

## VALENTIN CARRON



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## FIRST MONOGRAPH

Valentin Carron's sculptures mark a renewal of appropriationist discourse: through the re-employment of vernacular forms that are not part of the dominant culture, the artist develops a project confusing genres. Neither authentic nor kitsch, not readymade nor really craft, these objects play with ambiguity (fake wood, fake concrete, fake bronze, etc.) and with an iconography of power and authority (public sculptures or commemorative monuments, traditional forms, etc.).

Alongside several artists such as Andro Wekua, Mai-Thu Perret, and Vidya Gastaldon, Valentin Carron (\*1975) marks the emergence of a new artistic scene in Switzerland.

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