Martina Simeti

Sylvie Auvray
Strange things in my soup
With a text by Franck Gautherot
14 February - 21 March 2025
Opening 13 February, 6 – 8 pm

The Primordial Soup

There is this scientific theory biologists call the "primordial soup" (or primitive...) which seeks to define and model or even reproduce the first form of life on Earth. This prebiotic environment in which life would have taken shape from protocells.

Do we see the presence of such a soup in the art of Sylvie Auvray, which will reveal the bio-chemical components at work in the formal genesis of the artist's art?
It seems that is the case, and that her soup is to be found in the intellectual gesticulation which never ceases to inhabit her reflection, her endless quest for new forms, for unexcepted mixes of materials, techniques, fabrics, stories, situated and referenced objects assembling cultural and pop-cultural fragments from the East and the West, sources of new works. The primary sources will not now be fully unearthed...

The series to be seen in Milan offers visual comfort and colorful attraction - reminding binary partitions detectable in her *Pompon Brooms,* brazenly displaying the majorette's baton, hardened in colored and rough ceramic extended with tufts of tow, frizzy ribbons of plastic and angel hair or rough hair of straw in perpetual agitation and joyful movement during the dances of the said cheerleaders or *pompom girls*. They are dressed this time in two-dimensional compositions where approximately rectangular pieces of fabric attached to firm plasterboards, the smooth support for pictorial events to happen.

In 1966, Lucy Lippard presented an exhibition of eight sculptors at the Fischbach Gallery in New York entitled *Eccentric Abstraction*[1]. Here we are! With the pure formal freedom which allows itself to draw from all registers of historical abstractions and elsewhere. Here again, we will have to go through all the forgotten magazines issues, *Quadrum*, for example which, from the Palais des Beaux-Arts in Brussels, set the tone for modern art, to reconnect the threads to the art of Sylvie Auvray.
In 2007, with Seungduk Kim, we have had in Beijing and then in Seoul, an ambitious exhibition in which *The Alliance* was inscribed as the title and *statement*[2]. I also believe that alliance is at the heart of Sylvie Auvray's artistic project. A pact, a

---

1 *Eccentric Abstraction*, Fischbach, 29 W 57th Street, New York, in collaboration with Lucy R. Lippard, Sept. 20 – Oct. 8, 1966: Alice Adams, Louise Bourgeois, Eva Hesse, Gary Kuehn, Bruce Nauman, Don Potts, Keith Sonnier, Frank Lincoln Viner.

2 *The Alliance*, an Exhibition by Seungduk Kim & Franck Gautherot: Howie B, Lynda Benglis, Verne Dawson, Charles de Meaux, Steve DiBenedetto, Jim Drain, Rachel Feinstein, Sylvie Fleury, Gloria Friedmann, Maureen Gallace, Bruno Gironcoli, Rachel Harrison, Jang Lila, Bertrand Lavier, Li Nannan, Linder, Miltos Manetas, Didier Marcel, Amy O'Neill, Ken Price, Hiraki Sawa, Catharina van Eetvelde, Sophie von Hellermann, Charline von Eyl, Tsuruko Yamazaki, Otto Zitko; doArt Beijing, 6 April – 4 May 2008; doArt Seoul, 12 June – 13 July 2008

cooperation mastered by a vibrating artist - please do not take neither gesticulation nor vibration as depreciating words. On the contrary they must be understood in the light of the endless movements of elementary particles in physics, thoughts in swirls and in action triggering forms, series, sequences of specific objects, which before our gaze of 2025 arouse again and again astonishment, seduction and boundless attraction.

The alliance is fundamental because it implies mutual aid, cooperation and collaboration in a real "anarchist" alternative to the natural and aggressive selection associated with Darwinism.
Just read or reread *Mutual Aid, a Factor of Evolution* by Pierre Kropotkin[3], reread Élisée Reclus, prolific geographer, communard, anarchist, and his tens of thousands of humanist and scientific pages pleading equality and empathy while describing patiently and attentively a mountain or a river flowing until it dissolves into marine water[4].
Art is an attention to the links which provide the plastic composition its required stability – and Mondrian's notion of "balanced imbalance" is not even so far from all that.
The whole is more than the sum of its parts.

A painting from a few years ago (ca. 2018) comes as an addition, a counterpoint to *Indian Jungle, 5 of Spades, Bonbons, Copy Top, Diamond Towing, Red Roses, Pig Eyes, Palm Spring Towel, 80's Coffee Beans…*.
Of good dimensions, vertical, its surface crisscrossing with large strips of white paint which covering and restructuring the initial composition, from which only a few windows left reveal a little of the original narrative design. In addition, it's has been reshaped by the actions of fire and a surface treatment which gave its allure the air of a ghost having retained all its arrogance despite the excesses.
A re(cre)ative obliteration!

