

LA LIBERTÉ

The Paint Gets Thicker

The artist Jeremy turns WallStreet into a pop crime scene, which visitors can walk through

By Tamara Bongard - 29 December 2021



Fribourg. A crime scene. A crime scene where the protagonists are stuffed animals, but with humanized, disturbing faces. A setting with bold, beautiful, festive, pop colours. Plastic weapons, blood made of paint, overturned furniture, broken crockery, a statuesque witness of terror, all in an environment that broadcasts contradictory messages. With *Art is Lifer*, Jeremy creates a fascinating work at WallStreet in Fribourg that the visitor walks through like a frozen play, a painting that has gained an extra dimension.

The Fribourg-Geneva based artist, a student at HEAD (Haute Ecole d'art et de design in Geneva), usually has a pictorial practice. He has constructed this exhibition, layer by layer, starting by drawing the framework with the WallStreet team, writing the story about a crime of passion. His characters have names, a past. In the flat that Jeremy has created, there are family photos, clothes, snippets of his characters inner lives.

No white cube

The artist worked with salvaged objects, on which he painted over with a brush. He has changed the colours at WallStreet, painting the floor blue, plinths suffused with colour and the corners of the walls, thereby exploding the concept of the white cube, the white cube is considered to be the current model to display works. The visitor moves through the space made up of various sketches, observing the axe stuck in a stool, following the pink traces staining the floor like haemoglobin.

PERES PROJECTS

The young artist offers several layers of reading, various levels of understanding of his exhibition. His little brother and friends wandered around looking for the murderer. Others will be able to pick out a number of references to art history in this abundant work. The artist has painted a picture of a window, which opens up many interpretations. One might think of Hitchcock's *Rear Window*, not knowing whether the visitor is a murderer or a voyeur. Other directors come to mind, such as Tarantino. But Jeremy cites above all the visual universe of Almodóvar and his bold colours.



Scratching the surface

Nourished by popular culture, the artist talks about American comics, manga, and the Peter Pan syndrome referring to the stuffed animals, symbols of childhood, who seem to be going through a rather complicated transition to adulthood. We may also see tea taken in a world resembling Alice in Wonderland, during a tea party that went wrong. The dialogue between the objects themselves adds further meaning to this *mise-en-scène*, for example the dog's collar hanging around the neck of one of the victims is also found on a painting. There is much to draw on.

“In these difficult health period, I wanted to offer something warm. People are less used to going out of their homes, I wanted to leave them with a lasting memory. I wanted to be generous, but also to ask questions”, Jeremy underlines. *Art is Lifer* is in fact is a philosophical question but with dubious English grammar (“*Art is more life*”, can be mistranslated in French). I want to encourage the visitor to reflect, to scratch beneath the veneer of radiant appearances.”

Until 30 January. Sun 1-7pm. WallStreet, Varis 10-12, Fribourg.