



# G A R O

**Document on the artist's recent paintings 2018-2024  
to complement the monograph 'Deflagration', 2017**

For more details, visit: [www.bernardgaro.com](http://www.bernardgaro.com).

Ask for complementary documents on drawing, photography and performance at: [info@garo.ch](mailto:info@garo.ch)

## ***Depths and surfaces, or the mysteries of mountains and glaciers***

Eco-artist Bernard Garo warns of the disappearance of glaciers while fighting to preserve what biodiversity remains.

Can fading beauty raise awareness? Glaciers are the source of drinking water for two billion people - one in four of the world's population. Bernard Garo has been devoting himself to his environment for more than twenty years, watching ice-covered landscapes disappear.

Born in 1964, he studied art history, architecture and Egyptology at the University of Geneva before going on to study at the Ecole d'Art de Lausanne (ECAL).

His aim? To raise awareness of the cry of the dying glacier. 'Art has to be equivocal, it has to be political for free ideas, a vision of the world as a sensitive immersive reading. It must speak a necessary truth. One that challenges, questions and stimulates', says the artist. Confronted with the environmental disorder threatening the survival of species. The man of images wants to change both mentalities and perceptions through his art, which is above all plastic. But the catastrophist rhetoric of eco-anxiety can be paralysing. Revealing the state of a dystopian world deteriorating at high speed does not prevent us from highlighting its beauty. Following in the footsteps of the Irish philosopher Edmund Burke, the sublime and the beautiful can help to shake humanity out of its torpor.



*The Artist in his studio (authors' photos)*

*Bernard Garo's canvases, created using natural materials collected on site such as meltwater, eroded stones and sand, all bound together with latex\*, convey the invisible movements, volumes and reliefs of the material. These microstructures express the instability and transience of ice giants, encouraging an emotional awareness of the environmental crisis. By mixing fragments and dust from thousand-year-old rocks with pigments, his materialist work gives his works depth and timelessness, making the natural history of the mountains visible. This poetics of landscape, like the iconic Matterhorn that he has painted many times to create a series, attests to both the fragile beauty and the vulnerability of glacial memory.*

*Through his materialist, energetic painting following lines of sedimentation, his canvases may evoke Ferdinand Hodler (Le Glacier de Grindelwald). They are also presented in the form of installations or even performances, conceived in an atmosphere that is rocky and rebellious, troubled and dense, tense and sombre. Immense, they are often composed of natural materials gleaned from glaciers. There is perhaps a fetishistic side to his work, too, in his use of water from melting ice to paint, as much a bearer of memory as the rocks themselves.*

*The glacier is seen as a transhistorical open book, an idea dear to the Guyanese writer Wilson Harris, who argued that the landscape 'has a life of its own, because I see it as an open book, an alphabet all around'. (The Music of living Landscapes)*



*Sierra, everything dissolves in the light, 280 x 280 cm, mixed technique on linen, 2020 (in 4 pieces)*

\* See the report on Swiss French Television (RTS.) Garo, l'urgence de la beauté' in Passe-moi les jumelles on 04.03.2022:

<https://www.rts.ch/play/tv/passe-moi-les-jumelles/video/garo-lurgence-de-la-beaute?urn=urn:rts:video:12905282>

Artist's website: [bernardgaro.com](http://bernardgaro.com)

Link to the book published in french edited by the Museum of Geneva on the art and science work produced during a one-year residency at this prestigious institution:

[https://www.bernardgaro.com/files/ugd/ec5ebb\\_67bf1076bfd14693a5bd0e83f06bade8.pdf](https://www.bernardgaro.com/files/ugd/ec5ebb_67bf1076bfd14693a5bd0e83f06bade8.pdf)

Recent paintings



*Fractured glacier, 242 x 299 cm mixed technique on linen, 2024*



*Monte-Rosa, give us back our beauty, 242 x 299 cm, mixed technique on linen, 2020*



*The Lying Giant, 187 x 230 cm, mixed technique on linen, 2023*



*Facing the silence of immensity, 187 x 230 cm, mixed technique on linen, 2021*



Diptych of canvases presented at the NordArt 2023 exhibition, accompanied by a photo printed on a 300 x 450 cm canvas.



