

Wilde

PRESS RELEASE

Fabrice Gygi

Les chemins de l'ataraxie

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WILDE | GENÈVE

Wilde is delighted to present a new solo exhibition by Fabrice Gygi, just three years after *Moderna*, where the artist surprised audiences with his unprecedented use of watercolor.

For *Les chemins de l'ataraxie*, Gygi resumes the line motif but explores the possibilities of oil on canvas. He subtly shatters the strict motif of the grid that has dominated until now. The right angle disappears, in favor of a "broken stick" structure, revealing a succession of inverted V's that evoke spikes, spearheads, or arrows. The martial dimension is assumed, glorious, responding to the artist's struggle with the thick colored mass that he works with a knife. From now on, the generous and shiny material of the oil paint replaces the matte sobriety of the watercolor. It seems to overflow the canvas, to release infinite lines of force. A new rhythm is then imposed, powerful and spontaneous.

In the second room, paintings in diaphanous colors suggest calm, respecting the same structure. No doubt about which comes after the storm or after the battle. Ataraxia is defined by the ancient Greeks as a median path leading to the tranquility of the soul, to inner peace. This results from the moderation and appeasement of passions.

About Fabrice Gygi

Fabrice Gygi was born in 1965 in Geneva, Switzerland. He graduated from the École des Arts Décoratifs in 1984 and École Supérieure d'Arts Visuels in 1990. He lives and works in Geneva.

Formerly active in the field of radical performance, Fabrice Gygi has withdrawn from it while maintaining his commitment to his art practice. Gygi looks to uncover authoritarian mechanisms in our society. To this end, Fabrice Gygi began to build structures made of tarpaulin, steel, wood, and tubes in 1998. He develops sculptural structures that contain within them a form of violence, repression, or threat in order to question the actual order

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of things. In recent years, he has worked in smaller formats, such as silver pendants or linocuts, enhanced by the brilliance of Ecoline. These smaller – and de facto more human – dimensions reflect a desire to master the work, from concept to production, by shunning, for a time, large installations or constructions, which are involved in terms of management and delegation. Watercolor offers an example of a more spontaneous technique and a more abstract result, characterized by a lightness made of solid colors. These characteristics contrast with the pattern of the grid, whose form is much more severe.

Fabrice Gygi's work has been awarded several art prizes, including the Visual Art Prize from Société des Arts de Genève in 2021, the First Prize at the Triennale de l'Estampe Contemporaine in 2004, the Swiss Federal Prize of Fine Arts from 1996 to 1998 and the Prix Lissignol-Chevalier et Galland in 1995. Solo exhibitions include those at Wilde (Geneva, Switzerland), Triennale d'Art du Valais (Martigny, Switzerland), Centre Culturel Suisse (Paris, France), Istituto Svizzero di Roma (Italy), the Swiss Pavilion in the 53rd Venice Biennale (Italy), Kunstmuseum St. Gallen (Switzerland), MAMCO (Geneva, Switzerland), Swiss Institute (New York, USA) and CAN – Centre d'Art de Neuchâtel (Switzerland). Selected group exhibitions include shows at Art Bärtschi & Cie, now Wilde (Geneva and Basel, Switzerland), Kanal Centre Pompidou (Brussels, Belgium), Museum Tinguely (Basel, Switzerland), Musée Jenisch (Vevey, Switzerland), Musée d'Art Moderne de la Ville de Paris (France), Migros Museum (Zürich, Switzerland), Kunsthaus Zürich (Switzerland) and Musée Rath (Geneva, Switzerland). Fabrice Gygi's work is featured in several public art collections, among which the Centre National des Arts Plastiques (France), FRAC Île de France (Paris, France), MAMCO (Geneva, Switzerland), Migros Museum (Zürich, Switzerland), Mudac (Lausanne, Switzerland) and MuKHA (Antwerp, Belgium).