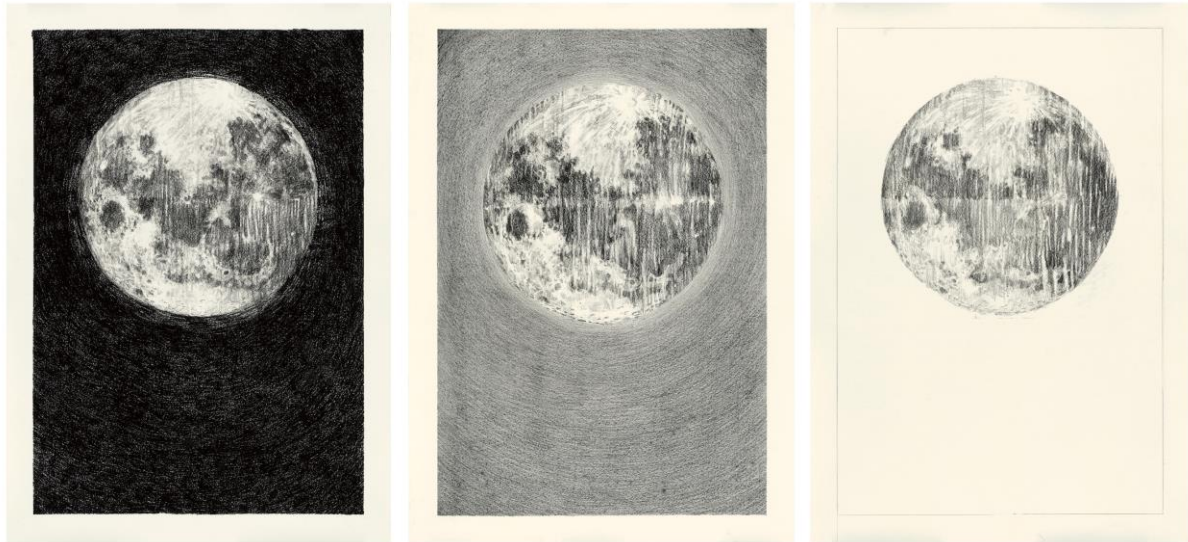


**FAITH XLVII
CLAIR-OBSCUR
DEC 2 2023 – JAN 13 2024**



Faith XLVII, A study of light and shadow X, 2022, 82 x 114 cm each, Wax Crayon on Archival, Courtesy galerie Danysz

From December 2, 2023 to January 13, 2024, Danysz Paris-Marais is pleased to present the monographic exhibition by FAITH XLVII: "Clair-Obscur".

After having been presented at the Musée des Beaux-Arts de Nancy as part of the new edition of the Rencontres Urbaines de Nancy, under the general curatorship of Susana Gállego Cuesta, the "Clair-Obscur" exhibition is renewed at the Espace Danysz Paris-Marais. In this solo show, FAITH XLVII presents a selection of forty multi-media works based on her research into our intrinsic dualities and those that make up our world. Tapestries, series of Polaroids, videos and multimedia installations mingle with the numerous drawings, all questioning the ambivalence - even ambiguity - of the notion of chiaroscuro. Deeply meditative, the works in this exhibition invite us to question our own perception of light and shadow.

"A search for light and shadow. About nature. About our behavior. The conscious and the subconscious. Connection and dissonance. The inner and outer worlds. The phases of the moon from fullness to absence. Creativity and receptivity. Sound and silence. An interdependence of the two." FAITH XLVII



Faith XLVII, Clair Obscur I, 2022 15 polaroids, 25 x 45 cm, Courtesy galerie Danysz



Faith XLVII, A study of light and shadow IX, 2022 82 x 114 cm chaque, Courtesy galerie Danysz

Liberty Du, (1979 - Cape Town, South Africa) known internationally as FAITH XLVII, is a South African urban artist and a major figure on the contemporary art scene. A true pioneer of graffiti, she began practicing it in 1997, in South Africa, at a time when women were still very rare in the field. While she never ceases to use urban space to create, since 2006 she has been exploring new artistic horizons and developing a multidisciplinary practice. Muralist, video artist, sculptor, embroiderer, draughtswoman, she exploits all media and supports, from the monumental to the most intimate. In her art, she deconstructs preconceived notions of value, sheds light on structures of domination and questions the modalities of perception. In her quest for the divine, she gives increasing prominence to communion with natural wisdom.

FAITH XLVII's extensive travels and encounters have led her to produce works in over 40 countries. Her work can be found in private and public collections such as Universal Studio in Los Angeles, Lighthouse Properties in Philadelphia and the Cyril Ramaphosa Foundation in South Africa. She has exhibited at the Musée des Beaux-arts de Nancy and the Musée des Beaux-Arts de Calais, the Fondation Bernard Magrez in Bordeaux, as well as at Mana Contemporary and the Brooklyn Museum in the United States. Liberty currently lives and works in Los Angeles.