Another variation on Monte-Rosa: Everything is revealed in the light, 130 x 150 cm, mixed technique on linen, 2020 (private collection)

**The Matterhorn;** an installation of a series of 4 monumental canvases measuring 294 x 196 cm, presented at the Geneva Museum in 2023.



A series created around the Matterhorn, a universal heritage in danger.  
An emblematic mountain, whose tectonic plate is of African origin and where soil erosion is most pronounced, providing an insight into both the evolution and the geological past of the Alps.



Putting the Matterhorn into context with immersive photographs in a room at the Geneva Museum in 2023 2023



The four paintings of the Matterhorn displayed in front of the studio.



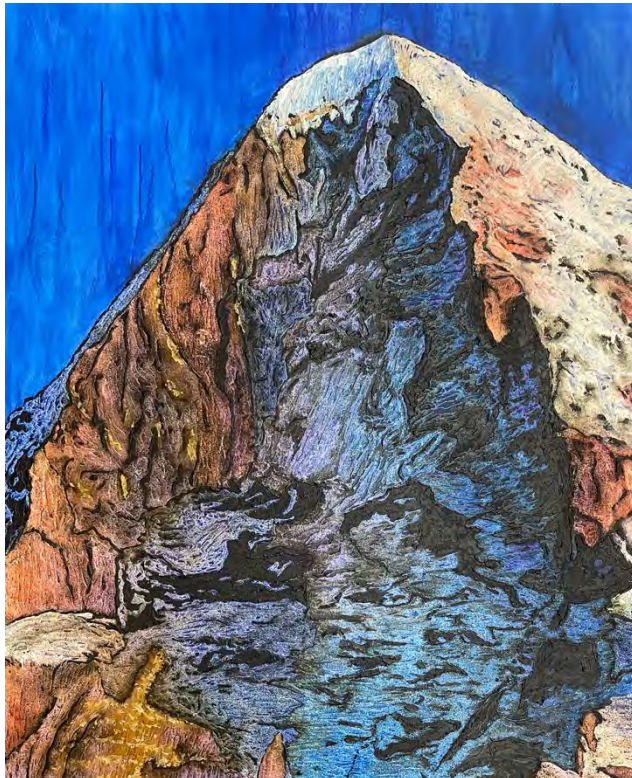
Other variations of the Matterhorn with other mountains exhibited in a gallery in Verbier and Zermatt, in 2023 and 2024



**The most dangerous North Faces in the Alps, the Matterhorn and the Eiger**  
in different formats of smaller canvases 120 x 80, 120 x 100, 162 x 130cm



*The muted side of heaven, 120 x 80cm 2020 (pc) Icy glow, 120 x 80cm 2021 (pc) This day turned into a lamp, 120 x 80cm, 2020 (pc)*



*The Ogre's North Face 120 x 100 cm, 2021*



*Wild North Face, 161, 5 x 129,5 cm, 2022*

The nocturnal presence of the mountains



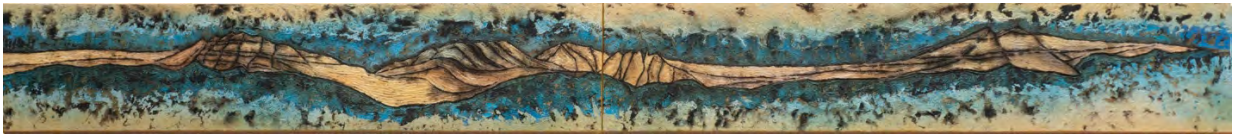
*presence in the heart of the night*, 120 x 80 cm, mixed technique on canvas 2021



*Under the moonlight*, 100 x 150 cm, mixed technique on canvas 2021 (private collection)



*Utopia*, 85 x 440 cm *From the heart of the glaciers to the heaven*, 440 x 85 cm, mixed technique on linen, 2020 (private collection)



*Horizon knots and tensions*, 40 x 380 cm, mixed technique on linen, 2022



*Infinite ripples and bends in voltage fields*, 40 x 400 cm, mixed technique on linen, 2020



