

Sylvain Croci-Torti

So cold (so cold), so sweet (so sweet)

28 October - 17 December 2022

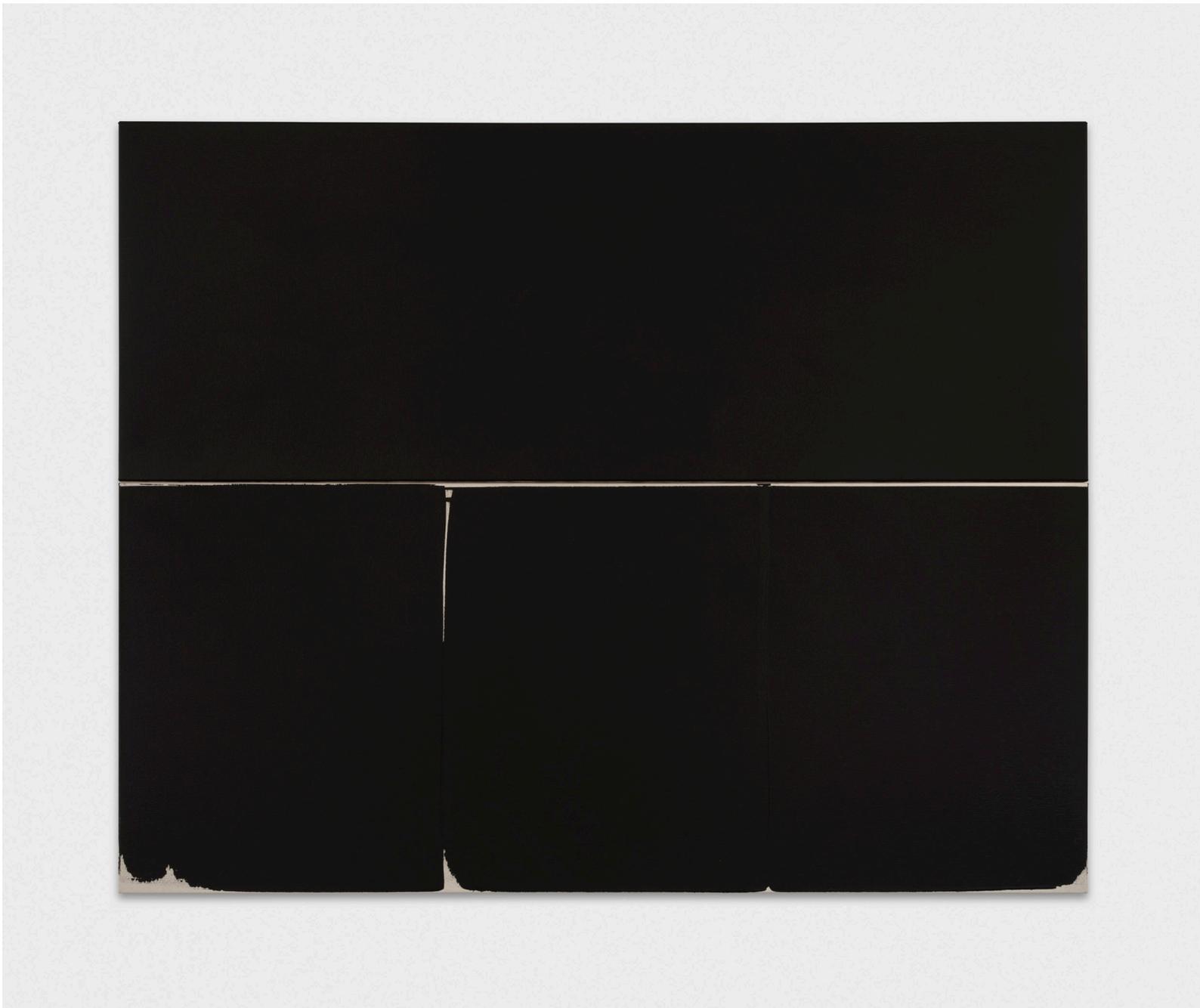
annex14

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Opening hours: Tu-Fr 12-18h, Sa 11-17h, or by appointment



