellies systematically compensates for the deficiencies. Other canvases only show the shiny torso, which becomes ostensible, as in the figures of the mute and blind man.

Nevertheless, "mute" and "blind" here are simply labels: in the covered-up or bandaged mouth and in the imprisoned eyes one must see something more than the manifestation of a physical impossibility. This is because Martínez subjects the human body to investigation: he duplicates it, cuts it aslant, hides it, and, in the ultimate analysis, exalts it. Figures which are totally covered up, as if they were funerary objects, lead us to an apparent conception of denial of humanity, but it is no more than apparent: the two sides of the canvas, by pointing to the figure, metaphorize the body's possible reversibility and its values of movement.

A man with a knife in the hand and a bloodied eye leads us to think of self-mutilation. Nevertheless, the context of the work indicates the opposite: it is precisely in the exaltation of the figure that the wound, the bandage, and the blood acquire the value of a condemnation of self-aggression.

Martínez's busts and figures generally face front, a fact which cannot but bring to mind the paintings and portraits of the Middle Ages, in which virtue was depicted face-on and vice was profiled. In one of his canvases there is a character draped in a white blanket, and whose

head is covered: how can we not see in this the hiding of what is shameful, the disguising of opprobrium, of insanity.

Martínez proposes an art of signs, of meanings. But, to detect them leads us to interrogation regarding the global significance of his discourse; and it is then that the symbolism of transparency and of the canvases affixed to the belly of the kangaroo-men surfaces anew. What relations exist between these two manifestations?

In those places where the canvas is superposed, viewing the transparency becomes less easy. For this reason, what is superimposed is always what is covered up, what the artist wishes to avoid, what is traumatic. The expression of the most thoroughgoing covering-up is anxiety over adding artistic elements to the affected, injured parts of the body, and, evidently, the election of the belly is anything but casual. (Let us not forget the Oriental view that grey matter exists in the solar plexus).

The faces are the places where Martínez generally posits the traumatic; but, as in a structural understanding of his work, the duplicated canvases occupy the abdomen. It is then that the close relationship between the transparency of the canvases, the diaphanousness of the material employed and the above-mentioned abdominal re-duplication is understood.

However, there exists another connection between the fragility of the body and the fine texture of the raw material, the work's infrastructure, which is given an added shading of anxiety by the colour: the transparency, a symbol of fragility, is also a symbol of the possible examination of man in his capacity as a being which is "visible" in every aspect: from the front, from the back, through the markings on his face, through the need to protect his vital organs. It is for this reason that our artist exhibits or creates an art of transparency.

This is something which will perhaps be better understood when these other definitions of his are known: "If somebody, by chance, escapes uniformity and tries to strengthen his own position, without climbing into any of the many ivory towers in which narrow-minded ideas and closed horizons ferment, he will find himself faced with empty spaces in which his own personality will end up by frightening him, unless a scream finds a timely echo".

**Jorge Glusberg**  
Vice-President of the  
International Association of Art Critics  
President of the Argentine Section

### **Chérif and Silvie Defraoui**

Professors at the Advanced School of Visual Arts in Geneva, where they teach mixed media and plastic research. They live in Switzerland and Spain. Principal joint and individual exhibitions:

1977: The true itineraries and the false points of view (Cadaquès art gallery, Gerona). Archetypes and artifices (G art gallery, Barcelona). 1978: The route to the Indies (Quadrum art gallery, Lisbon). Dwellings (Centre for Contemporary Art, Geneva). Secret Performances (ditto). Cartography of the countries of the future (Museum and Centre of Contemporary Art, Oporto).

### **Gérald Ducimetière**

Born in 1940. Lives and works in Geneva.

Principal individual exhibitions from 1963 to 1979: Sion (Carrefour des Arts art gallery), Geneva (Rath Museum, Aurora, Gaetan, Jesús Moreno and Cour Saint-Pierre art galleries; Palais de l'Athénée; Arta art gallery), Hildesheim (Bischofsmühle), Zurich (Arte Arena art gallery), Cologne (Veith Turske art gallery) and New York (Robert L. Brown art gallery).

### **Jean Lecoultrre**

Born in Lausanne in 1930. Lived in Madrid from 1951 to 1957.

Currently resides in Pully-Lausanne.

Main individual exhibitions: Madrid (Clan art gallery; Museum of Contemporary Art; Buchholz, Biosca and Juana Mordo art galleries), Lausanne (Peace, Entr'acte and Pauli art galleries), Berne (Verena Müller art gallery), Geneva (Engelberts art gallery), Paris (Berri-Lardi art gallery).

### **Juan Martínez**

Born in 1942 in Navas de San Juan, Spain. School of Architecture of Barcelona and Cantonal Beaux Arts School of Lausanne (graduated in 1966). Principal individual exhibitions:

1967, Contemporaine art gallery of Geneva; 1968, Billico art gallery of Rome and Latin Gallery of Hamburg; 1970, Art Factory art gallery of Fribourg and Vieux Quartier art gallery of Montreux; 1972, Van der Voort art gallery of Ibiza; 1973, La Palette art gallery of Zurich and Gaetan art gallery of Geneva; 1975, Val i 30 art gallery of Valencia and Beaux Arts Museum of Lyons; 1977, Seyhoun art gallery of Teheran and Pauli art gallery of Lausanne; 1978, Juana Mordó art gallery of Madrid.

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