Collapse of a volcanic cone, 100 x 160 cm, 2021



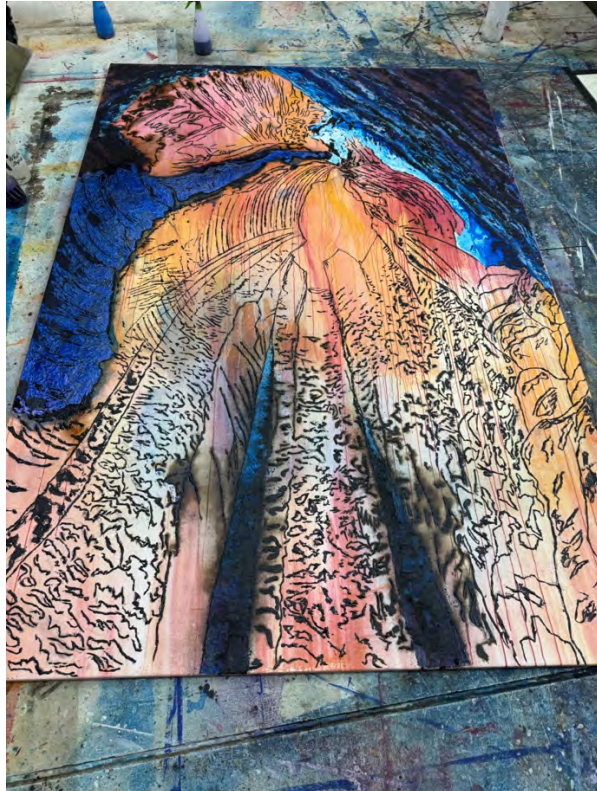
At the entrance to the sub-glacial world, 100 x 150 cm, 2024 (paintings that can compose a triptic)



The burnt mountain,, 100 x 150 cm, mixed technique on canvas, 2024

Canvas in progress at the studio in 2024

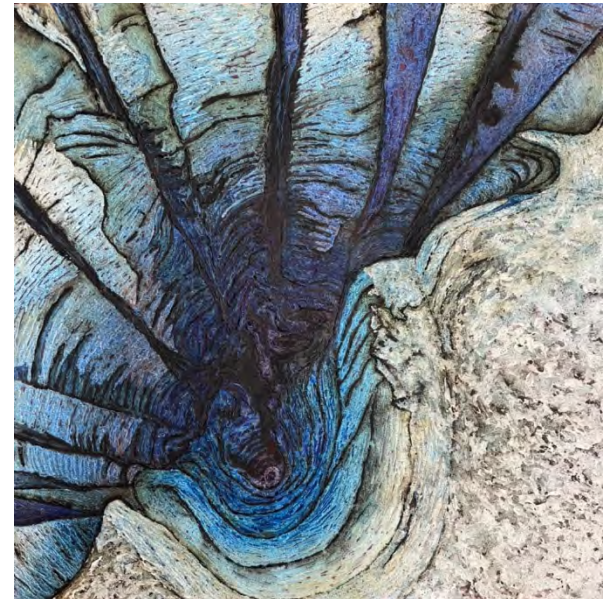
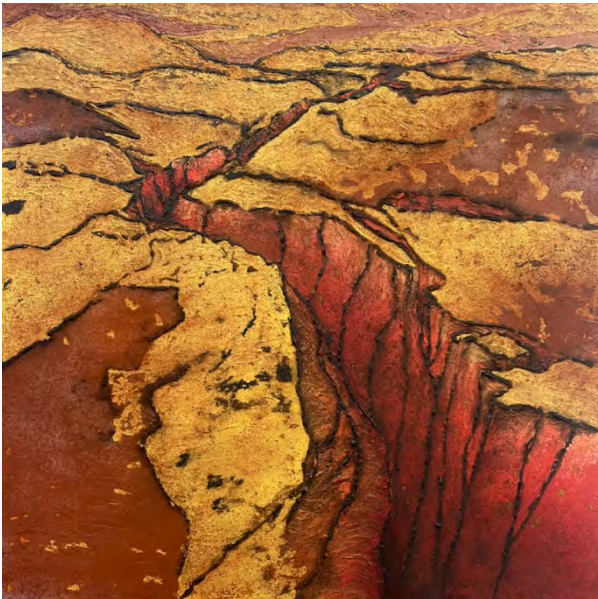
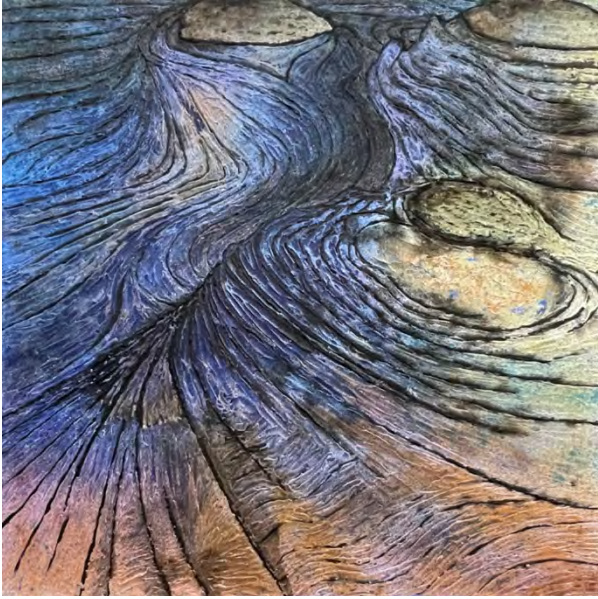




