

## GALERIE CHANTAL CROUSEL

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### **Fabrice Gygi**

*March 10 - April 28, 2001*

Originally, the Swiss artist **Fabrice Gygi** (born 1965), made himself known as an ultra-radical performance artist. Although he physically abandoned this area, he continues to occupy space as his work reflects the presence of the individual. If we consider his first pieces, such as *Cabane*, 1986, the tent simultaneously offers a means to create a skin, an architecture, a space of one's own, a shelter.

Since 1998, he has created structures with industrial materials such as steel, wood, metal tubing and vinyl that seem to be designed for meetings, rave parties, sports activities or religious gatherings.

By transferring all of these so-called urban elements into exhibition spaces, the artist proposes a new reading of their appearance. Even if in Gygi's work, the term "assembly" seems appropriate, the notion of the non-spectacle and non-animation still exists.

This is no doubt due to the clean-edged neatness of his installations. However, this neatness is not innocent: it reflects a sort of contained violence, a form of repression or menace, the feeling that some fundamental idea has been inscribed for life. Likewise, the enlarged tattoos copied from the artist's own body and beautifully embroidered in grey and black on pink banners (*Come into my skin*, 1997) demonstrate that the body, more than the soul, does not forget anything. It is clear that the essence of **Fabrice Gygi's** work is defined by the body: its presence in confrontation with the viewer, and its absence as well.

These rigorous works seem permanently ready for a particular event, prepared for unknown destinations. They seem to call out to crowds for agitation. Their quick and easy dismantling accentuates their nomadic function.

**Fabrice Gygi** is a rebel who very early on left the ranks of society with which - he says - he feels fundamentally in disagreement. In his work, he does not tend to express this disagreement in an aggressive manner, but simply by manifesting the order of things. He studies the complex relationship a work of art develops with society, and attempts to open a debate.

By borrowing from the language of temporary construction, **Fabrice Gygi** de-sacralizes and de-hierarchizes the work of art, conferring it a status of reflexion and meaning rather than its usual status as an object of contemplation. Beyond his nationality and the clichés that characterize Switzerland: order, moralism, the UN, the secret...it is particularly in "setting in action the triangular relationship defined in the sixties, turning the object into an emblem, integrating a space into society and confronting the viewer with his condition as a citizen that one should see the artist as a fully entitled social actor".

For his third exhibition at the Chantal Crousel Gallery, **Fabrice Gygi** presents: the *Video-Kiosk* and *Garbage-Barrels*, both elements of the **Mobile Vidéotheque**, 1998; the **Scene**, 2000, created in collaboration with Sydney Stücker (DJ Syd) for the gallery's project-room at ARCO, the **Candle Distributor**, 2000, and **Airbag Generation (Yellow)**, 2001