La réforme de Pooky
19 FEB - 8 MAY 2022

Fabienne Audéoud
Sarah Benslimane
Elise Corpataux
Gritli Faulhaber
Sophie Gogl
Jasmine Gregory
Nanami Hori
Tom Humphreys
Marc Kokopeli
Matthew Langan-Peck
Jannis Marwitz
Sophie Reinhold
Marta Riniker-Radich
Christophe de Rohan Chabot
Thomas Sauter
Grégory Sugnaux
SoiL Thornton
Amanda del Valle
Jiajia Zhang
La réforme de Pooky

The field of contemporary Western painting has always been marked by the desire for reform, proclamations aiming to ensure its continued vitality and defend its legitimacy in a given cultural era and milieu. The fuel for this is often to be found today to have been watered down, to be replaced by an anything goes, the only gauge of which is relative originality. Painting no longer seems to be the nexus of conflict that it once was. Reform, then, would now seem to be no more than a token operation performed on a putative corpse, something that certain artists are taking great delight in.

Sophie Reinhold (5, 6, 7, 8, 9, 10) constructs her M E N A C E through a succession of canvasses comporting a clear message. Looking more closely, their arboreal ornamentation recalls the mythical symbolism of books of old tales. This deliberately passe take announces an ambiguous morality, the threat propagated by whispering plants that gradually cover the pictorial background and the ruins.

Jannis Marwitz books of old tales. This deliberately passé take announces an ambiguous morality, the threat propagated by the artists are taking great delight in.

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In the anarchic inflation of the digital, each image is the reflection of another, exchanged, salvaged, digested and then regurgitated, streamouted at the other end of the network. La réforme de Pooky acknowledges this confusion in its imagery, its signs are deformed from one pictorial introg to another. In this pictorial introg, artists adopt a series of contradictory attitudes. Else Corpaux’ collaboration to anchor itself in a specific place in order to influence us as to its provenance. Its authenticity is however generic and only goes to strengthen its potential for appropriation and dissemination. The artists thus give their attention to what is happening outside the paintings themselves, becoming part of an ubercoded imagery and gesture. Amanda del Valle’s paintings (13, 14) are linked by chains of kawaii as they are masochistic, infusing the life of images that are cute but raw, inoffensive but violent. The bodies of dysmorphic creations with their Japanese aesthetic become an global phenomenon, erotic infections that stare back at the observer, mirroring said observer’s never-innocent gaze.

A comparable opposition structures Marta Riniker-Radich’s drawings (22, 23, 24), in which a meticulous and attentive technique contrasts with the activity of figures engaged with an apparatus of sensorial isolation, accentuating the production imperative, the injunction to an economy of the self or even a productive rest. This isolation of the subject is echoed in the bird personified by Sophie Gogol (26, 27) trapped in a seifl loop. Set against a blurred background, its body becomes the body of the image, the phone screen a painting within a painting. A comical way of creating autonomous and ridiculous beings, which, alone, are able to act. Grégory Sugnau’s (4) extracts a haunted image from this play of observations, dark, obsessive, become a phenomenon of internet forums that take certain aspects of a video game and make them part of a real community. These corporeal and chromatic deformations in gouache create a conscious image in which the harlequin figure seems haunted by us, rather than the other way round.

Confronted with the various rationales of image creation that structure identities, painting, on the other hand, aims to place us within the world as we know it, to make us think in a situated way, taking aesthetic encounters as our starting point. Jasmine Gregory’s dog (11) poses in a hyper-theatrical manner, conscious that it is the central point of projection borrowing from the iconicographic codes of the medieval period. Other artistic elements (Botticelli’s shell, Cézanne’s red apple) reference the broad expanse of Western (and almost exclusively white) painting, blurring its discourse in a humorous, grating assembly. Sarah Benslimane (18) also integrates formal conventions from a popularised perspective on the history of art, which she places under her withering gaze. Her imposing painting made up of areas of flat, acidic, lacquered colour takes an artificial scopic, plastic technique to its logical conclusion, an objectivity shattered by roller coaster expressivity.