FAITH XLVII, Clair-Obscur :

Venue :

Web :

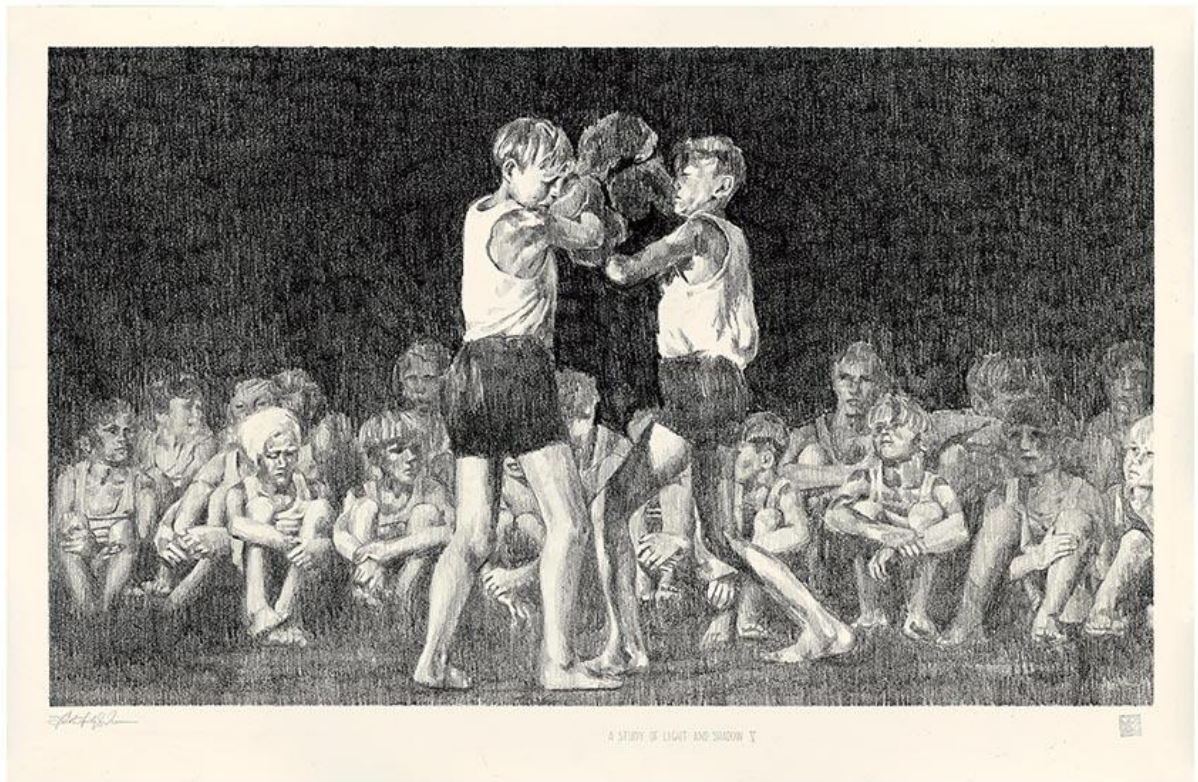
Press :

From December 2023 to January 13 2024

78 rue Amelot, Paris - Marais

danyszgallery.com

Clémence Demolling- clemence@danyszgallery.com



Faith XLVII, A study of light and shadow V, 2022, Wax Crayon on archival paper, 170 x 114 cm, Courtesy Danysz Gallery

The Clair-Obscur exhibition is structured in two parts, mixing darkness and light in equal measure, from a light space dedicated to virulent drawings, to a dark space presenting mysterious yet paradoxically soothing videos.

Initially, the presentation focuses on monumental drawings, and features a triptych of tapestries. The themes she explores echo the philosophical preoccupations of our time : the escalation of violence, ecological disaster, anguish in the face of an uncertain future... But Faith XLVII does not intend to make a statement of failure, and suggests that we open our eyes to nature and the cosmos, and modify our representation of the world. Her drawings of mighty roots and views of snow-capped mountains invite us to overcome contemporary anxiety through contemplation and wonder. Her Chaos Theory Triptych weaves together the pieces of a deconstructed atlas, suggesting that geography itself is only a question of point of view, and that it's up to us to remake the world, freely. Faith XLVII's interest in altered states of consciousness, meditation and human and non-human perception is expressed in her diptych The Creative and The Receptive. Her Studies of Liminality suggest paying particular attention to all the liminal thresholds and spaces we encounter, whether transitions between times of day, variations in light or our inner changes. What happens in these in-between moments? When darkness is falling, everything becomes possible.

And it is to enclose a video installation featuring infrared images of wild animals that the artist has conceived an immersive journey. Drawings give way to moving images, and we pass through surprisingly serene yet apocalyptic landscapes. The projection Disintegration of Self shows a loop of silent atomic explosions of great beauty, and the animations based on modest polaroids plunge us into wonder. Everyday objects, gestures that have been repeated a thousand times, images that are all too familiar become



Faith XLVII, Chaos Theory, 2022, Tapestry, 130 x 211 cm each, Courtesy Danysz Gallery

surprising and poetic through Faith XLVII's jerky, unexpected arrangement of them. Mirroring our contradictions, her installations encourage us to turn our inner gaze towards the animality within us. "It's only by listening to the non-human in us, by letting nature express itself in culture, that we can reinvent the world", says the artist. The immensity of the ocean echoes the relentless flight of clouds across the sky. The coming and going of waves and atmospheric elements reminds us how little we are. But arranged in a subtle ballet by Faith XLVII, it also makes us aware of our paltry yet precious divinity.

Text for the exhibition Clair-Obscur at the Musée des Beaux-Arts de Nancy by Susana Gállego Cuesta.



Faith XLVII, Estamos todos los que cabemos, New-York, 2015