

A large, dense green tree dominates the center of the image. In the foreground, four white plastic chairs are arranged on a grassy area. To the right, the front end of a red car is visible. The background shows a white wall and a tiled roof. The text 'UPON ONDA' is overlaid in the center in a bright yellow, bold, sans-serif font.

UPON ONDA

standard/deluxe

# UPON ONDA

## Yvan Alvarez & Dylan Hausthor

**Opening on Friday, September 13, from 6 p.m.**

Exhibition until October 6, 2024

Opening hours :

Saturday & Sunday from 1 p.m. to 5 p.m.,

or by appointment (079 780 08 37)

The idea of bringing together recent works by the Geneva-based artist Yvan Alvarez and the American photographer Dylan Hausthor stems more from an intuition, a desire to discover the dialogue that might emerge between them, and to verify if the perceived affinities in their approaches could materialize, rather than from a rigid assembly guided by a firmly established theme or aesthetic.

At first glance, what unites them seems tenuous. There is, of course, photography, a medium at the heart of their respective practices, to which they both seem to return tirelessly despite their frequent forays into other forms of expression, from text to installation, and from video to sculpture. A few recurring motifs too, like a crashed car and satellite dishes, but their recurrence could be coincidental.

But there is also in their work a form of reticence, a reluctance to say too much, to let themselves be too clearly defined by a statement or approach, and to solidify the meaning of their works. A form of withdrawal, perhaps, a tendency to take a step aside when things become too clear. A desire for fluidity of meaning, for agile transitions between mediums and image regimes. Very deliberate and precise choices, yet deliberately giving an impression of lightness, almost suggesting that each work could ultimately be the product of a fortuitous chance.

Finally, they both seem to share a commitment to working with what is in front of them, to capturing through photography, objects found in the street or animals caught in the forest. Both artists operate within an affirmed economy of means, favoring what is found, whose status is uncertain and transitory – and thus still holds all possibilities. It is also a way of sidestepping, of speaking only indirectly of oneself, of suggesting fiction when the work is, above all, about an intimate relationship with the world.

Bringing them together in an exhibition allows us, without artificially merging their practices, to find fluid connections between their two worlds, each highlighting in the other the common characteristics that tend not to reveal themselves at first glance.

Danaé Panchaud

Curator & director of the Centre de la photographie Genève

swiss arts council  
**prohelvetia**



REPUBLIQUE  
ET CANTON  
DE GENEVE



# Yvan Alvarez

Precarious forms, ephemeral and fragile things, or transitional situations and spaces constitute the starting point of Yvan Alvarez's work. While the human figure does not appear directly in his work, it remains intrinsically linked to the elements he extracts from public spaces. These elements are often traces of interactions between humans and their environment.

It is in a second time that Yvan Alvarez appropriates these fragments of reality to reproduce, remake, or relocate them within the exhibition space, often with a deliberate economy of means and a desire to freeze them.

The result is installations, sculptures, and photographs that depict a state of in-betweenness, evoking both our time, his biography, and the idea of a field of infinite possibilities.

Yvan Alvarez lives and works in Geneva. Trained as a photographer at CEPV in Vevey, he pursued his studies at HEAD–Geneva, where he earned a Master's degree in visual arts. His work has been presented in solo exhibitions at the Société des Arts in Geneva ("Zwischenraum," 2023), and at Kunst(Zeug)Haus in Rapperswil-Jona ("Square," 2018). He has collaborated in several duo shows with Colin Raynal and Paul Hutzli, under the curatorship of Sylvain Gelewski ("Soul2Soul," Geneva, 2020). Since 2014, he has participated in various group exhibitions, including at Kunstforum Bâloise, Centre d'Art Contemporain de Genève, Photoforum Pasquart, Oslo10 (Basel), Kunsthaus Langenthal, Zabriskie Point (Geneva), Halle Nord (Geneva), Bacio Collective (Bern), and more recently at Spielact (Geneva).