A painter, Auvray is all talent, brio and audacity, and if the past few years have been devoted to ceramics just as freewheeling, and in all forms - from slightly punk chic jewelry, to pots/vases, to modeling of *farts* reassuring at times, but not all the time, and to so many other things that are inappropriate but yet very necessary in these times of false formal freedom and pure commercial stylistic restriction.
Still a painter, she never stops bringing the ballet of brushes and colors back to this profession. As for drawing, that practice in no way deviates from these uninhibited practices and always finds its place among the gesture of Auvray.
The smooth plaster acting as a primed canvas kindly welcomes the alliance of line and color, sometimes a scratching here, the slightest brushstroke that one's mechanically wipes away elsewhere and, everywhere boundless inspiration or restraint but perfectly converted into plastic events.

The Kunstwerk is still alive now and in the years and decades to come, and I assure you that I will not lose my admiration for the surprises that will emerge from her workshop in Paris 14th arrondissement.

Franck Gautherot

---

3 Petr Kropotkin, *Mutual Aid. A Factor of Evolution*, London, 1902.
Pierre Kropotkine, *L'Entr'aide. Un facteur d'évolution,* Paris, Librairie Hachette, 1906.

4 Élisée Reclus, *Histoire d'un ruisseau,* Paris, J. Hetzel et Cie, 1869.