A previously unknown sensation is born out of our consumption of images: compressed proximity numbs the spirit. Various works comment on this dull anaesthetising flattening. Marc Kokopeli’s (screening room) video has a new take on the wall, the classic motif of modern painting, in order to hinder our view of a seventeen-hour documentary on the heroic history of New York and New Yorkers. The work hijacks the narration of a collective myth that provides a foundation stone for the construction of cultural capitals, in order to dilute it as part of a frustrated audio-visual experience. In the video by Jaija Zhang (17), sound and image enter into a chasse-croisière that insists on our projection- and desire-inducing readings of images and the words that dub them. While the voice of cultural theoretician Lauren Berlant evokes the importance of freeing oneself from the object, the poetic movements of the camera seek out that which is outside of the picture, the indiscriminate imagery of a reified reality in which the emotions are regulated by a globalised transactional infrastructure. This transitivity is echoed in Christoph de Rohan Chabot’s (work (20) shaped by an experience of consumption that joyously draws aesthetic minimalism into the era of semiotic capitalism. A pixelated representation is founded in harsh rawness, an already capitulating NFT returned to the physical world in joyful vengeance. To crown this commerce of style and recall the causal links between art and gentrification, Fabienne Audiod (15) sets up a boutique in Friart. Each painting is put on sale at the modest price of five francs, with the sales catalogue priced at twenty francs. There are pullowers there to be snatched up too, for fifty francs a piece, opening the way to various codes of identification between the public and clothing: banal, basic, ordinary or Sloaney, all depending. The visible aspect of a Labor Cont(r)act (assisted) (Friart Kunsthalle), 2022, the piece by Soil Thornton (2), is reduced to a telephone number painted in aerosol on the entrance wall. The artist represented in the exhibition thus places at the centre of our attention a repressed dimension underlying the (institutional, personal or contractual) conditions of their invitation.

La réforme de Pooky serves as an umbrella for all these practices, the superpositions of which give it an elusiv character, beyond that of an exhibition that promotes a certain type of painting or way of employing a medium that might tend towards art-school mannerism. At Friart, these practices are not situated within a hierarchy of taste, or within specific pictorial movements but rather within a temporal ambience. The pop culture references in Nanami Hori (1, 19) come to the fore in a painting that tests their symbolic borders, a way of constructing images founded both in American comics and Japanese manga. In other words, a visual feast that invites us all to sit down to the banquet (you may as well, seeing as you have no choice), a free lunch in which any semiotic analysis occurring is to be seized on. Matthew Langen-Peck’s (25) grasps this nodal point firmly, refusing any clear postulate in favour of the clumsy presence of an internal potential. This incomplete pictorial gesture creates an Easter egg that struggles to take on a final form, a political vulnerability that refuses to capitalise on any discourse, preferring instead a situation of cinematographic suspense, something left open, to be decrypted.

The exhibition is curated by Paolo Baggi, Nicolas Bruhart and Grégoir Sugnau.
Ground floor

1 Nanami Hori
Happy the cephapod, 2020
Oil on canvas
53 x 65.2 cm
Courtesy the artist and XYZ

2 Sol Thornton
Labor Cont(r)act (assisted)
(Franti Kunsthalle), 2022, 2021
Aerosol spray paint on wall
Dimensions variable
Courtesy the artist and Galerie Neu, Berlin

3 Gritti Faulhaber
Chronic State of Becoming (4)
Oil on canvas
200 x 180 cm
Courtesy the artist

4 Gregory Sugnau
Sylvester, 2022
Gouache and acrylic on canvas
150 x 120 cm
Courtesy the artist

5 MENACE (M), 2021
Oil on canvas
41 x 27.3 cm
Courtesy the artist and XYZ

6 MENACE (E), 2021
Oil on canvas

7 MENACE (W), 2021
Oil on canvas

8 MENACE (A), 2021
Oil on canvas

9 MENACE (C), 2021
Oil on canvas

10 MENACE (E), 2021
Oil on canvas

11 Jasmine Gregory
Loosy Luicy Apple Juice
2021
Oil on linen
200 x 160 cm
Courtesy the artist and Karma International, Zürich

