

# MAYDAY EVERYDAY

**CURATED BY  
ROSSELLA FARINOTTI**

**SYLVIE FLEURY  
I.W. PAYNE  
OLIVIA ERLANGER  
NICOLE COLOMBO**

TRIANGOLO

## SCRATCHING THE SURFACE.

“Sometimes, in order to understand things, you just need to scratch a bit the surface, but other times you need to actually go a bit more into it.” Scratching the surface sometimes isn’t enough, as Sylvie Fleury declares. Indeed, things are noticed, valued, changed, and evolve by going “a bit” deeper. The four artists included in the exhibition are united by the urgency of a critical look and the elaboration of new worlds, poetics, productions, and perceptions that interact with space, staging a pleasant, sinuous path, but dense with meanings and micro-worlds.

In the end credits of *Grease*<sup>[1]</sup>, when Sandy wakes up in the morning surrounded by Disney animals, she sits in front of a mirror and combs her hair as the first gesture to start her day. A gesture that the director ironically decides to represent to immediately show a feminine act, perhaps a bit affected, certainly stereotyped, but customary and intimate. An action that is repeated with a precise cadence, as in a ritual. It is a gender embedding and storytelling of a feminine world, somewhat romantic, which in *Mayday Everyday* takes on the role of a fragment of the everyday. In this exhibition, there is a hairbrush. Nicole Colombo has indeed created a readymade by interpreting one of her routine use objects she had in the studio, customizing it by distorting its aesthetics and material. The brush, made of ceramic, with sharp teeth and black color, surpasses the practical dimension to which we are accustomed and does not have a deliberately perfect shape. It is no longer a common object. The brush is a prelude to an installation that Colombo

specifically conceived for the gallery space, recreating a domestic environment, that of the bathroom, intimate and usual, dotted with symbols, sculptures, ritual fragments that live in an artistic research that proceeds in constant dichotomy between real and imaginary, sensual and ironic, good and evil. The black whip and the white one, for example, are iconic elements of Nicole, and represent two souls in tension towards a balance which, as Deleuze teaches in “Masochism: Coldness and Cruelty”<sup>[2]</sup>, is made accustomed by the true nature of things and their dark side. Thus, “Venus in Furs”<sup>[3]</sup> wins if we look at the pleasure tools: the tear enclosed in a glass bottle, the hair, the chains, and the rings that Nicole includes in her works. If freedom is the concept one aspires to, then yes, it can be a right choice.

[1] “Grease”, Randal Kleiser, 1978

[2] “Masochism: Coldness and Cruelty”, Gilles Deleuze, 1967

[3] “Venus in Furs”, Leopold von Sacher-Masoch, 1870

## **ENTERING THE CAVE. TRAPPING THE DREAM.**

The sculpture and installations of Nicole Colombo act as a narrative and visual counterpoint to this pattern, which reflects on everyday life through a sarcasm and a fantastic imagination that leaves no space for the lightness of actions. *Mayday Everyday* operates within a recreated domestic environment - somewhat dystopian and coming from other temporal dimensions - making the point within a complex, constantly changing system, and analyzing some of the subtle layers that make up the different worlds of the four invited artists. The works on display do not aim to provide solutions, but to suggest visions and possibilities of escape. An ecosystem of survival. It is an exhibition traced by intersecting glances; changes tangibly real or dreamily surreal; magical atmospheres; ethical reflections; looks towards a possible future; fiction vs. reality; care and love for the self (self-caring). And, finally, an idealized everyday life, confined within precise actions. Like Hiramasa, the protagonist of Wim Wenders' *Perfect Days*<sup>[4]</sup>, in this exhibition, one also proceeds with slowness, poetry, and calm, to affirm one's own daily dignity.

Olivia Erlanger deals with other worlds. The artist, driven by the urgency to create a parallel reality, has created, through a gaze halfway between a tangible existence and the fantastic transformation of thoughts and objects, personal bodies of work that develop in contemporary and recognizable aesthetics, where the poetic element of science fiction peeps out. The "fantastic realism" described by Alison Waller is one of the imaginative spar-

ks from which Erlanger drew inspiration for the elaboration of a path from which, narrative within narrative, one finds ideal works to reflect, escape, emancipate. The constant changes we undergo force us into a mutable transformation. But what future do we have? Can we move between ethics, experience, fiction, struggle? A mermaid's tail that emerges outward - or takes refuge inward - is enough to understand that we have choices, equivalent possibilities? Just like the large bulbs that enclose small situations, made with different materials - from wood, foam, glass, resin, combined with meticulously elaborated everyday micro-objects - showing a parallel object, a dual reality, to be scrutinized inside a plexiglass. Olivia's space - both the internal one to look at in the works and installations, and the one perceived by external impact - becomes a place for the mind. An escape route for thought and for a better future. Erlanger's works show magical aspects in this journey that also have a strong feminine impact, sometimes redundant and very sensual, like those given by the two bodies of work by Sylvie Fleury. Two iconic works were chosen for the exhibition precisely to, as mentioned, "scratch the surface" with irony and tenacity.

