

# ANTE TENEBRAS

The sun is bound to come after the storm. The resolution of any situation is radiant, and the narrative pattern {light/darkness/light}, in that order, is the one we often call upon—whether in fiction or in how we conceive of the various events of life. Who would be so masochistic as to conceive of a pattern like this one: {darkness/light/darkness} (or, in Genevan terms, {tenebrae/lux/tenebrae})? What we want to believe in as humans, as living beings, is the transition from tenebrae back to lux, not the opposite.

But don't we have infinitely more to learn from the darkness than from the light? What's under the light is clear; it is what we already know. The pleasure we draw from it comes from a sense of familiarity with the things we are acquainted with. But where can invention, where can poetry happen, in a context where a familiar light glooms over everything we already understand? The new never stands plainly before you, waiting to be gently plucked. Rather, it requires you to step in a direction you haven't gone before—perhaps into a kind of dark place, where things are unlit, their shapes amorphous, merging into one another in an undefined state with the potential to become anything. While our instinct for comfort and safety tells us to think of the light to come, our longing for adventure and poetry tells us to turn toward the darkness—the tenebrae—for there lies the real potential for creation.

Not only must we look into it, but we must step inside—feeling its walls, its objects and non-objects—before stepping out and returning to the light for a moment, knowing the next expedition is yet to come. Therefore, it is not a linear progression, neither {light/darkness/light} nor {darkness/light/darkness}, but rather a perpetual alternation between both states.

Unfortunately, darkness is not only a metaphor. Far from the realm of art and poetry, the world seems to be plunging deeper into chaos every day. Recent events worldwide are unsettling; times are more than uncertain, and a significant amount of deep tenebrae looms over us. One of the challenges for the artistic community might be this: how do we find the energy and impulse to create when basic rights and needs are at risk—whether for certain communities or for humanity at large?

Perhaps the answer lies in reframing the question itself: can we really afford to *stop* making art, whatever the reason?

*Ante Tenebras* is a show that spontaneously brings together eight artists, primarily connected to the Genevan scene, all of whom are either studying or recently graduated from art school. The show mainly features paintings—the medium *par excellence* endowed with the power to open up imaginary spaces where movement, reflection, and narration can take place. It draws contextual meaning from cultural references, just as a writer composes a story from scratch. With painting, every element—the contents as well as the background—is created anew, drawn from a dark place. Although this space may take on a different form for each artist, what they share is that it remains an unknown, unlit territory yet to be explored.