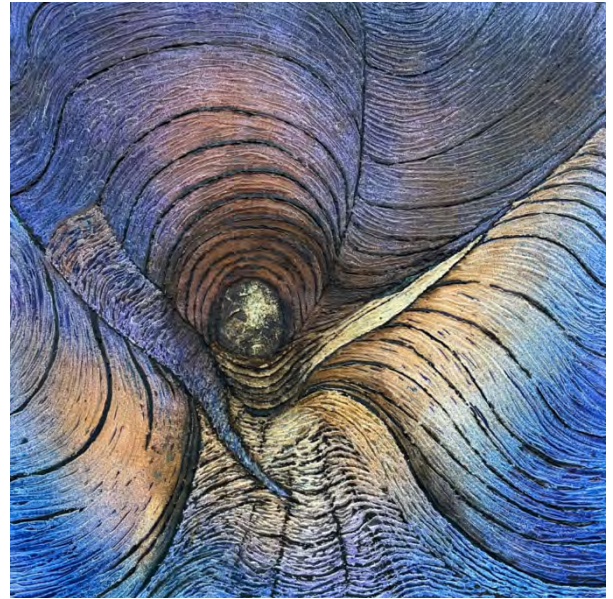
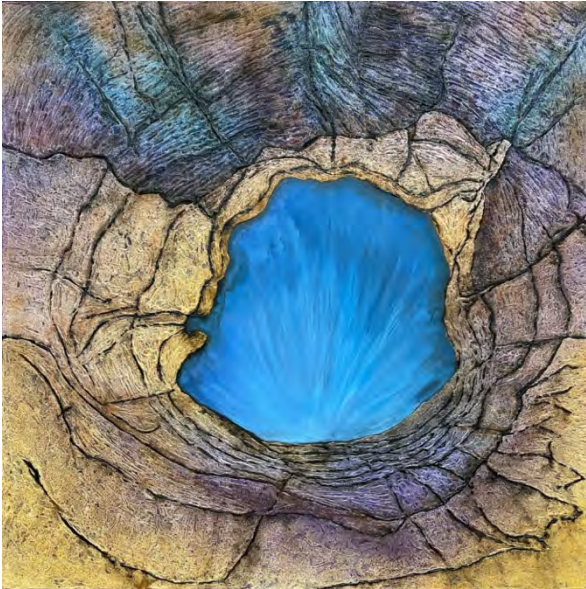
Preparing and setting up a pictorial installation in the studio

