

# **La réforme de Pooky**

**19 FEB - 8 MAY 2022**

**Kunsthalle Friart  
Fribourg**

**Fabienne Audéoud  
Sarah Benslimane  
Elise Corpataux  
Gritli Faulhaber  
Sophie Gogl  
Jasmine Gregory  
Nanami Hori  
Tom Humphreys  
Marc Kokopeli  
Matthew Langan-Peck  
Jannis Marwitz  
Sophie Reinhold  
Marta Riniker-Radich  
Christophe de Rohan Chabot  
Thomas Sauter  
Grégory Sugnaux  
SoiL Thornton  
Amanda del Valle  
Jiajia Zhang**



**EN**

The field of contemporary Western painting has always been marked by the desire for reform, proclamations aiming to ensure its continued vitality and defend its legitimacy in a given cultural era and milieu. The fuel for this approach seems today to have been watered down, to be replaced by an anything goes, the only gauge of which is relative originality. Painting no longer seems to be the nexus of conflict that it once was. Reform, then, would now seem to be no more than a token operation performed on a putative corpse, something that certain artists are taking great delight in.

**Sophie Reinhold** (5, 6, 7, 8, 9, 10) constructs her M E N A C E through a succession of canvasses comporting a clear message. Looking more closely, their arborescent ornamentation recalls the mythical symbolism of books of old tales. This deliberately passé take announces an ambiguous morality, the threat propagated by whispering plants that gradually cover the pictorial background and the ruins. **Jannis Marwitz's** painting (12) in tempera on wood acts like a fragile icon that owes any mystical authority it may have to the adoption of certain iconographic conventions. A very meticulous observation of the work reveals aspects of a spiritual comic. Reverence for painting here is understood through a certain dose of anxiety and humour, translating the disordered reality of the medium as it is today. In **Tom Humphreys'** work (21), black stripes on the surface bar our access to visual pleasure and the expressive dance of his brush. This partial obstruction of the modernist motif in the background signals a domesticated hand, tradition melting into the walls on which it is exhibited and contained.

The disintegration of the institutional space held by painting has not, then, entirely undermined the critical potential of pictorial engagement. If painting however no longer sees itself in terms of this institutional space, it seems to be directing its focus towards something experiential in the character of its existence. **Gritli Faulhaber** (3) questions this with a painting that has been cleaved open in the manner of a book placed flat on a table. Two registers, one expressive (with respect to the emergence of the image) and the other diagrammatic (regarding the conditions of perception) come together stylistically but short-circuit each other intellectually. **Thomas Sauter's** abstraction (28) presents a fauvist vitality, lending it directness and depth. The painting arranges a forest of signs that question the locus of emergence from representation and the visual and spatial conditions of this process.

In the anarchic inflation of the digital, each image is the reflection of another, exchanged, salvaged, digested and then regurgitated, streamed out at the other end of the network. La réforme de Pooky acknowledges this confusion in which gestures, colours, signs are deformed from one work to another. In this pictorial imbroglio, artists adopt a series of contradictory attitudes. **Elise Corpataux's** canvas (16) feigns to anchor itself in a specific place in order to influence us as to its provenance. Its authenticity is however generic and only goes to strengthen its potential for appropriation and dissemination. The artists thus give their attention to what is happening outside the paintings themselves, becoming part of an uber-coded imagery and gesture. **Amanda del Valle's** drawings (13, 14) are linked by chains as kawaii as they are masochistic, infusing the life of images that are cute but raw, inoffensive but violent. The bodies of dysmorphic creations with their Japanese aesthetic become a global phenomenon, erotic inflations that stare back at the observer, mirroring said observer's never-innocent gaze.

A comparable opposition structures **Marta Riniker-Radich's** drawings (22, 23, 24), in which a meticulous and attentive technique contrasts with the activity of figures engaged with an apparatus of sensorial isolation, accentuating the production imperative, the injunction to an economy of the self or even a productive rest. This isolation of the subject is echoed in the bird personified by **Sophie Gogl** (26, 27) trapped in a selfie loop. Set against a blurred background, its body becomes the body of the image, the phone screen a painting within a painting. A comical way of creating autonomous and ridiculous beings, which, alone, are able to act. **Grégory Sugnaux** (4) extracts a haunted image from this play of observations, dark, obsessive, become a phenomenon of internet forums that take certain aspects of a video game and make them part of a real community. These corporeal and chromatic deformations in gouache create a conscious image in which the harlequin figure seems haunted by us, rather than the other way round.