12 Jennis Marweitz
Untitled, 2021
Tempera on wood panel
35 x 25 cm
Courtesy the artist and Collection Arnoldi-Aubert

13 Amanda del Valle
Alice Game, 2020
Graphite on paper, wooden panel, steel chains, key rings and glitter
29.7 x 41.8 cm
Courtesy the artist

14 Amanda del Valle
Purity, 2021
Graphite on paper, wooden panel, steel chains, key rings and glitter
29.7 x 41.8 cm
Courtesy the artist

15 Fabienne Audeloud
Installation, steel support
composed of:
Brown Painting 20 X 20
2022
series of 16 paintings for sale
Oil on canvas
20 x 20 cm

Brown Painting 30 X 30
2022
series of 9 paintings for sale
Oil on canvas
30 x 30 cm

Brown Painting 55 x 46
2022
series of 12 paintings for sale
Oil on canvas
55 x 46 cm

Brown Painting 60 x 80
2022
series of 5 paintings for sale
Oil on canvas
60 x 80 cm

Blue Jumpers, 2022
- 27 blue jumpers and 27 hangers, single size
for sale
- Blue fabric, machine-sewn, tagged "le Magasin de pull un opéra"

All works
Oil on marble powder on jute
160 x 140 cm

16 Elise Corpataux
#1, Lucky that my breasts
are small, 2021
Acrylic on canvas
120 x 200 cm

17 Jiajia Zhang
Beautiful Mistakes (after LB)
2022
HD Video
8min 57sec

18 Sarah Benslimane
5 fois 4 dans tes yeux, 2021
Glycero laquer and acrylic on canvas
235 x 190 cm
Courtesy the artist

19 Nanami Hori
 retirees, 2019
Oil on canvas
80 x 100 x 80 cm
Courtesy the artist

20 Christophe de Rohan Chabot
Untitulo (Crypto face), 2022
Sublimation print on aluminium
80 x 80 x 5 cm
Courtesy the artist and KOW, Berlin

21 Tom Humphreys
Jewels, 2021-2022
Oil and oil stick on canvas
162 x 154 cm
Courtesy the artist

22 Marta Riniker-Radich
And Now the Inevitable Is Staring Them in Their Wobbly Faces and Leaving Footprints in Their Home
2020
Color and pencil on paper
21 x 29.7 cm

23 Marta Riniker-Radich
And Now the Inevitable Is Staring Them in Their Wobbly Faces and Leaving Footprints in Their Home
2020
Color and pencil on paper
21 x 29.7 cm

24 Marta Riniker-Radich
And Now the Inevitable Is Staring Them in Their Wobbly Faces and Leaving Footprints in Their Home
2020
Color and pencil on paper
21 x 29.7 cm

25 Matthew Langan-Peck
4 Baskets, 2021
Acrylic and vinyl on fiberglass
80 x 100 x 80 cm
Courtesy the artist and Galerie Francesca Pia, Paris
Fabienne Audœud (*1968) lives and works in Paris. After her Master’s at Goldsmiths in London, her practice, which has been essentially focused on Western fine arts and the visual arts and developed in the context of the London scene of the 1990s. Her painting, video and performance work (solo and collaborative) humorously and intensely engages with Western rhetoric and hierarchies. She is shown in both artist-run spaces and international institutions such as Galerie Eva Meyer in Paris (2014) and Le Berceau in Marseille (2020). She is part of the Triennale des Bourses, Brussels. Audœud's next exhibition of new works will open in February 2022 at Synagoge de Delme.