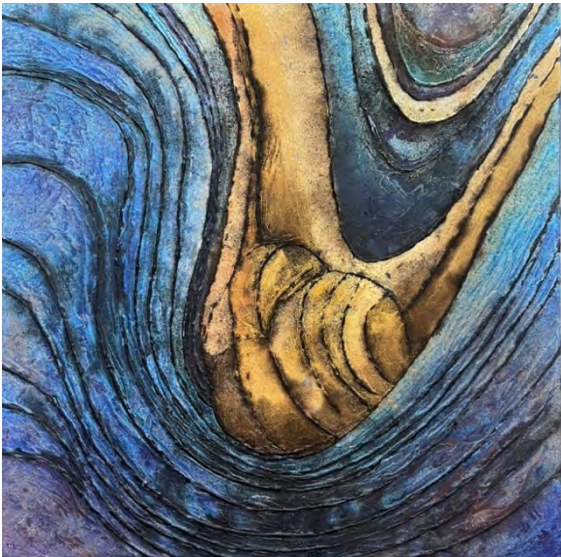
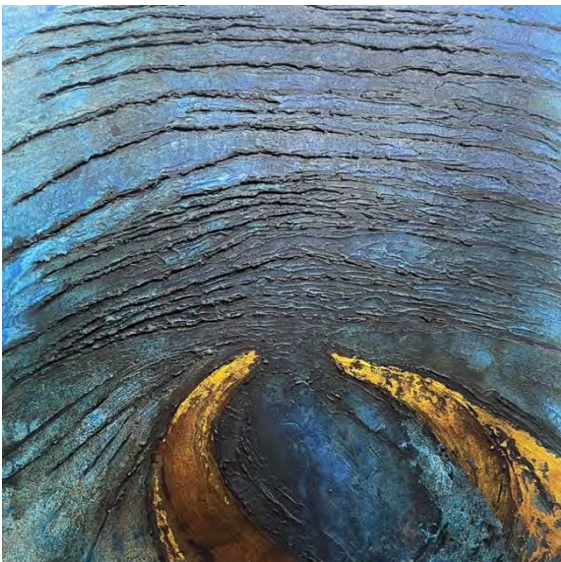


Erosion and Glaciers series, 100 x 100 cm square paintings that can be used on their own or as part of a stand-alone wall installation.







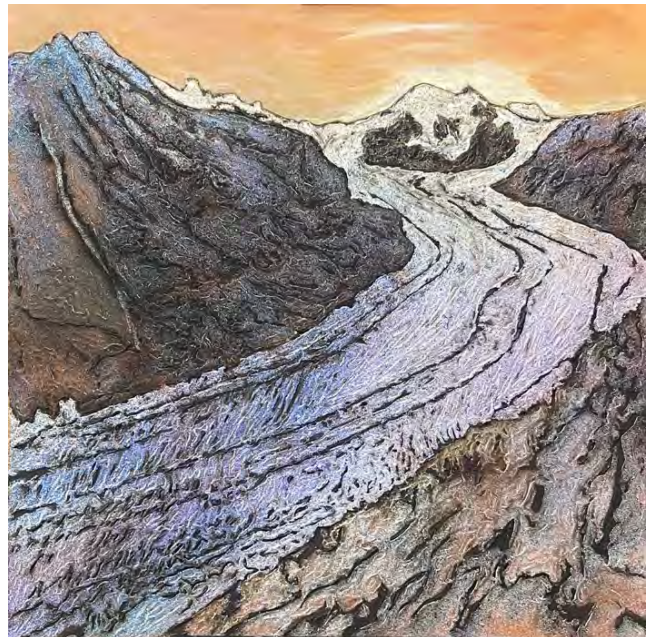




*Facing the abyssal precipice*, 196 x 130 cm, mixed technique on linen, 2021



*The glow of the glacier*, 100 x 80 cm, mixed technique 2021



*The river of ice*, 90 x 90, mixed technique 2024



*Glacier in tatters*, 150 x 183 cm, mixed technique on linen, 2022 (private collection)



