

Elise Corpataux  
*Life isn't good it's  
excellent*

2.JUN – 30.JUL 2023

Elise Corpataux has developed a painting practice around sentimental imagery. With their romantic tropes, her paintings evoke the passing of time, small daily variations and nostalgia. Often in counterpoint, memory markers throw up evidence of a psychic life in search of a formula for existence.

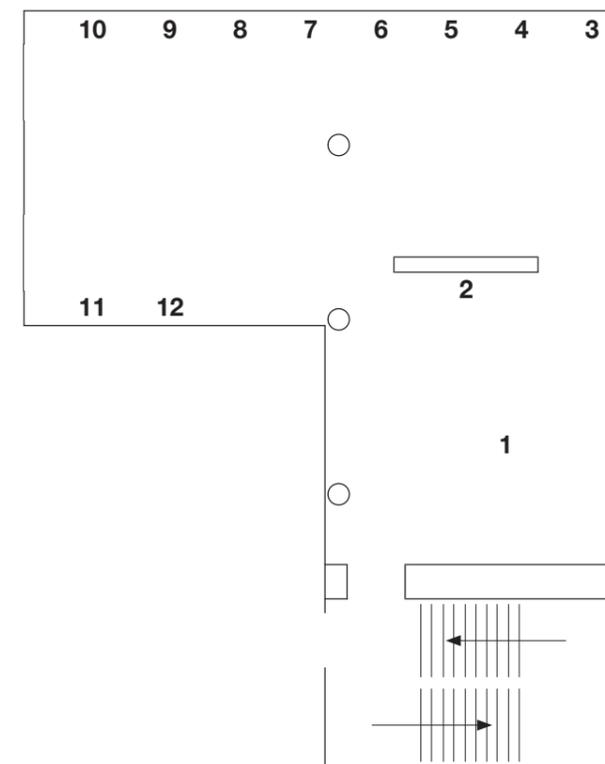
Her exhibition in Friart, *Life isn't good it's excellent*, is arranged in tiers in the depths of the exhibition space. It is presented as a succession of takes that reference various ways of evoking the relationship between imagery and desire. In the first painting *Come back and stay* (2023), visitors find themselves, by imitation, in a crowd blocking the view of a distant horizon. Beyond this foreground, a second painting *B-b-b-b-baby* (2023) is bathed in a powerful light, a *mise en scène* that produces an irreal image insisting on the relationship between physical sensation and mental perception. This text painting reproduces the words of a song, stuttering out love and loss. Like an idealised view of affection, the text turns on itself, swinging madly, in the name of love and/or art.

One discovers the far wall after passing through this methodical prologue. The artist's painting is displayed in a palette of dabs, a soft geometry that rhythms the flow of images on the canvas. Density of memory and fragmentation of mind coexist in these pictorial compositions. Painting, letterpress and transfers dissolve into these wryly created collage-paintings, a counterpoint to the prosthetic content editor of the smartphone.

In *Unknown Babies* (2023), amulets, time capsules, memory artefacts create a *mise en abyme* of a story imbued with memory. Instructions incorporating figures and letters inscribe the artist's paintings in an encrypted personal geography. In contrast to the contemporary dominance of assigning tags, catchphrases, soliloquy-mantras and bedroom pop extractions, take on a nagging sweetness, a mockery of the generic character of authentic experience and the clichés of a bovarist genre.

Opting for a personal style denuded of any apprehension, raising expectations with regard to the purity of the commercial surface of her work, the artist continually revisits the process of construction of a personal narrative. Alert to the impact of technologies of attention on a mind never alone, her work quietly, progressively, extracts itself from considerations of who does what to record just another impression on the magic block of memory, just another certain something.