Sylvain Croci-Torti, Installation view, annex14, 2022



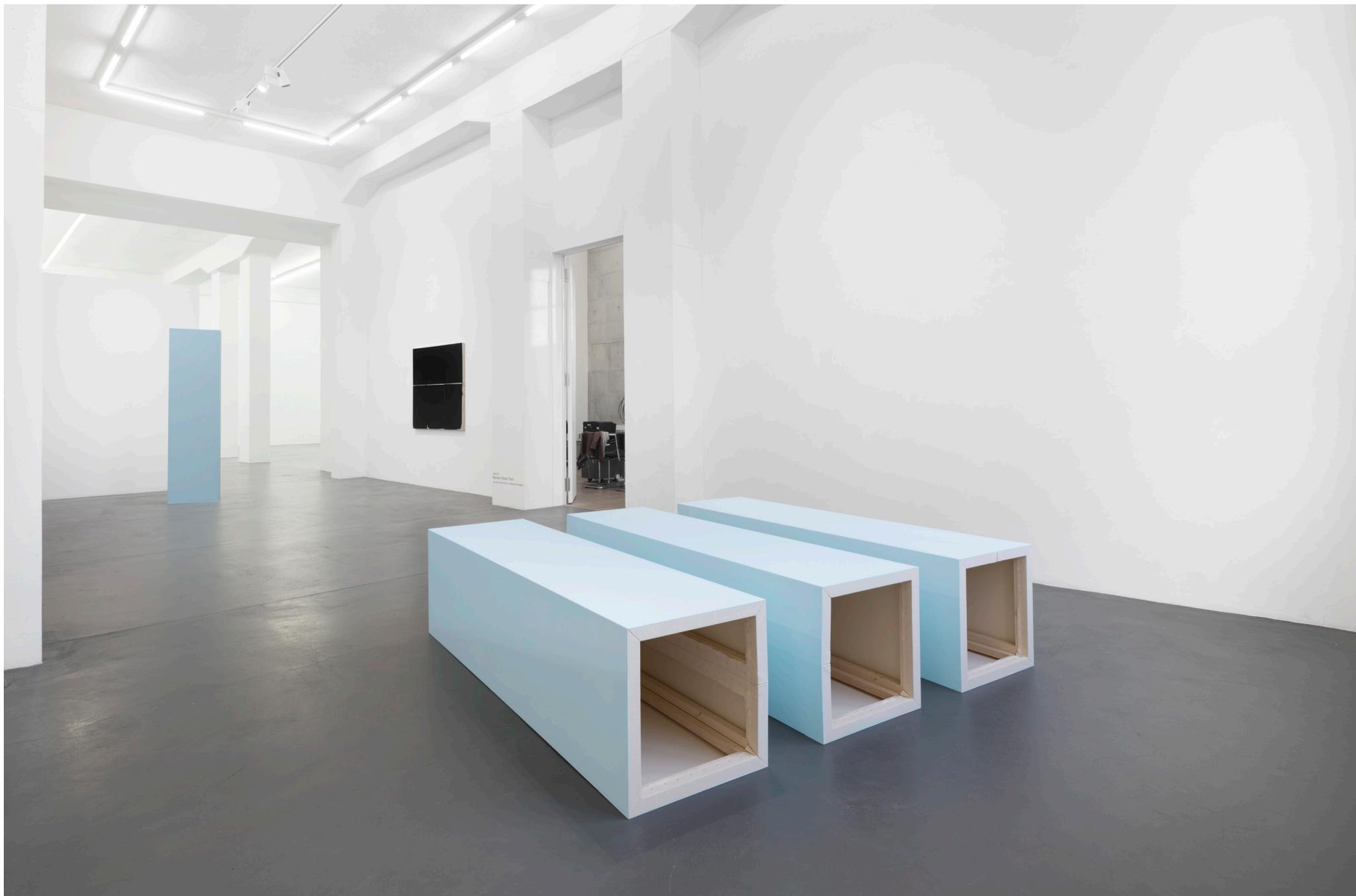
Sylvain Croci-Torti, *All Your Faith*, 2022
Acrylique on canvas, 150 x 190 cm (in 2 parts)