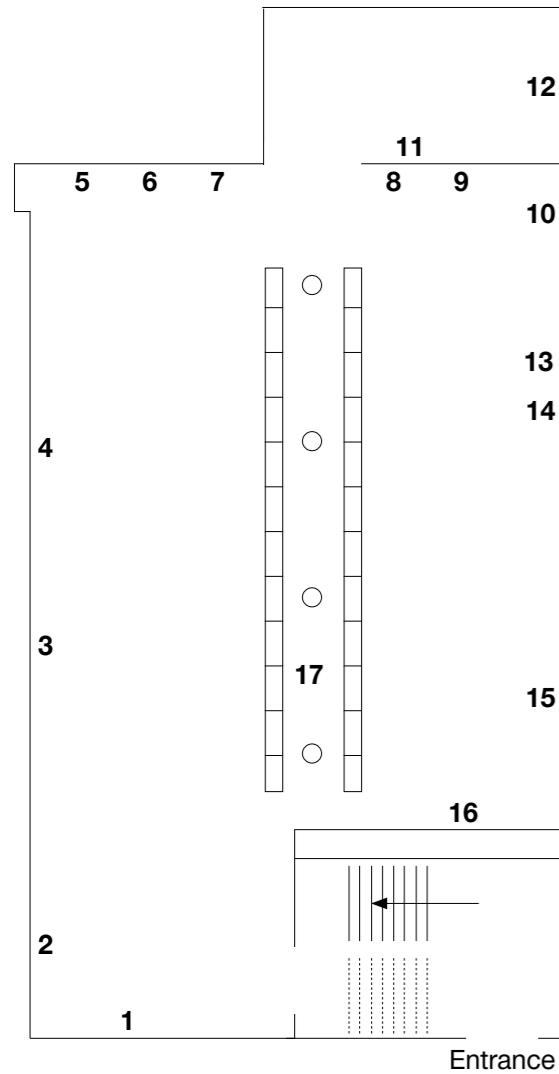
Confronted with the various rationales of image creation that structure identities, painting, on the other hand, aims to place us within the world as we know it, to make us think in a situated way, taking aesthetic encounters as our starting point. **Jasmine Gregory's** dog (11) poses in a hyper-theatrical manner, conscious that it is the central subject of a representation borrowing from the iconographic codes of portraiture. Other symbolic elements (Botticelli's shell, Cézanne's red apple) reference the broad expanse of Western (and almost exclusively white) painting, blurring its discourse in a humorous, grating assembly. **Sarah Benslimane** (18) also integrates formal conventions from a popularised perspective on the history of art, which she places under her withering gaze. Her imposing painting made up of areas of flat, acidic, lacquered colour takes an artificial scopic, plastic technique to its logical conclusion, an objectivity shattered by roller coaster expressivity.

A previously unknown sensation is born out of our consumption of images: compressed proximity numbs the spirit. Various works comment on this dull anaesthetising flattening. **Marc Kokopeli's** video (screening room) has a new take on the wall, the classic motif of modern painting, in order to hinder our view of a seventeen-hour documentary on the heroic history of New York and New Yorkers. The work hijacks the narration of a collective myth that provides a foundation stone for the construction of cultural capitals, in order to dilute it as part of a frustrated audio-visual experience. In the video by **Jiajia Zhang** (17), sound and image enter into a chassé-croisé that insists on our projection- and desire-inducing readings of images and the words that dub them. While the voice of cultural theoretician Lauren Berlant evokes the importance of freeing oneself from the object, the poetic movements of the camera seek out that which is outside of the picture, the indiscriminate imagery of a reified reality in which the emotions are regulated by a globalised transactional infrastructure. This transitivity is echoed in **Christophe de Rohan Chabot's** work (20) shaped by an experience of consumption that joyously drags aesthetic minimalism into the era of semiotic capitalism. A pixelated representation is founded in harsh rawness, an already capitulating NFT returned to the physical world in joyous vengeance. To crown this commerce of style and recall the causal links between art and gentrification, **Fabienne Audéoud** (15) sets up a boutique in Friart. Each painting is put on sale at the modest price of five francs, with the sales catalogue priced at twenty francs. There are pullovers there to be snatched up too, for fifty francs a piece, opening the way to various codes of identification between the public and clothing: banal, basic, ordinary or Sloane, all depending. The visible aspect of *Labor Cont(r)act (assisted) (Friart Kunsthalle), 2022*, the piece by **Soil Thornton** (2), is reduced to a telephone number painted in aerosol on the entrance wall. The artist represented in the exhibition thus places at the centre of our attention a repressed dimension underlying the (institutional, personal or contractual) conditions of their invitation.