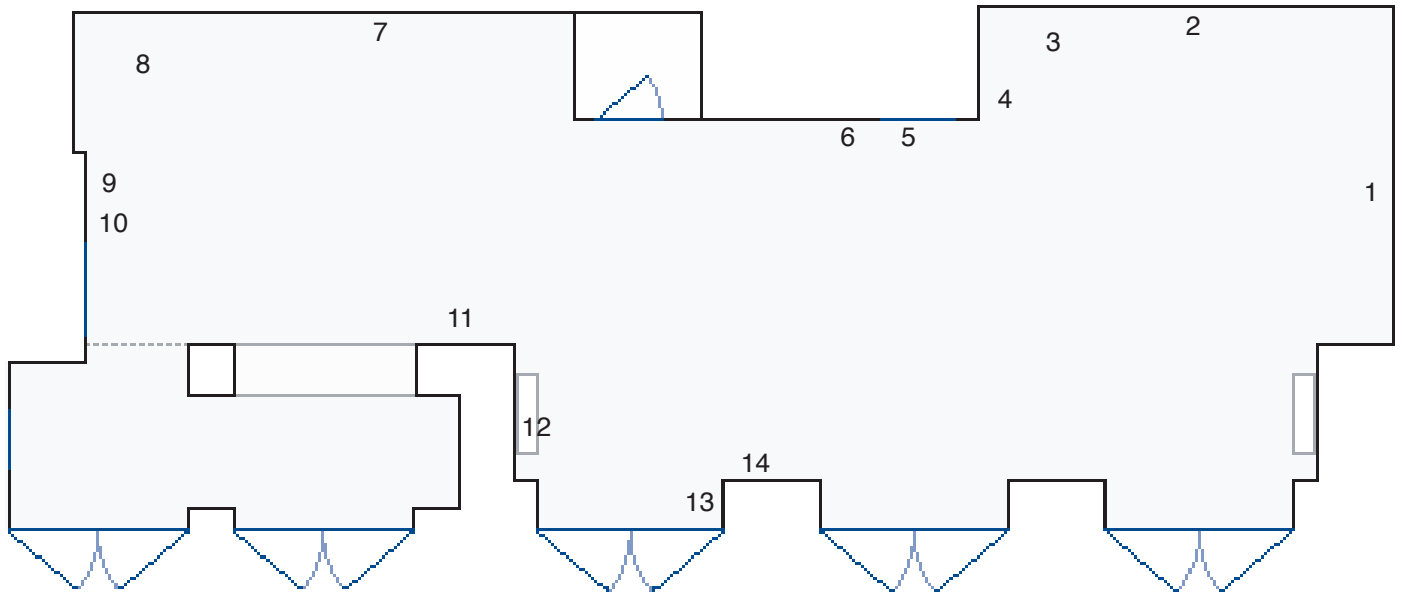
# Dylan Hausthor

I was recently visiting my hometown and stopped to fill up my car with gas. I noticed a woman sitting outside the gas station drinking coffee and recognized her as my old ballet teacher. I sat down next to her and we caught up. She had been going blind for a decade since I last saw her. She had fallen out of love, started growing a garden, and found god. She had a small collection of freshly picked mushrooms next to her and handed me one, saying "Mushrooms have no gender, did you know that?"

The often disregarded underbelly of a post-fact world seems to be the simultaneous beauty and danger of fiction. I'm interested in image-making as a process of hybridity—weavings of myth filled with tangents and nuances, treading the lines between investigative journalism, disinformation, performance, acts of obsession, and self-conscious manipulation. Photography's ability to promote belief is a power not dissimilar to that of faith. By using modes of making that are traditionally linked to fact-finding, I hope for the viewers and readers of my work to find themselves in a space between fiction and reality—to push past questions of validity that form the base tradition of colonialism in storytelling and folklore and into a much more human sense of reality: faulted, broken, and real.

May we all soak the VHS tape in the energy drink from the gas station.

Dylan Hausthor is an artist based on the coast of Maine. They received their BFA from Maine College of Art and MFA from Yale School of Art. Their work has been shown nationally and internationally, and they have three books in the permanent collection at MoMA. They are currently a 2022-2023 Lunder Fellow at Colby College. They work teaching ghost hunting, ritual, photography, and mushroom foraging. To write this biography, Dylan contacted a forensic medium, who suggested that they "seemed like someone who was passionate in the things they believed in and who hides messages in what they have to say".



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| <p>1. IMG_8966, 2024<br/>Black and white silver gelatin print, wood, resin<br/>194 x 142 x 4 cm<br/>©Yvan Alvarez</p> | <p>8. Untitled (makeshift device), 2024<br/>Monobloc chairs, fence post, parabolic reflector<br/>240 x 60 x 56 cm<br/>©Yvan Alvarez</p> |
| <p>2. P1150551, 2024<br/>Black and white silver gelatin print, wood, resin<br/>49 x 58,5 x 4 cm<br/>©Yvan Alvarez</p> | <p>9. glock tucked, big t shirt, billie eilish<br/>Archival Pigment Print, Face Mounted on Plexi<br/>11"x14"<br/>©Dylan Hausthor</p>    |
| <p>3. Eclipse<br/>Archival Pigment Print, on Non-Archival Newsprint<br/>32"x38"<br/>©Dylan Hausthor</p>               | <p>10. upstate in a state that has no up<br/>Archival Pigment Print, Face Mounted on Plexi<br/>11"x14"<br/>©Dylan Hausthor</p>          |
| <p>4. craft<br/>Analog TV Broadcast<br/>©Dylan Hausthor</p>   | <p>11. IMG_9168, 2024<br/>Tirage argentique noir et blanc, bois, résine<br/>39 x 32,5 x 4 cm<br/>©Yvan Alvarez</p>                      |
| <p>5. truck<br/>Archival Pigment Print, on Non-Archival Newsprint<br/>32"x38"<br/>©Dylan Hausthor</p>                 | <p>12. a young buck taking a swim, as seen in the<br/>belgrade summer news<br/>Analog TV Broadcast<br/>©Dylan Hausthor</p>              |
| <p>6. ann<br/>Archival Pigment Print, on Non-Archival Newsprint<br/>32"x38"<br/>©Dylan Hausthor</p>                   | <p>13. IMG_5896, 2024<br/>Black and white silver gelatin print, wood, resin<br/>33 x 29 x 4 cm<br/>©Yvan Alvarez</p>                    |
| <p>7. _354, 2024<br/>Black and white silver gelatin print, wood, resin<br/>106 x 150 x 4 cm<br/>©Yvan Alvarez</p>     | <p>14. 018, 2024<br/>Black and white silver gelatin print, wood, resin<br/>50 x 59,5 x 4 cm<br/>©Yvan Alvarez</p>                       |