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Night in White Satin

Sylvie Fleury
Galerie Mezzanin / Genève

Opening: 5 November 2021, 18:00-20:30
Exhibition: 5.11.–18.12.2021

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If we want to talk about the œuvre of Sylvie Fleury, perhaps we should talk about color.

Since the beginning of her career, the artist has never ceased to claim that freedom is to be sought in the alterations of the possible. Everyone is free to dream his life by tuning his vehicle for lack of being able to change it. Fashion, make-up, spirituality are all means which are offered to us to try to escape the rather dull chromatic range of our daily life.

While Pop art has transferred the visual aggressiveness of the industrial colors of the post-war period in the field of art to reflect on a changing society; Sylvie Fleury has always played with our era, which imagines trends and colourful scans to our repetitive and tired desires. What is sold to us as a possible space of freedom, is only the temptation of the acidity of an orange, the elegance of a soothing blue, the velvet of a silver gray or the gravity of a dark green. If the poetics of colors are, in fact, reduced to slogans, what spaces are left to artists to change the world and its perception?

Sylvie Fleury does not delude herself, she knows that the market would like to use art and artists as a simple color chart oscillating with the taste of time. But we are not forced to let ourselves be designated the color of our dreams without objection.

By proposing a totally white exhibition, Sylvie Fleury reactivates our memories and offers a new screen to all our projections. Art, and its shared images, is also what gives our memories an unrivalled colorful density.

Art is a matter of ghosts. We live with the living dead, these works that haunt us and accompany us and protect us. In this exhibition, the works of Sylvie Fleury have the faded and spectral color of these ghosts that found our common cultural vocabulary. Our memories and desires are set in motion.

It is also the physical reality of the color white. All the colors in movement on a circle diffusing in a white ray. Light becomes a possible space for the expression of diversity and unity.

Faced with a blank page, we all feel a bit of anxiety. And if there is a current social moment that we all cross, it is indeed that of a light doubt. Sylvie Fleury does not propose any bias, but makes explicit, once again, that freedom is a line of light, a white screen in the film.

Samuel Gross