*La réforme de Pooky* serves as an umbrella for all these practices, the superpositions of which give it an elusive character, beyond that of an exhibition that promotes a certain type of painting or way of employing a medium that might tend towards art-school mannerism. At Friart, these practices are not situated within a hierarchy of taste, or within specific pictorial movements but rather within a temporal ambiance. The pop culture references in **Nanami Hori** (1, 19) come to the fore in a painting that tests their symbolic borders, a way of constructing images founded both in American comics and Japanese manga. In other words, a visual feast that invites us all to sit down to the banquet (you may as well, seeing as you have no choice), a free lunch in which any semiotic analysis occurring is to be seized on. **Matthew Langen-Peck's** painted egg (25) grasps this nodal point firmly, refusing any clear postulate in favour of the clumsy presence of an internal potential. This incomplete pictorial gesture creates an Easter egg that struggles to take on a final form, a political vulnerability that refuses to capitalise on any discourse, preferring instead a situation of cinematographic suspense, something left open, to be decrypted.

The exhibition is curated by Paolo Baggi, Nicolas Brulhart and Grégory Sugnaux.

# Ground floor



Screening room  
 Marc Kokopeli  
*Eily 2003 - 2018*, 2021  
 SD video  
 18 hours 58 minutes  
 Courtesy the artist

- 1 Nanami Hori  
*Harpy the cephalopod*, 2020  
 Oil on canvas  
 53 x 65.2 cm  
 Courtesy the artist and XYZ Collective, Tokyo
- 2 SoiL Thornton  
*Labor Cont(r)act (assisted) (Friart Kunsthalle)*, 2022,  
 2022  
 Aerosol spray paint on wall  
 Dimensions variable  
 Courtesy the artist and Galerie Neu, Berlin
- 3 Gritli Faulhaber  
*Chronic State of Becoming (4)*  
 2022  
 Oil on canvas  
 200 x 180 cm  
 Courtesy the artist

- 4 Grégory Sugnaux  
*Sylvester*, 2022  
 Gouache and acrylic on canvas  
 150 x 120 cm  
 Courtesy the artist
- Sophie Reinhold  
 5 *MENACE (M)*, 2021  
 6 *MENACE (E)*, 2021  
 7 *MENACE (N)*, 2021  
 8 *MENACE (A)*, 2021  
 9 *MENACE (C)*, 2021  
 10 *MENACE (E)*, 2021
- All works  
 Oil on marble powder on jute  
 160 x 140 cm  
 Courtesy Galerie Sophie Tappeiner, Vienna

- 11 Jasmine Gregory  
*Loosy Luicy Apple Juice*  
 2021  
 Oil on linen  
 200 x 160 cm  
 Courtesy the artist and Karma International, Zürich

- 12 Jannis Marwitz  
*Untitled*, 2021  
 Tempera on wood panel  
 35 x 25 cm  
 Courtesy the artist and Collection Arnoldt-Aubert

- 13 Amanda del Valle  
*Alice Game*, 2022  
 Graphite on paper, wooden panel, steel chains, key rings and glitter  
 29.7 x 41.8 cm  
 Courtesy the artist and Weiss Falk, Basel

- 14 Amanda del Valle  
*Purity*, 2021  
 Graphite on paper, wooden panel, steel chains, key rings and glitter  
 29.7 x 41.8 cm  
 Courtesy the artist and Weiss Falk, Basel

- 15 Fabienne Audéoud  
 Installation, steel support composed of:  
  
*Brown Painting 20 X 20*  
 2022  
 series of 18 paintings for sale  
 Oil on canvas  
 20 x 20 cm

- Brown Painting 30 X 30*  
 2022  
 series of 9 paintings for sale  
 Oil on canvas  
 30 x 30 cm