Sylvain Croci-Torti, Installation view, annex14, 2022



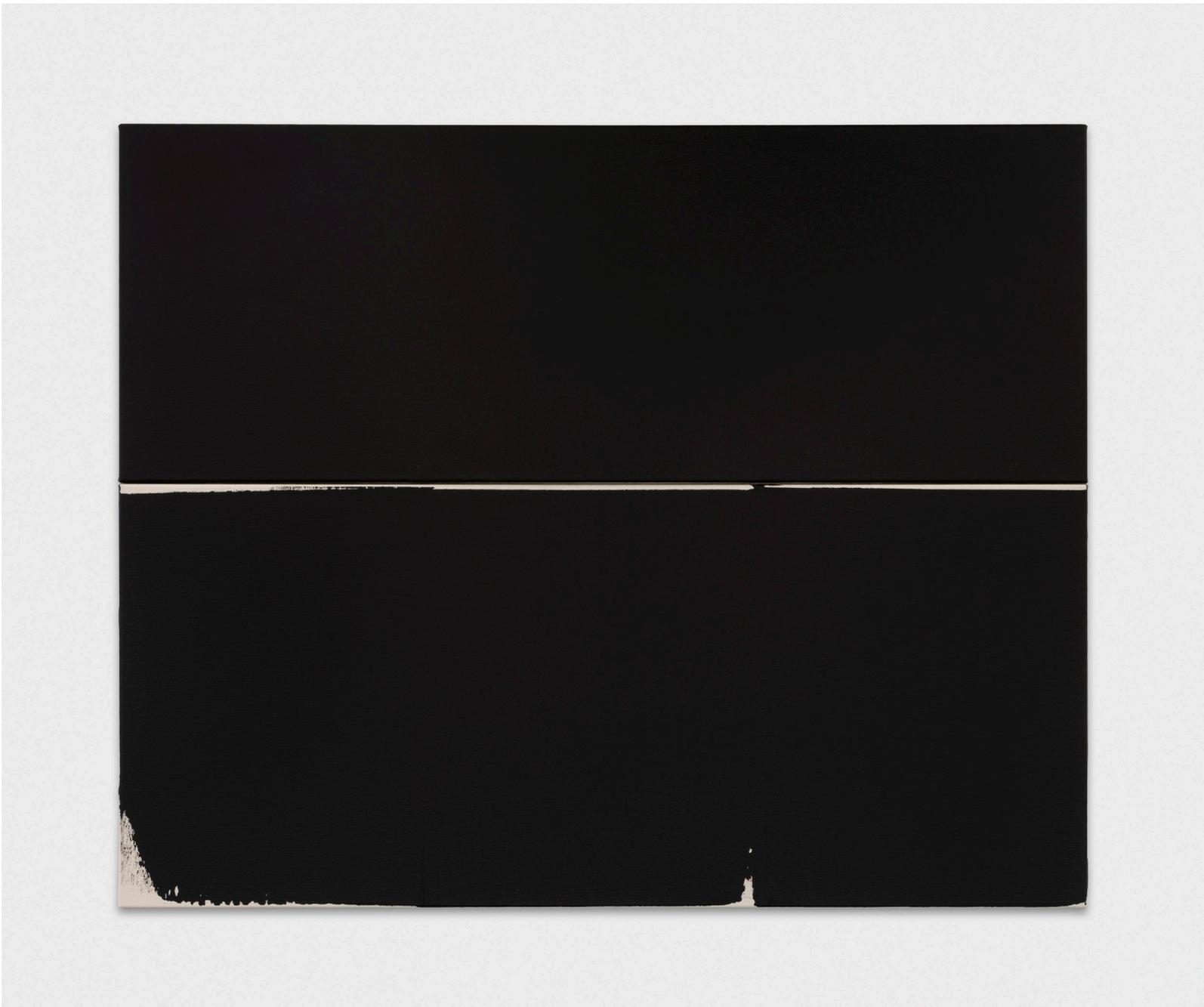
Sylvain Croci-Torti, *So Cold (so Cold), so Sweet (so Sweet) B*, 2022
Acrylique on canvas, 220 x 220 x 220 cm



