

PRESS RELEASE

FROM 25.01 TO 07.04.2018

FABRICE GYGI & VALENTIN CARRON

QUI CANEM NECARE VULT EUM RABIOSUM DICIT

43, ROUTE DES JEUNES CH-1227 LES ACACIAS

Art Bärtschi & Cie is pleased to present the exhibition "QUI CANEM NECARE VULT EUM RABIOSUM DICIT" by Fabrice Gygi and Valentin Carron. The two artists bring together in this exhibition their current work. The meeting of these two practices seems almost natural but induces only hypotheses and can be apprehended at different levels: perhaps an old friendship, born from the teaching of Fabrice Gygi; perhaps a common sense of movement through the transcription of real, modified, simplified or caricatured objects into an institutional space. Could it be a mere formal link to these documents whose coherence can only be explained by a happy coincidence? He would bind these pieces to one another, sitting in this ecclesiastical space. It is difficult to dissociate the architectural experience from the places with the mythical texts of Brian O' Doherty, "the parquet floor is so well waxed that you can slam it from the heel". Monastic silence, magic works.

Six sculptures by Valentin Carron overhanging five watercolors by Fabrice Gygi, including the one of the entrance, which seems to encourage the visitor to continue his way towards the nave.

Fabrice Gygi's series of large-format watercolors represents a shift in abstraction that he observes without engagement... a tautological relationship with painting: he paints. Like he always has. It is difficult to overlook the effort that may be provided, elusive and necessary to master the gesture. His watercolors, perfectly mastered, leave a lasting impression on the eye. The very nature of the medium revealed by its imperfections.

Valentin Carron's six immobile modules, as if waiting, evoke in the first place a formal link to minimalist sculptural art: the structures of Sol LeWitt, the compositions of Peter Halley, like they're projected into a pop world in full spleen.

These forms are actually derived from the post-war context of the 1950s: the "American agricultural dream" of the Martigny region. Boxes for the apple trade, a growing fruit crop based on an American model that earned the region its nickname of "Little California". The crates have a standardized format that allows them to fit together in a minimum of space.

Today they have lost their original function. Set aside, tidy and deactivated for years, they begin a life as a hairpiece in neighborhood houses and student rooms. They are then used for decorative/utilitarian purposes, sometimes brushed with bright colors that time hasten to mark. Sometimes sold as relics under the name "vintage", they awaken the unique decorator in you. In his usual archaeological practice, Valentin Carron in turn digs up these crates of apples and imbricks them in a simple way, as their primary function dictates. Here its copies are made of aluminium to guarantee their durability. Painted then, they testify to a visual poverty supposed to serve a daily life.