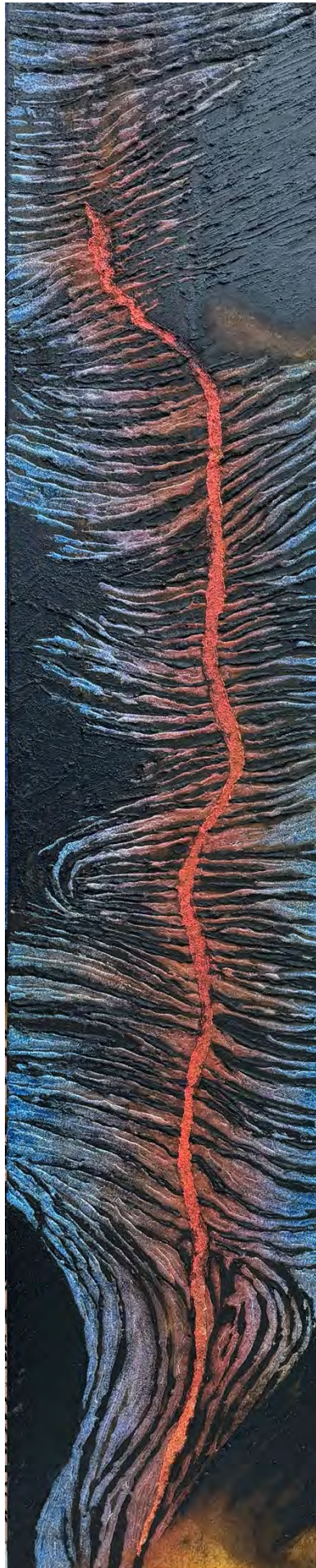
*Field of open crevasses*, 150 x 183 cm, technique mixte sur lin, 2022



*Ember rift*, 160 x 100 cm, mixed technique 2022



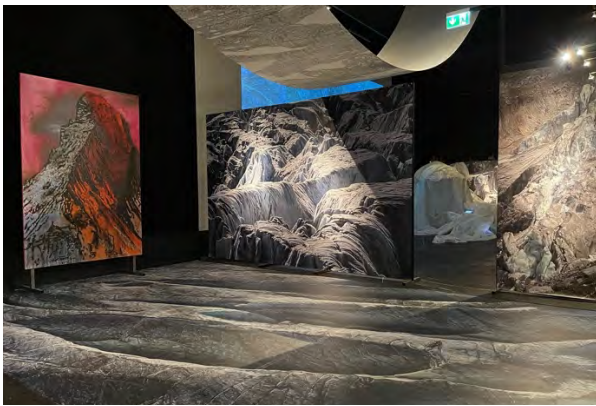
*To one end of our earth*, 120 x 100 cm, mixed technique on canvas, 2024



Exhibition and residency at the Geneva Museum in 2023



A paper stela with graphite prints (pure carbon, 1000 x 200 cm) and stelae on translucent film measuring 400 x 45 cm, in Indian ink and walnut stain.



Presentation of translucent steles in various formats at the Museum and in gallery exhibitions in Vevey and Zürich in 2023 and 24.



Recent exhibitions in various other Museums and Art Centers between Lausanne, Beijing, Madrid, Ekaterinburg and Hamburg  
Museum Arlaud Lausanne (CH)



*Burning cloud*, 299 x 242 cm, mixed technique on linen, 2016 (private collection)