Sylvain Croci-Torti, Installation view, annex14, 2022



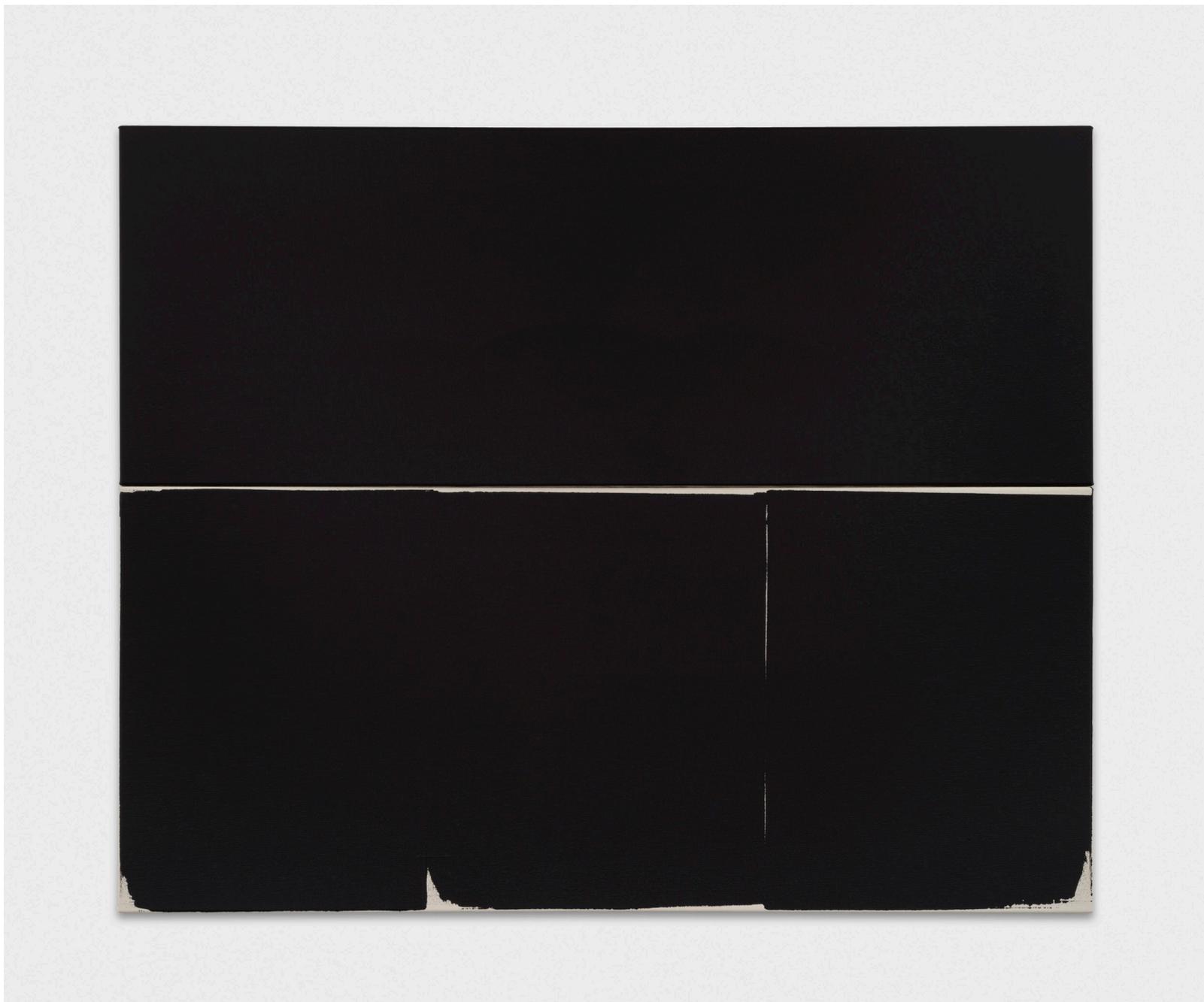
Sylvain Croci-Torti, Installation view, annex14, 2022