Elise Corpataux (\*1994, Fribourg) graduated from the Basel Academy of Art and Design FHNW in 2020 and was awarded the Leenaards Foundation scholarship in 2021. Among her recent exhibitions, *Liste Art Fair*, Basel, with the gallery suns.works (2022); *La Réforme de Pooky*, Kunsthalle Friart Fribourg (2022); *After David Reed's Bedrooms* (with Nicolas Ponce) (2022); *spring owns everything*, Plymouth Rock (2021); *Special Favor* (with Natacha Donzé), galerie lange+pult, Auvornier (2021); *Kiefer Hablitzel Prize*, Halle 3, Basel (2021); *Plattform19*, CACY, Yverdon-les-Bains; *Image: Reading*, Forde, Geneva (2018).



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| <b>1</b> <i>Come back and stay</i><br>2023<br>62 × 88 cm<br>Oil on canvas  | <b>5</b> <i>Untitled</i><br>2023<br>32.5 × 43 cm<br>Acrylic and transfer paper<br>on canvas, collage                 | <b>9</b> <i>Unknown Babies</i><br>2023<br>26.5 × 32.5 cm<br>Acrylic and transfer paper<br>on canvas                           |
| <b>2</b> <i>B-b-b-b-baby</i><br>2023<br>70 × 240 cm<br>Acrylic and oil on canvas                                       | <b>6</b> <i>Mental Funk (from ALL<br/>YOU HAVE IS NOW)</i><br>2023<br>32.5 × 26.5 cm<br>Acrylic and oil on canvas    | <b>10</b> <i>Untitled (from ALL YOU<br/>HAVE IS NOW)</i><br>2023<br>32.5 × 26.5 cm<br>Acrylic and transfer paper<br>on canvas |
| <b>3</b> <i>Untitled</i><br>2023<br>26.5 × 32.5 cm<br>Oil and transfer paper on<br>canvas                              | <b>7</b> <i>Untitled</i><br>2023<br>32.5 × 43 cm<br>Oil and transfer paper on<br>canvas                              | <b>11</b> <i>If I (from ALL YOU HAVE<br/>IS NOW)</i><br>2023<br>32.5 × 26.5 cm<br>Acrylic and transfer paper<br>on canvas     |
| <b>4</b> <i>Michel (from ALL YOU<br/>HAVE IS NOW)</i><br>2023<br>32.5 × 26.5 cm<br>Oil and transfer paper on<br>canvas | <b>8</b> <i>What I wanted</i><br>2023<br>32.5 × 43 cm<br>Acrylic and transfer paper<br>on canvas, alphabet<br>stamps | <b>12</b> <i>Untitled</i><br>2023<br>26.5 × 32.5 cm<br>Oil on canvas, varnish   |

## Events

16.JUN, 20:00	Asmus Tietchens (live), Stubborn (live) - in collaboration with Bad Bonn
6.JUL, 18:30	Visite des Ami-e-s
15.JUL, 16:00-3:00	End of Season Party Afternoon with books, music and more Evening program by Oil Productions

More information on the website.

## Commented tours, mediation and school visits

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 (Kollektiv Ortie)

## Kunsthalle Friart Fribourg

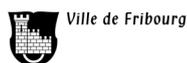
Nicolas Brulhart, Estelle Negro, Sacha Rappo, Julie Folly, Léa Depestel, Pierrick Brégeon/Eurostandard, Chi-Binh Trieu, Fabian Stücheli, Benu Zitz, Stephan Weber, Arunà Canevascini, Thibault Villard, Flavio Da Silva, Guillaume Baeriswyl, Anja Delz, Jack Sims, Varun Kumar, Atelier 48, TRNSTN radio, Clémence de Weck and the committee of Fri-Art, the Friends of Friart, reception staff, Conceição Silva Carvalho, Aliona Cazacu

## Thanks from the artist

My dad, Arunà, Simon, Pierrick,  
the Kunsthalle team and technicians,  
Brad, and Nicolas for a dedication close to my heart  
“je sais bien que tu dois vivre”.

Translation: Jack Sims

The exhibition is supported by



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