Florent Bonzon

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| <p>1 Victoire Ponsot-Girma<br/><i>How is you digestion?</i><br/>Painting on canvas, acrylic, pen, paper, and fabric<br/>2023</p> <p>2 Florent Bonzon<br/><i>videbant lucem</i><br/>Oil and graphite on wood<br/>2024</p> <p>3 Song Ruijin<br/><i>Sans titre</i><br/>Oil and acrylic on canvas<br/>2024</p> <p>4 Florent Bonzon<br/><i>ORO suns</i><br/>Ceramic, metal glaze<br/>2024</p> <p>5 Geoffroy «Garo» Clop<br/><i>Caffeine Kills</i><br/>Acrylic and oil on canvas<br/>2024</p> <p>6 Victoire Ponsot-Girma<br/><i>Tea Skin Keeps you Warm, peinture sur toile</i><br/>Acrylic, fabric, paper, and stickers<br/>2024</p> <p>7 Basile Studer<br/>(from left to right)<br/><i>Really Casual Business</i><br/>Acrylic, buttons on canvas<br/><i>Untitled (Pearl White No.1)</i><br/>Acrylic on fabric<br/>2024</p> <p>8 Song Ruijin<br/><i>Sans titre</i><br/>Oil, screenprint and acrylic on canvas<br/>2024</p> <p>9 Yaëlle Valenzuela<br/><i>Sans titre</i><br/>Acrylic on canvas<br/>2024</p> <p>10 Victoire Ponsot-Girma<br/><i>Kids are conceived with feet</i><br/>Digital collage printed on fabric, acrylic, pastel, and ink<br/>2024</p> <p>11 Yaëlle Valenzuela<br/><i>SANS TITRE</i><br/>Acrylic on canvas<br/>2024</p> | <p>12 Geoffroy «Garo» Clop<br/><i>Composition pour fragments du bercail</i><br/>Acrylic and oil on canvas<br/>2024</p> <p>13 Victoire Ponsot-Girma<br/><i>Quick! A fire extinguisher, to warm up my placenta</i><br/>Digital collage printed on fabric<br/>2024</p> <p>14 Florent Bonzon<br/><i>But croire delusion pourtant</i><br/>Oil and pencil on canvas<br/>2024</p> <p>15 Basil Studer<br/>(from left to right)<br/><i>New York, Paris, Vienna,</i><br/>acrylic, tape, paper, pencil on fabric<br/><i>Blossoming Millennials</i><br/>acrylic, fabrics<br/><i>Credit Cards, Coins, Vouchers</i><br/>acrylic, pencil, charcoal on fabric<br/><i>Superstar</i><br/>fabric, tape on strecher frame<br/>All 2024</p> <p>16 Yaëlle Valenzuela<br/><i>ULYSSE</i><br/>Acrylic on canvas<br/>2024</p> <p>17 Tim Casari<br/>Wax relief<br/>2024</p> <p>18 Basil Studer<br/><i>Paris (Part of ongoing series: A perspective of a western, economical art system)</i><br/>Acrylic on canvas<br/>2024</p> <p>19 Florent Bonzon<br/><i>Venez toutes</i><br/>Oil and pencil on canvas<br/>2024</p> <p>20 Yaëlle Valenzuela<br/><i>Overbooké</i><br/>Acrylic and stickers on canvas<br/>2024</p> <p>21 Geoffroy «Garo» Clop<br/><i>La Boîte à Musique</i><br/>Colored pencils and ballpoint pen<br/>2023</p> |
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- 22 Kyungju Park  
*Bullnori (Jeux de feu)*  
HD Video with sound,  
3 min. loop  
2024
- 23 Tim Casari  
Acrylic on canvas  
2024

OPENING  
13, NOV, 24

13 - 17  
HOU, 24

RUE DU VIEUX  
BILLARD 24  
1205 GENEVE

OPENING  
13, NOV, 24

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BASIL  
STUDER

FLORENT  
BONZON

GEOFFROY  
'CARO' CLOP

KYUNGJU  
PARK

RUIJIN  
SONG

TIM  
CASARI

VICTOIRE  
POINSOT-  
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VALLE

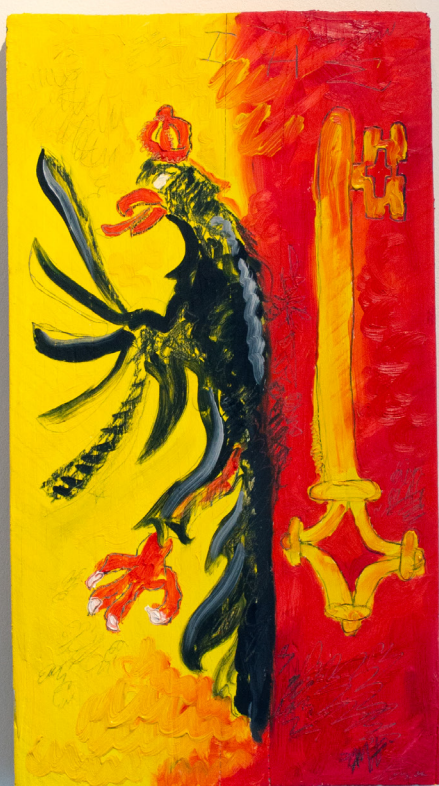
















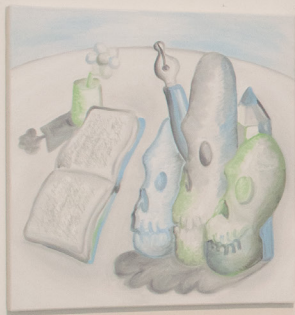




















Paris