Sylvain Croci-Torti, *All Your Rage*, 2022
Acrylique on canvas, 150 x 190 cm (in 2 parts)



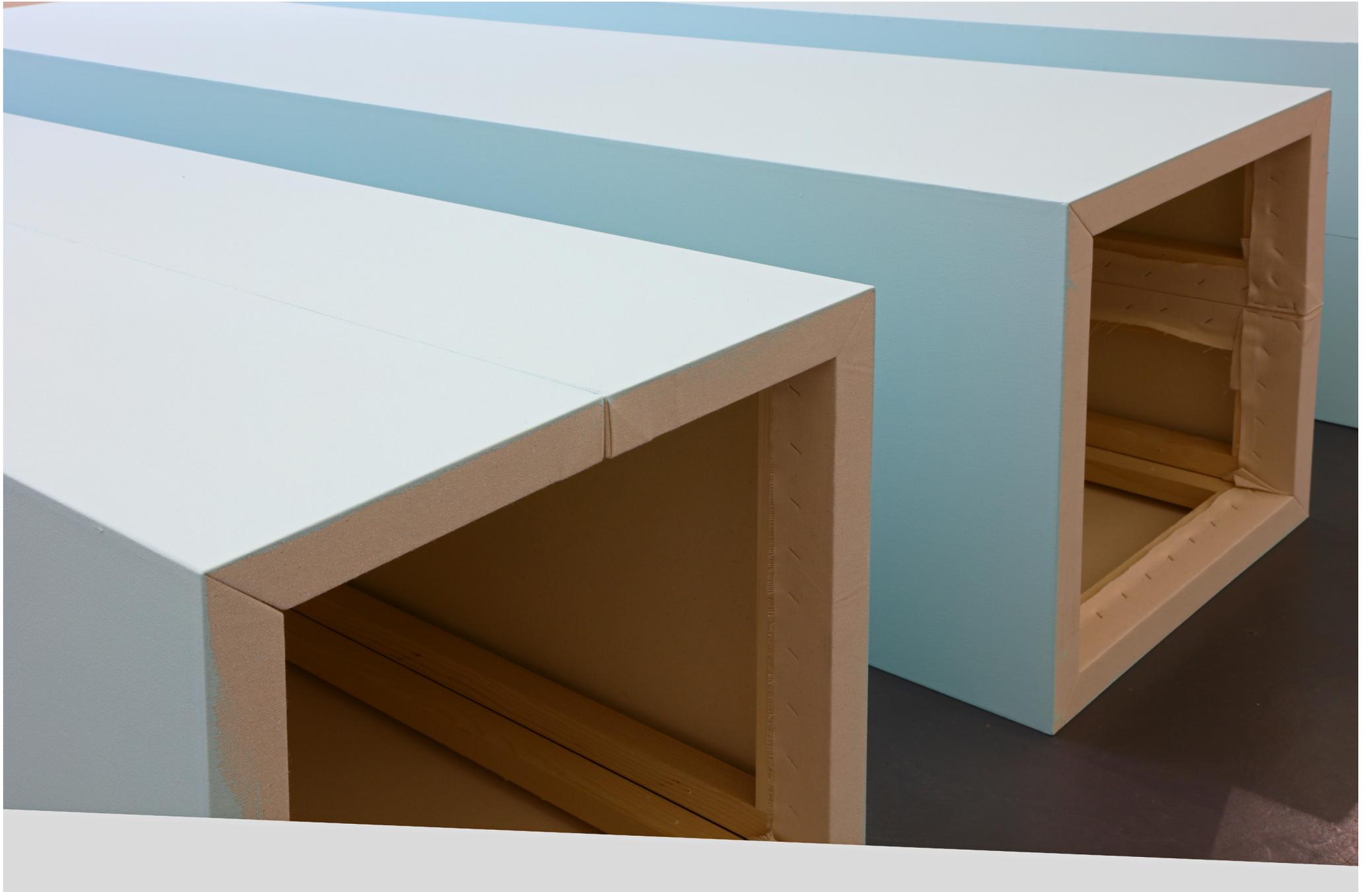
Sylvain Croci-Torti, Installation view, annex14, 2022