**MEN ARE FROM MARS.  
WOMEN ARE FROM VENUS.**

If “men are from Mars and women are from Venus,” as Fleury asserts in an interview for “Turn Me On”<sup>[5]</sup>, then it is in other worlds that we must seek the ways out. The “cuddle painting” on display is iconic and immediate: Fleury, in recent years, has created this series of works with a pleasant, kitschy, soft, and reassuring appearance, like a shifting aesthetic trap that includes various feminine stereotypes. Frivolity, pinkness and the softness of fur subvert the fragility that the man from Mars imposes on systems different from his own. Fleury plays by showing herself as a woman, punk, and energetic in the daily action of a crusade to change certain still wrong dynamics. Female symbols and icons - from stiletto heels to lipstick-imprinted glasses - contain potential to be expanded. Almost opposite in impact, but romantic, feminine, and with a distinctly irony, are the visual and objectual details collected and returned by I.W. Payne. The artist’s works are also part of another world compared to the raw and real one. Payne’s imaginary is composed of small elements that take on a double, perhaps triple life. These are artworks that, through the staging of small ordinary fragments, often with a retro appearance, are created and arranged with fine obsession and often repetitive and articulate manner. This creates delicate, fragmented, imaginary scenarios, like notes in a diary where meticulous and researched observation sets in motion new scenarios.

**ARRANGING WITH ORDER.**

I.W. observes, collects, arranges with order, and then creates, including small pieces like in an elegant puzzle that, however, does not recall something pre-built and already decided. Works like *Changing Room Eavesdropper* or *Multipack* have a special humor, which the artist boldly puts into action because the result is always original, personal. Vintage shops, abandoned corners, flea markets of used items are among the places of exploration from which Payne draws to then arrange an ideal ecosystem. The drawings certainly demonstrate a punctual formal rigor, albeit apparently, in pencil blacks and whites, the stroke is more casual than in the use of color, sometimes almost hyper-realistic. Here too, there is a serious irony and an investigation that reveals other possibilities to tap into. Payne’s works, in fact, dot the gallery space as pauses for reflection for the eye and mind of the visitor. They are metaphors and cognitive processes linked also to something surreal and dreamlike, but which deals with the wall of reality. That wall of ceramic tiles that Nicole Colombo builds as a narrative of a part of life that can be grasped in small traces. In those symbols, rituals, other worlds for which this exhibition takes charge.

**Rossella Farinotti**

<sup>[4]</sup> “Perfect Days”, Wim Wenders, 2023

<sup>[5]</sup> Sylvie Fleury. Turn me on, curated by Sarah Cosulich & Lucrezia Calabrò Visconti, may 2022 – january 2023

## **SYLVIE FLEURY**

**[1]**

**Stolen Kisses, 2008**

Silkscreen print in colors on Dom Pérignon crystal glass.

26 x 10.5 x 10.5 ø cm.

**[2]**

**Cuddly Painting (Pink), 1993**

Synthetic fur on stretcher.

35.5 x 35.5 x 15.5 cm.

## **I.W. PAYNE**

**[1]**

**Changing Room Eavesdropper, 2022**

Aluminium hook, glass, transfers.

Variable dimensions.

**[2]**

**Tired Usherette, 2022**

Maplewood, embroidered silk, cotton strap, leather, aluminium hooks, jesmonite.

Variable dimensions.

**[3]**

**Multipack 2, 2024**

Coloured pencil on paper.

42 x 59.4 cm.

**[4]**

**Birdsnest, 2022**

Coloured pencil on paper.

29.7 x 21 cm.

**[5]**

**Ankle-fashioned, 2024**

Plaster and emulsion paint.

Variable dimensions.

## **OLIVIA ERLANGER**

**[1]**

### **11:34 AM, 2020**

Miniature bed, dresser, Mac desktop, mic stand, white Fender, dirty laundry, mirror, paint supplies, books, snowflakes, resin, HDU foam, wood, MDF, polyester paint, plexiglass. 50.8 x 50.8 x 25.4 cm.

**[2]**

### **5:13 PM, 2020**

Miniature toilet, bathtub, shower, scale, rubber ducky, succulents, Evian plastic tile, resin, HDU foam, wood, MDF, polyester paint, plexiglass. 50.8 x 50.8 x 25.4 cm.

**[3]**

### **Pergusa, 2019**

Washing machine, silicone, polystyrene foam, MDF, Playwood. 165 x 60 x 25 cm.

## **NICOLE COLOMBO**

**[1]**

### **Body, 2024**

Ceramic bathroom tiles, resin, synthetic hair. Variable dimensions.

**[2]**

### **Nausicaa is a punk rocker, 2024**

Ceramic, steel, resin, synthetic hair. 55 x 24 x 7.5 cm.

**[3]**

### **Mother, Daughter, Goddess, 2024**

Plexiglass, studs, silver-plated galvanized brass, iron. 181 x 51.5 x 5 cm.

**[4]**

### **Ti ho donato una lacrima, 2024**

Ceramic bathroom tiles, resin, synthetic hair, steel, silver-plated galvanized brass, glass, ceramic. 52 x 75 x 8 cm.

**[5]**

### **Water chestnut seeds rings, 2024**

Silver. 4 x 4.5 x 3 cm. PDA.

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TRIANGOLO

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