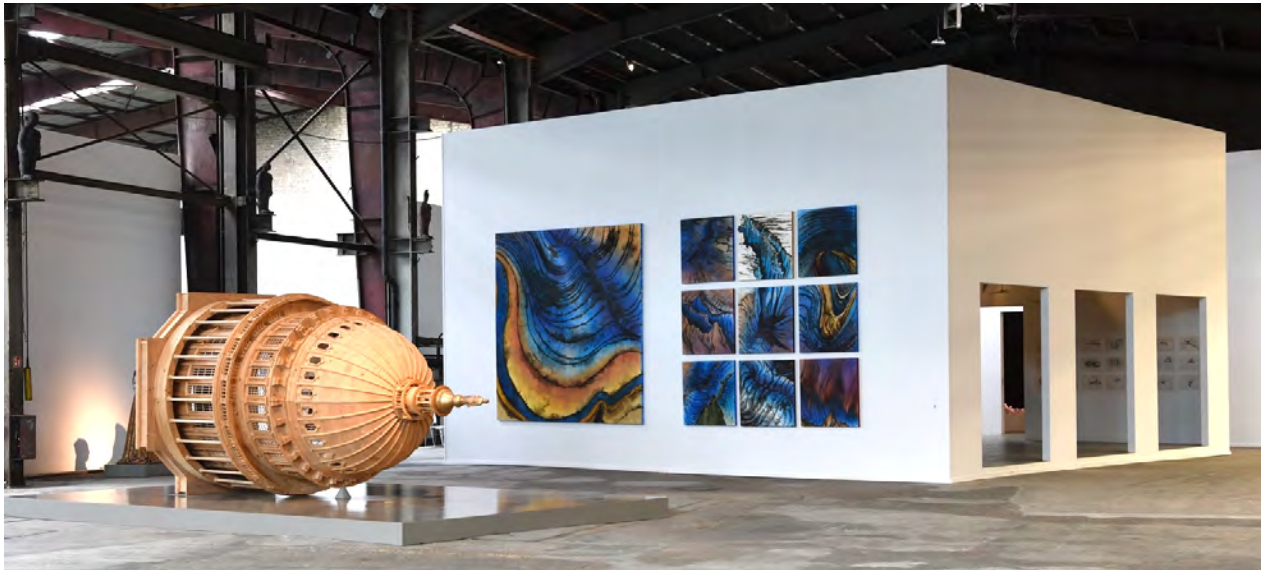






NordArt 2018, 2019, 2020, 2021, 2023, près de Hamburg (D)





Xi'an contemporary art Museum (CN)



Beijing international art Biennale at the National Art Museum of China





Installation in situ at Sinara Art Center for the 5<sup>th</sup> Ural Industrial Biennial of Contemporary Art 2019 at Ekaterinburg (RU)