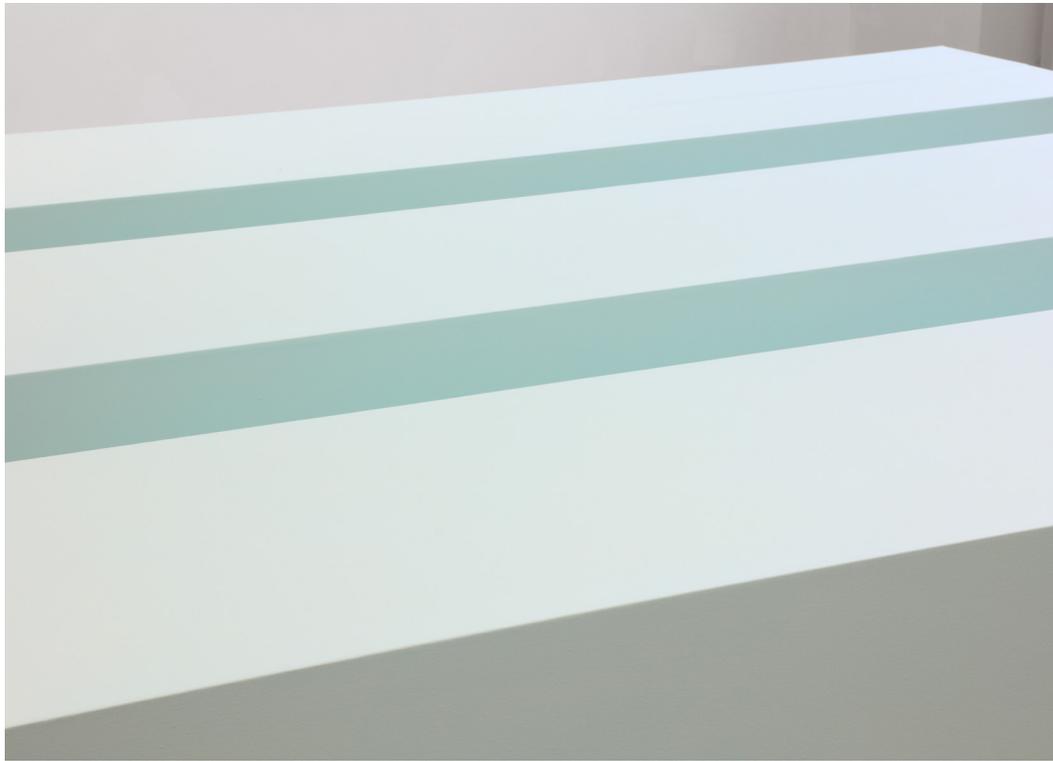
Sylvain Croci-Torti, *All Your Pain*, 2022
Acrylique on canvas, 150 x 190 cm (in 2 parts)



Sylvain Croci-Torti, *So Cold (so Cold), so Sweet (so Sweet) A*, 2022
Acrylique on canvas, 220 x 55 x 55 cm