- Brown Painting 55 x 46*  
 2022  
 series of 12 paintings for sale  
 Oil on canvas  
 55 x 46 cm

- Brown Painting 60 x 80*  
 2022  
 series of 5 paintings for sale  
 Oil on canvas  
 60 x 80 cm

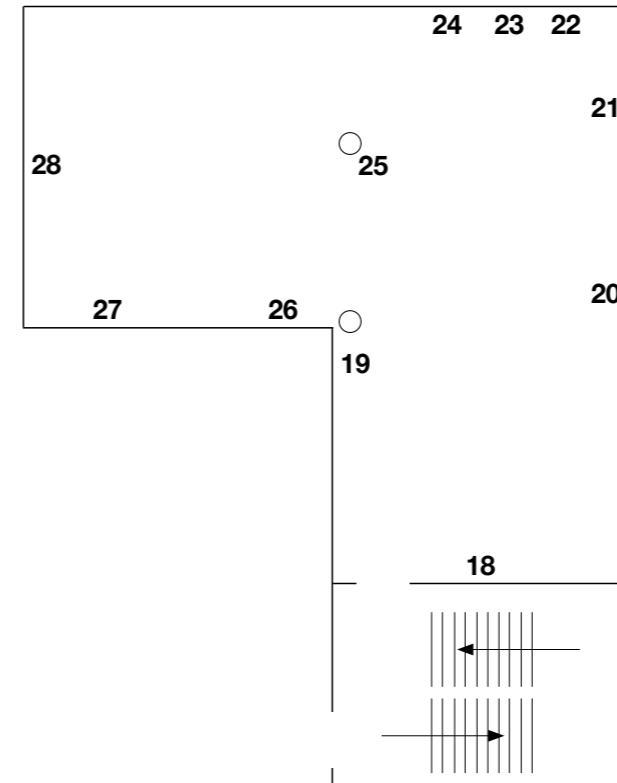
- blue jumpers*, 2022  
 series of 27 blue jumpers and 27 hangers, single size for sale  
 Blue fabric, machine-sewn, tagged "Le Magasin de pulls un opéra"

- All works Courtesy the artist

- 16 Elise Corpataux  
*#1, Lucky that my breasts are small*, 2021  
 Acrylic on canvas  
 120 x 200 cm  
 Courtesy the artist

- 17 Jiajia Zhang  
*Beautiful Mistakes (after LB)*  
 2022  
 HD Video  
 8min 57sec  
 Courtesy the artist

# 1st floor



- 18 Sarah Benslimane  
*5 fois 4 dans tes yeux*, 2021  
 Glycero laquer and acrylic on canvas  
 235 x 190 cm  
 Courtesy the artist

- 19 Nanami Hori  
 触発, 2019  
 Oil on canvas  
 41 x 27.3 cm  
 Courtesy the artist and XYZ Collective, Tokyo

- 20 Christophe de Rohan Chabot  
*Untitled (Crypto face)*, 2022  
 Sublimation print on aluminium  
 80 x 80 x 5 cm  
 Courtesy the artist and flatmarkus, Zürich

- 21 Tom Humphreys  
*Jewels*, 2021-2022  
 Oil and oil stick on canvas  
 162 x 154 cm  
 Courtesy the artist

- 22 Marta Riniker-Radich  
*And Now the Inevitable Is Staring Them in Their Wobbly Faces and Leaving Footprints in Their Home*  
 2020  
 Color and pencil on paper  
 21 x 29.7 cm

- 23 Marta Riniker-Radich  
*And Now the Inevitable Is Staring Them in Their Wobbly Faces and Leaving Footprints in Their Home*  
 2020  
 Color and pencil on paper  
 21 x 29.7 cm

- 24 Marta Riniker-Radich  
*And Now the Inevitable Is Staring Them in Their Wobbly Faces and Leaving Footprints in Their Home*  
 2020  
 Color and pencil on paper  
 21 x 29.7 cm

All works courtesy the artist and Galerie Francesca Pia, Zürich

# Kunsthalle Friart Fribourg

- 25 Matthew Langan-Peck  
*4 Baskets 5*, 2021  
 Acrylic and vinyl on fiberglass  
 80 x 100 x 80 cm  
 Courtesy the artist and Galerie Edouard Montassut, Paris