Martina Simeti

Sylvie Auvray

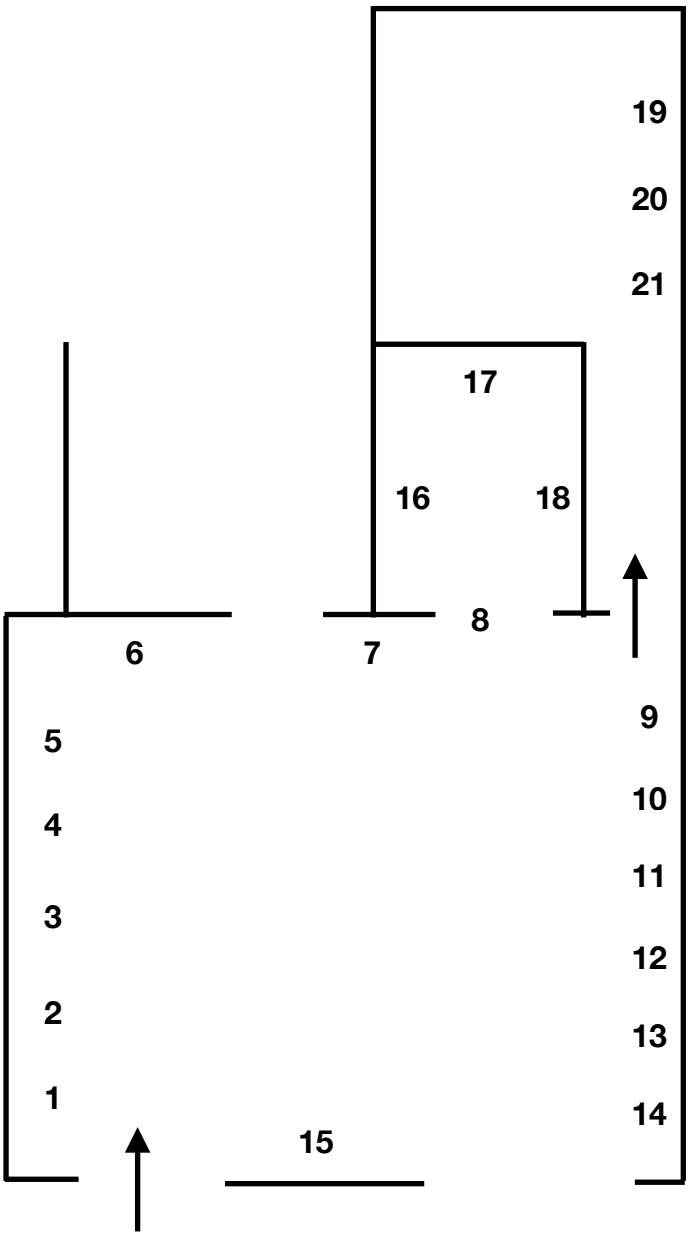
Something Strange in My Soup

With a text by Franck Gautherot

14 February – 21 March 2025

Opening Thursday, 13 February, 6 - 8 pm

Floor plan



1. Sylvie Auvray, *Carte à jouer,* 2025, plaster, fabric, paint, 79 x 58 cm
2. Sylvie Auvray, *Space mountain,* 2025, plaster, fabric, watercolor, ink of China, 70 x 35 cm
3. Sylvie Auvray, *Cookie monster,* 2024, plaster, paint, ink, 43 x 23 cm
4. Sylvie Auvray, *Palm spring towel,* 2024, plaster, fabric, wax, brazilian oil paint, ink, charcoal, 88 x 37 cm
5. Sylvie Auvray, *Bonbons,* 2025, plaster, fabric, paint, 38 x 35 cm
6. Sylvie Auvray, *Hawaii 2,* 2024, plaster, fabric, paint, 94 x 51 cm
7. Sylvie Auvray, *Fourchette set,* 2018, pcardboard, papier marché, paint, wood, 46 x 44 cm
8. Sylvie Auvray, *Yoko's tongue,* 2025, plaster, fabric, ink, 48 x 25 cm
9. Sylvie Auvray, *Fake,* 2025, plaster, aluminium, ink, oil paint, 88 x 37 cm
10. Sylvie Auvray, *Kusama,* 2025, plaster, Japanese fabric, paper cut, spray, acrylic, 120 x 38 cm
11. Sylvie Auvray, *Dirty,* 2025, plaster, Japanese fabric, 28 x 18 cm
12. Sylvie Auvray, *Indian jungle,* 2025, plaster, fabric, indian ink, wax, 62 x 30 cm
13. Sylvie Auvray, *Red roses cleaning brushes,* 2025, plaster, fabric, oil paint, print ink, 116 x 40 cm
14. Sylvie Auvray, *Skull,* 2025, wood, paper, watercolor, 23 x 15,5 cm
15. Sylvie Auvray, *Copy top,* 2024, plaster, fabric, paint, print ink, 145 x 38 cm
16. Sylvie Auvray, *Figue*, 2025, plaster, oil paint, 20 x 20 cm
17. Sylvie Auvray, *Leafs*, 2014, oil paint on canvas, glued paper, polyurethane foam, 195 x 130 cm
18. Sylvie Auvray, *Figue*, 2025, plaster, oil paint, 20 x 20 cm
19. Sylvie Auvray, *Yellow submarine,* 2025, plaster, fabric, paint, 72 x 28 cm
20. Sylvie Auvray, *Rayures,* 2025, plaster, fabric, paint, ink, 50 x 30 cm
21. Sylvie Auvray, *Message personnel little red cats Berlin,* 2024, plaster, fabric, paint, 53 x 26 cm

SylvieAuvray_checklist_MS

Sylvie Auvray
Carte à jouer
2025
plaster, fabric, paint
79 × 58 cm
MS-AUV-412

Sylvie Auvray
space mountain
2025
plaster, fabric, watercolor and ink of china
70 × 35 cm
MS-AUV-406

Sylvie Auvray
cookie monster
2025
plaster, paint, ink
43 × 23 cm
MS-AUV-396

Sylvie Auvray
palm spring towel
2025
plaster, fabric, wax, yellow ink, brasilian oil paint, charcoal
88 × 37 cm
MS-AUV-401

Sylvie Auvray
Bonbons
2025
plaster, fabric, paint
38 × 35 cm
MS-AUV-409

Sylvie Auvray
Hawaii 2
2025
plaster, fabric, paint
94 × 51 cm
MS-AUV-410

Sylvie Auvray
Fourchette set
2018
cardboard, papier marché, paint, wood
46 × 44 cm
MS-AUV-415

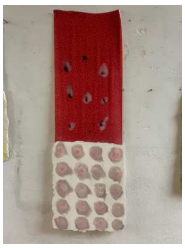
Sylvie Auvray
yoko's tongue
2025
plaster, fabric, ink
48 × 15 cm
MS-AUV-407

Sylvie Auvray
fake
2025
plaster, aluminium, ink, oil paint
88 × 37 cm
MS-AUV-397

Sylvie Auvray
kusama
2025
plaster, japanese fabric, paper cut, spray, acrylic
120 × 38 cm
MS-AUV-399

Sylvie Auvray
Dirty
2025
plaster, Japanese fabric
serie
MS-AUV-402

Sylvie Auvray
indian jungle
2025
plaster, fabric, Indian ink, wax
62 × 30 cm
MS-AUV-398



Sylvie Auvray
red roses"cleaning brushes"
2025
plaster, fabric, oil paint, printer ink
116 × 40 cm
MS-AUV-405

Sylvie Auvray
Skull
2025
wood, paper, watercolor
23 × 15.5 cm
MS-AUV-408

Sylvie Auvray
Copy top
2025
plaster, fabric, paint, print ink
145 × 38 cm
MS-AUV-410

Sylvie Auvray
Black grape
2025
plaster, paint
Ø 19 cm
MS-AUV-411

Sylvie Auvray
Leafs
2014
oil paint on canvas, glued paper, polyurethane foam
195 × 130 cm
Unique
MS-AUV-091

Sylvie Auvray
Figue
2025
plaster, oil paint
Ø 20 cm
MS-AUV-414

Sylvie Auvray
Yellow submarine
2025
plaster, fabric, paint
72 × 28 cm
MS-AUV-413

Sylvie Auvray
rayures
2025
plaster, fabric, paint, ink
50 × 30 cm
MS-AUV-404

Sylvie Auvray
message personnel little red cats Berlin
2025
plaster, fabric
53 × 26 cm
MS-AUV-400