Sylvain Croci-Torti, *So Cold (so Cold), so Sweet (so Sweet) B*, 2022
Acrylique on canvas, 220 x 220 x 220 cm - Detail



Sylvain Croci-Torti, *So Cold (so Cold), so Sweet (so Sweet) B*, 2022
Acrylique on canvas, 220 x 220 x 220 cm - Details

Sylvain Croci-Torti - „So Cold (So Cold), So Sweet (So Sweet)“
28.10.-17.12.2022, Opening 27.10.2022, 6pm

Confront the aesthetic tropes of a high modernism with a touch of playfulness or an obsession with ratios to open the objects from the inside, to unveil a vibration. The visual games tinged with an American minimalism link the structure to neo-geo strategies well known to Swiss (French-speaking) painting to which Sylvain Croci-Torti is often associated. However, here, no spectacular artificiality or biting irony: the canvas is conscientiously stretched along the four sides of the frame, and the paint is laid down in a balanced manner. The paint, a menthol pastel, reduces any potentially sardonic ambition to the simple expression of a flat surface and insists on the play of light with its dynamic reflections. Like a variant of a Jenga tower game, but here you lose if you think that what you see is not what you see. What is to be seen is not in the inflexible object, but in the repetitions of the gestures, in the stretching of the canvas on the square tube frames, in the ways the structures are stored on top of each other, or in the manner the light makes the materials emerge.

These paintings-sculptures do not have the monumentality (nor the erectility) of a John McCracken, nor the objective authority of a “specific object” à la Judd. Not the idealization of an East Coast minimalism, nor the “Finish Fetish” of its Western counterpart. Sylvain Croci-Torti diverts associations that could be too clear, without however completely twisting their neck. A series of gestures contribute to this effect: the setting up of a wobbly structure rather than an authoritative fixed form, the choice of a cold color rather than a shimmering chromatic, or by situating the painting in relationships of scale (observe the width of the painting swaths that compose the monochromes on the wall, as well as their variations according to the dimensions of the canvases) rather than in the assurance of an expressive movement. What remains are de-modernized paintings that function as theatrical objects where any composition is on hold, ready to be activated. A scenic strategy for another round, or a resonating guitar riff.

Paolo Baggi

Photo credits:

pages 2-10: Julien Gremaud

pages 11-13: Andreas Furrer

Sylvain Croci-Torti
*1984, lives and works in Bex, Vernayaz and Lausanne, Switzerland
www.croci-torti.ch

Education

2011 — 2013 Master European Art Ensemble, ECAL, Lausanne

2008 — 2011 Bachelor Arts Visuels, ECAL, Lausanne

Distinctions

2017 Prix d’art intégré dans l’espace publique - Ville de Nyon

2016 Swiss Art Awards

2011 Prix Ernest Manganel

Collections

MAMCO, Genève; Musée Cantonal des Beaux-Arts, Lausanne

Musée des Beaux-Arts La Chaux-De-Fonds; Musée Jenisch, Vevey

Fonds cantonal d’art du Valais, Sion; Collection de la ville de Lausanne

Banque Cantonale Vaudois; Bank Julius Bär

Exhibitions (Selection)

2022

(Un)certain Ground, Pasquart Biel

Musée des Beaux-Arts La Chaux-de-Fonds (presentation de la collection)

2019

„Atlas. Cartographie du don, MCBA, Musée Cantonale des Beaux-Arts, Lausanne, Switzerland

2018

Tallahassee, Le Manoir, Martigny, Switzerland

2017

In Course Of Acquisition - MAMCO, Art Genève, Geneva, Switzerland

2016

La Velocità Delle Immagini, Istituto Svizzero, Rome, Italy

La Grande Place, Centre d’Art Contemporain, Yverdon, Switzerland

Accrochage (Vaud 2016), Musée Cant. des Beaux-Arts, Lausanne, Switzerland

2015

Work Hard: Selections by Valentin Carron, Swiss Institute, New York, US

Printmaking by ECAL, Musée Jenisch, Vevey, Switzerland