- 26 Sophie Gogl  
*there is a bird in my studio the bird is not me*, 2021  
 Acrylic on vegan leather  
 170 x 120 cm  
 Courtesy the artist and KOW, Berlin

- 27 Sophie Gogl  
*flowers*, 2021  
 Acrylic on vegan leather  
 170 x 240 cm  
 Courtesy the artist and KOW, Berlin

- 28 Thomas Sauter  
*touch-and-go*, 2021  
 Oil on canvas  
 140 x 120 cm  
 Courtesy the artist and Galerie Maria Bernheim, Zürich

**Fabienne Audéoud** (\*1968) lives and works in Paris. After her Master's at Goldsmiths in London, her practice, which had been essentially musical, refocused on the visual arts and developed in the context of the London scene of the 1990s. Her painting, video and performance work (solo and collaborative) humorously and intensely addresses issues around the exercise of power and hierarchies. She is shown in both artist-run spaces and international institutions such as Galerie Eva Meyer in Paris (2014) and Le Berceau in Marseille (2020). She is part of *Les Trois Mouseketeers* with Dan Mitchell and John Russel exhibition that will open in February 2022 at Synagogue de Delme.

**Paolo Baggi** - curator - (\*1994) lives and works in Fribourg. He obtained an MA in Art History and Philosophy at the University of Fribourg (Switzerland) with a thesis on German painter Michael Krebber. In 2021 he joined WIELS for a curatorial internship where he worked on the exhibition of Dutch painter Jacqueline de Jong. Between 2016 and 2020, he co-curated the program of the independent art space WallRiss in Fribourg. Since 2019 he curated several exhibitions in Switzerland and Belgium and co-organized the exhibitions Plattform19 and Plattform20 in different Swiss institutions. In 2022 he will join Residence NRW\* in Münster for a curatorial residency.

**Sarah Benslimane** (\*1997) is a French-Swiss-Algerian artist living in Geneva. Her work reflects on the limits of paintings and the intimate relation of a work to the public. For her works she uses overtly decorative mediums such as lacquer, textiles and mosaics. Through their familiar appearances, these objects acquire a factual density, imposing themselves on our gaze in an implacable way. Her work was presented in the 2021 group show *Nour el Ain* at Karma International in Zurich. Her first solo exhibition will open in March 2022 at Tunnel Tunnel in Lausanne.

**Elise Corpataux** (\*1994) lives and works in Basel. She graduated from ECAL in 2018 and finished her Master's at HGK in Basel in 2020. In her works a genuine and personal approach to creation is linked to themes of contemporary visual culture. Her recent exhibitions include *DAISY BY CHOICE*, Atelier Amden (2021), *spring owns everything*, Plymouth Rock (2021, Zurich), *Special Favor*, Galerie Lange+Pult, Auvornier (2021, Auvornier). In 2021 she was awarded a grant by the Fondation Leenaards.

**Gritli Faulhaber** (\*1990) lives and works in Zurich. In 2021 she was nominated for a Swiss Art Award and was granted a residency at Cité internationale des arts in Paris. Faulhaber's works overcome boundaries within the medium of painting; they present tentative constellations, questioning both the iconographic meaning of images and their potential to dissolve into texture and form. In 2017 and 2020 she was awarded the Kiefer Hablitzel I Göhner Art Prize. Recent solo and group exhibitions include *Abstract Emotional Storage* at Fonda (2021, Leipzig), *BOOKS* (2021, Paris) and *Zurich Surprise* at Galerie Lange+Pult (2021, Zurich).

**Sophie Gogl** (\*1992) lives and works between Kufstein and Vienna. She studied painting at the University of Applied Arts in Vienna with Professor Judith Eisler. In her

work, motifs from media, films or advertising are transformed to investigate ways in which painting can shape narratives in an infinite world of images. She was included in the group show *No Dandy, No Fun* at Kunsthalle Bern (2020). Gogl's first solo exhibitions were at Museum of Applied Art in Vienna (2020), at the Galerie der Stadt Schwaz (2020) and at KOW in Berlin (2021).