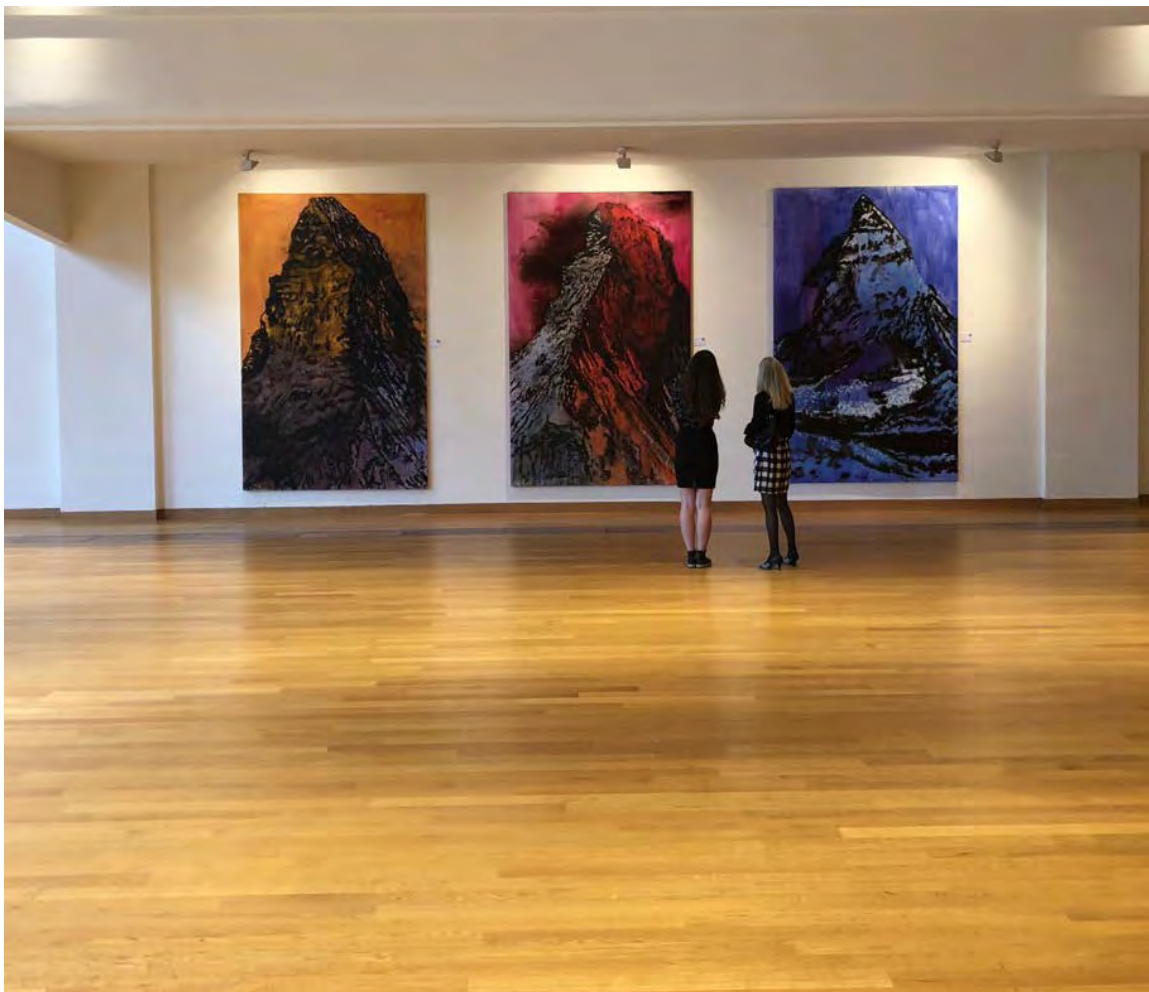


Art Center at the Iglesia, managed by the gallery Calart Actual at la Granja de San Idelfonso (ES)

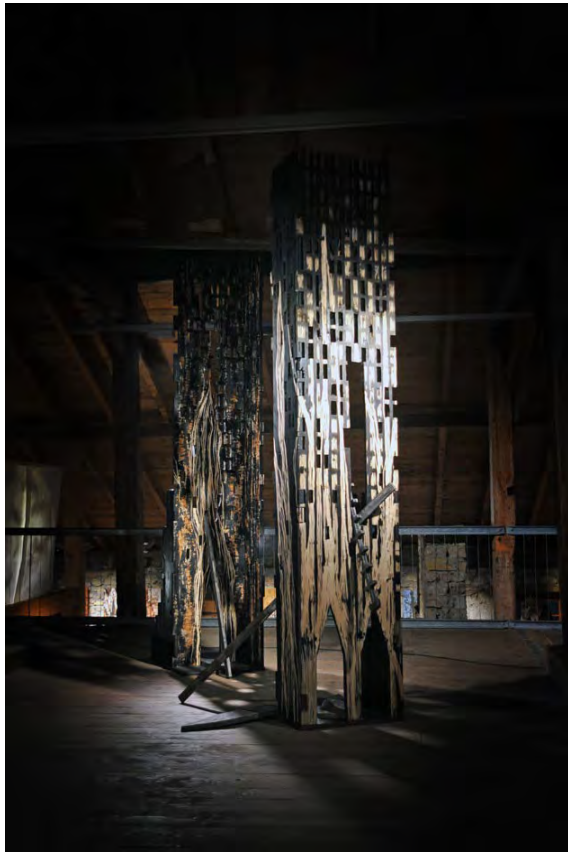


Exhibition at the Petit Palais in the Fairmont Palace, Montreux (CH)





Exhibition at the Cultural Center of the Grand-Cachot in La Chaux-du.Milieu (CH)



Two large formats in private collections



This dossier is not exhaustive, there are other paintings and washes.  
Not all the works presented are available any more as some are in private or public collections

More exhaustive complementary files on photographic series  
woodcarving, drawings and on performances are available on request from: [info@garo.ch](mailto:info@garo.ch)

For further information, please refer to the artist's works available  
on the website: [www.bernardgaro.com](http://www.bernardgaro.com)