



Sylvie Fleury, *It Might As Well Rain Until September*  
March 4 - April 27, 2013  
Salon 94 Bowery

The artist, who is not here, will give the stage over to her audience. 16 years ago Fleury walked on a Carl Andre as her stage. Today is our turn.

Fleury is known for work that considers luxury objects, consumer identity, status symbols, and the fetishized cultures of fashion and beauty. The investigation into the virtues of consumer society and media messages is a trademark of the artist's best-known pieces. To foreground her first exhibition in New York in over a decade here at Salon 94, Fleury has installed Carl Andre-like steel plates in the center of the gallery to build a set with lights and camera. Remaking her 1990s film *Walking on Carl Andre* (which is on view on the gallery's exterior video wall), where women wore chunky and funky shoes to walk on Andre sculptures installed in museums, and collectors homes, now Sylvie invites visitors to be filmed.

With a Daniel Buren-like gesture, Fleury paints the space with floor-to-ceiling vertical stripes that periodically contain oval-shaped blanks—or feminine openings. The stripes fit into Fleury's "makeup" pink-purple palette, a strategy she uses to provocatively mark major art historical movements such as minimalism and conceptualism with the slight sparkle of a fashion trend. The artist, fully aware of the "trend" in recent shows of conceptual neon and minimal abstraction in New York, consciously plays up on such references. The combination of the wall painting and the Carl Andre-like floor become a backdrop and a stage for the viewer, who takes part in the installation and able to document oneself as part of it with the camera provided. The ultimate "#artselfie" experience.

In addition to the overall optical effect of the gold cage wallpainting, Fleury presents a new painting from her *Go Bust* that, like her best known pieces, often directly quote and re-contextualize the celebrated signature works of white male artists. Sylvie's new pieces riff on the Op-Art icon Victor Vasarely's *Gordes* series, which famously uses geometric distortion to create the illusion of bulbous forms on a flat surface. The imagery in Fleury's paintings takes the single and flat masculine forms and doubles them to be read as breasts, rotund female forms posited as the archetypal "dot." She adds an egg shaped rainbow neon installed high on the striped wall, perhaps a hippie element in the trippy optical wall painting.

Fleury has a rigorous practice of art-and-fashion remixing to present objects and ideas of cultural desire in the highly fetishized context of abstraction and high minimalism. The three *Crash Tests* wall panels are steel monochromes covered with collision marks, dents and scratches—these works are situated in a site of violence akin to Niki de St Phalle's "shooting paintings". A super shiny razor-blade leans against the wall like a reflective John McCracken plank, another minimalist object of material fetish and surface sheen, in this case with a potentially fatal edge. Marking these recognizable objects with ambiguous traces of commerce and art historical content, she uses the work like a body, susceptible to styles, desires, and surface projections.

Sylvie Fleury was born in Geneva in 1961, where she currently lives and works. She has been exhibiting her work regularly since 1991. Recently, she has been the subject of one-person shows at Centre de Arte Contemporaneo in Malaga, Spain in 2011; Musée d'Art Contemporain de Genève in Geneva, Switzerland in 2008; and Kunsthalle Wien in Vienna in 2006.