**Jasmine Gregory** (\*1987) is an artist living and working in Zurich. Gregory's work develops various sets of satirical motifs, artistic gestures as well as assemblages to explore the tensions of artistic production. Solo exhibitions include *Home Improvements* at Park View / Paul Soto (2021 Brussels) and *Trouble at Casa Amor* at Karma International (2021, Zürich). Her work was presented online in *Art For Black Lives, Round 4* (Online Exhibition), at Werkschau Kanton Zürich 2021 at Haus Konstruktiv (2021, Zürich), and at Le Commun (2021, Geneva). Her solo exhibition *Mommie Dearest* opened in February 2022 at Swiss Institute, Milan.

**Nanami Hori** (\*1995) lives and works in Tokyo. She received her BFA from Musashino Art University in 2017. Recent exhibitions include *Mother's flesh ran away* at XYZ collective (2019, Tokyo), FOAF Prague 2019 at SVIT Gallery (2019, Prague), *Tokimeki Memorial* at LA MAISON DE RENDEZ-VOUS (Brussels (2019), *Tokyo Detroit Berlin* at TOKAS Hongo, (2020, Tokyo), *Cool Invitations 7* at XYZ collective (2020, Tokyo) and *Which rice bowl?* at Bel Ami (2021, Los Angeles).

**Tom Humphreys** (\*1972) lives and works in Essex and London. Painting in series, Humphreys employs methods where genre becomes a hook in which to hang fresh associations. Diverse references and unlikely associations are drawn, such as medieval art, stain glass and photography through representation and use of flatness, built-up surfaces and gesture. His work was featured in numerous exhibitions including *Forde* (2017, Geneva), *Schiefe Zähne* (2018, Berlin), *Frans Hals Museum*, (2018, Harleem), *High Art* (2019, Paris), *Christian Andersen* (2019, Copenhagen) and the *Contemporary Fine Arts* (2021, Berlin).

**Marc Kokopeli** (\*1987). He presented an exhibition with Adam Martin, *How to Start a Highschool Underground*, at Etablissement d'en face (2019, Brussels). Recent shows include *The Holding Environment*, Chapter I and II at Bonner Kunstverein (2021).

**Matthew Langan-Peck** (\*1988) draws on existing forms from popular material culture like holiday decorations, craft store do-it-yourself projects, and office plaza monuments. The artist uses the blankness of these forms as a discursive tool to address possibilities of "content". Recent shows include *Greater New York*, PS1 MoMA (2021, New York), *Paradis*, Maison R & C, (2021, Marseille); *Welcome to L.A.*, Overduin & Co (2021, Los Angeles), and *Four Ways, l'amour gagne*, a solo presentation at Edouard Montassut (2020, Paris).

**Jannis Marwitz** (\*1985) is a painter living in Brussels. He studied in Hamburg and Frankfurt and after graduation attended De Ateliers program in Amsterdam. His work was recently shown at Lucas Hirsch (2017, Düsseldorf), Kunstverein Dortmund (2018), Sundry (2019, London), A Tale

of A Tub (2019, Rotterdam), *Damien & The Love Guru* (2021, Brussels), *Galerie Barbara Weiss* (2021, Berlin), *Ludwig Forum* (2021, Aachen) and *Kantine* (2021, Brussels).

**Sophie Reinhold** (\*1981) lives and works in Berlin. She studied under Antje Majewski at Kunsthochschule Berlin-Weißensee, prior to that under Amelie von Wulffen at the Academy of Fine Arts Vienna and at the Academy of Fine Arts Leipzig. Recent solo and duo exhibitions include *Kunstverein Reutlingen* (2019), *Sundogs* (Paris, 2019), *CFA* (Berlin, 2020), *galerie philippzollinger* (Zurich, 2020) and *Sophie Tappeiner* (Vienna, 2021). In 2012, Reinhold was the recipient of the Villa Romana Prize and therefore completed an artist residency in Florence.

**Marta Riniker-Radich** (\*1982) lives and works in Frankfurt am Main. Her drawings, made almost exclusively in A4 format with colored pencils, function as slices of an abstracted reality and are intensified by her use of color and layering technique. Her work has been exhibited at *Fieldwork Marfa* (2014), *Studio Roma* (2015), *Landis & Gyr* (2017). Recent solo exhibitions include *Istituto Svizzero*, Milan (2015), *Kunsthhaus Glarus* (2018), *Galerie Francesca Pia* (2019, Zurich).