Paolo Baggi - curator - (1994) lives and works in Fribourg, Switzerland. He obtained a MA in Art History and Philosophy from the University of Vienna with Professor Judith Eisler. In her dissertation, he focused on the work of artist and curator Judith Eisler. In her role as a cultural historian, he has written numerous articles and essays on contemporary art, with a particular focus on the work of contemporary artists. In 2020, he co-curated the exhibition "Künstler in der Akademie" at Galerie Lange+Pult (2021, Zurich).


Biographies

Jannis Marwitz (*1972) lives and works in Zurich. His work focuses on the concept of time and the representation of movement. His work has been featured in numerous exhibitions and publications, including "Timeless" at the Kunsthalle Zürich (2020). In 2017, he co-curated the exhibition "The Holding Environment" at Galerie der Stadt Schwaz (2020) and at XYZ collective (2019, Tokyo), FOAF Prague 2019 at SVIT (2019, Prague), Exile (2020, Vienna) and Etablissement d’en face (2021, Berlin). His work explores the idea of space as a construct that can be dissolved into texture and form. In 2017 and 2020 he was awarded a residency at Cité internationale des arts in Paris. Recent exhibitions include Whitney Biennial 2017, Whitney Museum (2016, New York), Exile (2020, Vienna) and Etablissement d’en face (2021, Berlin). He opened a solo exhibition at Galerie Maria Bernheim in Zurich.

Grégoire Sugnaux (*1989) lives and works in Fribourg. His work is integrated into an extended network of curatorial projects, digitized by a system of hashtags and hyperlinks. He holds a BA from EDHEA in Sierre and a MA from HKB in Bern. In 2015, he received the Kiener Hablitzel I Göhner Art Price. Recent exhibitions include Display, Berlin (2019), Palazzina, Basel (2020). His first institutional solo exhibition Définit, provisoire was shown at Kunsthalle Friart in 2019. From 2016 to 2020 he was co-curator of the Independent Art Space WallRiss in Fribourg. In 2020, he was awarded the Swiss Art Award. His solo exhibition at Château de Gruyères will open in March 2022.


Jamilah Shabazz (*1992) lives and works in Chicago. She obtained a MA in Art History and Philosophy from the University of Chicago in 2018. She has been awarded grants by the Special Favor, Plymouth Rock (2021, Zurich), and the 2019 Studio Roma (2015), Landsi & Gyr (2017). Recent solo exhibitions include Istituto Svizzero, Milan (2015), Kunsthast Glaus (2018), Galerie Francesca Pia (2019, Zurich).

Olivier Tanguy (*1987) is an artist living and working in London. His work explores the idea of space as a construct that can be dissolved into texture and form. In 2017 and 2020 he was awarded a residency at Cité internationale des arts in Paris. Recent exhibitions include Whitney Biennial 2017, Whitney Museum (2016, New York), Exile (2020, Vienna) and Etablissement d’en face (2021, Berlin). In 2017 he presented a solo exhibition at Galerie Marica Bernheim in Zurich.
Events
23 FEB, 19:00, Guided tour with the Friends of Friart
4 MAR, 18:30, Guided tour with the curators and artists
23 APR, 15:00, (EN) Theory talks and conversations on contemporary painting (guests tba)
8 MAY, 18–22:00, Fribar (nocturnal)

Mediation, school visits, guided tour
Registration and request for information by e-mail to mediation@friart.ch or by phone 026 323 23 51.
Program developed by Fanny Delarze.

Kunsthalle Friart Fribourg
Nicolas Brulhart, Estelle Negro, Sacha Rappo, Pauline Mayor, Julie Folly, Pierrick Brégeon/Eurostandard, Fabian Stücheli, Jörg Bosshard, Stephan Weber, René Zosso, Grégory Sugaiaux, Paolo Baggì, Anja Delz, Jack Sims, Atelier 48, Clémence de Weck, the Friends of Friart, Conceiçao Silva Carvalho, Teresa de Sousa Celestino-Cardoso

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