**Christophe de Rohan Chabot** (\*1986) lives between Berlin and Paris. He opened a solo exhibition at flatmarkus in February 2022 in Zurich. Recent exhibitions include *Shanaynay* (2017, Paris), *Clearview-ltd* (2018, London), *Zabriskie Point* (2019, Geneva), *TG* (2019, Nottingham), *Treize* (2019, Paris), *Gaudel de Stampa* (2020, Paris), *Exile* (2020, Vienna) and *Etablissement d'en face* (2021, Brussels).

**Thomas Sauter** (\*1984) lives in Zurich. Sauter's oil paintings constitute pictorial space through an arrangement of thinly applied color planes. In this, they correspond to the usual vocabulary of visual abstraction, but Sauter's painting goes further, engaging with conditions of painting itself. His work was included in group exhibitions at *Plymouth Rock* (2014, Zurich), *Haus Konstruktiv* (2017, Zurich) and *Kunsthalle Zürich* (2020). In 2017 he presented a solo exhibition at *Galerie Maria Bernheim* in Zurich.

**Grégory Sugnaux** (\*1989) lives and works in Fribourg. His work is integrated into an extended network of cursed images, digested by a system of hashtags and hyperlinks. He holds a BA from EDHEA in Sierre and a MA from HKB in Bern. In 2015, he received the Kiefer Hablitzel I Göhner Art Prize. Recent exhibitions include *Display*, Berlin (2020) and *Palazzina*, Basel (2020). His first institutional solo exhibition *Définitif, donc provisoire* was shown at Kunsthalle Friart in 2019. From 2016 to 2020 he was co-curator of the independent art space WallRiss in Fribourg. In 2020, he was a finalist of the Swiss Art Awards. His solo exhibition at Château de Gruyères will open in March 2022.

**Soil Thornton** (\*1990) lives and works. Thornton's work has shown nationally and abroad, including solo exhibitions at *Albright-Knox Art Gallery* (2016, Buffalo), *Stuart Shave/Modern Art* (2016, London), *Essex Street*, (2020, New York), and *Morán Morán* (2021, Los Angeles). Recent group exhibitions include *Whitney Biennial 2017*, *Whitney Museum of American Art*, New York, *Crossroads*, *Carnegie Museum*

*of Art's Collection, 1945 to Now*, Carnegie Museum of Art (2018, Pittsburg) and *Niloufar Emamifar, Soil Thornton, and an Oral History of Knobkerry*, SculptureCenter (2021, Long Island City, NewYork).

**Amanda del Valle** (\*1998). Splitting her youth between Chile and Switzerland, del Valle's works are overwhelmingly influenced by a globalized, yet distinctly Japanese reinterpretation of pop cultural matter consumed through media. She was featured by Weiss Falk at *Liste Art Fair Basel 2021*. Her first solo exhibition *Magical Girl on a Bunker* opened in February 2022 at Weiss Falk in Basel.

**Jiajia Zhang**'s rigorous and moving artistic practice moves deftly between film, writing, sculpture, and installation and mediates between common materials, relational and representative space, myriad political perspectives, and the diaristic poetry of the everyday. Recent exhibitions include *Heimspiel* at *Kunsthhaus Glarus* (2021), *Diary Videos* as part of *Isabelle Cornaro's Exhibition* at *Fondation Pernod Ricard* (2021, Paris) and *If Everyday would be a holiday, towns would be more mysterious* at *Coalmine* (2021, Winterthur).

## Events

23 FEB, 19:00, Guided tour with the Friends of Friart

4 MAR, 18:30, Guided tour with the curators and artists

23 APR, 15:00, (EN) Theory talks and conversations on contemporary painting (guests tba)

8 MAY, 18–22:00, Friar (nocturnal)

## Mediation, school visits, guided tour

Registration and request for information by e-mail to [mediation@friart.ch](mailto:mediation@friart.ch) or by phone 026 323 23 51.

Program developed by Fanny Delarze.

## Kunsthalle Friart Fribourg

Nicolas Brulhart, Estelle Negro, Sacha Rappo, Pauline Mayor, Julie Folly, Pierrick Brégeon/Eurostandard, Fabian Stücheli, Jörg Bosshard, Stephan Weber, René Zosso, Grégory Sugnaux, Paolo Baggi, Anja Delz, Jack Sims, Atelier 48, Clémence de Weck, the Friends of Friart, Conceição Silva Carvalho, Teresa de Sousa Celestino-Cardoso

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