
press release

élissa marchal



Construction n°1, acrylic on woods, 2014



Construction n°1, back view

/// opening
wednesday 9th january
from 6 to 9 pm

exhibition
from january 10th
to february 16th 2019

The gallery Baudoin Lebon is honoured to present for the first time the work of Elissa Marchal as its first exhibition of the new year. This plastician, whose career has not been a straight line, proposes in her work to question the fundamentals of painting. Our preconceived notions about the roles and effects of the material, the space, the colour, the shape, or the support in the creation of a painterly object are swept away by her practice, as to give us a new outlook on what we thought we knew.

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Horizon 149, acrylic on canvas, 2018

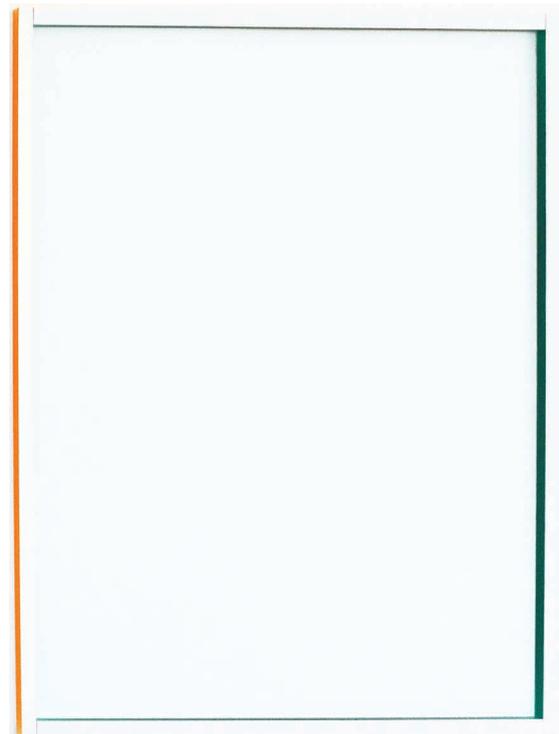
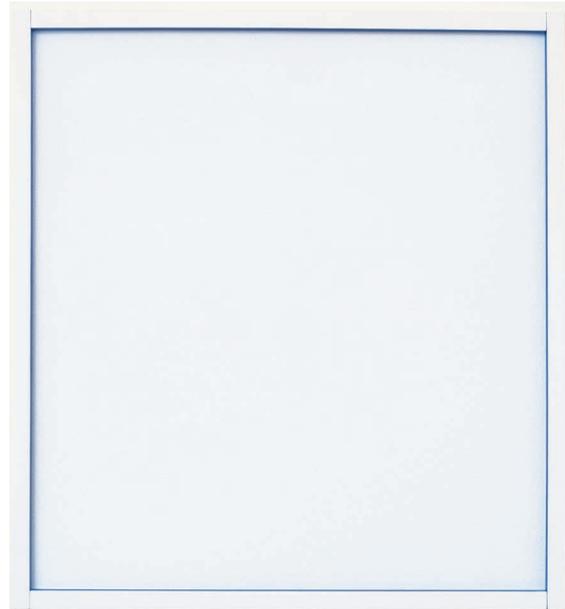
For example, while maintaining a homogeneous texture of colour in her *Constructions*, Elissa Marchal creates a paradoxical lightness to her intricate sculptural works by dripping paint on its extremities with colour gradients. The contradiction that emerges between the material, the technique and the colour permits to create a painterly composition without any strokes, something that is new, more physical than traditional painting and yet that links to former influences such as Jackson Pollock and Frank Stella.

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This technical and theoretical exploration continues with the Jalousies, Cadres and the Horizon series, where colours, reflection and emptiness question the boundaries between different mediums. In the Cadres series Elissa Marchal uses only one constitutive elements of the painting medium, its frame, to create an object that challenges the traditional perception of image making.

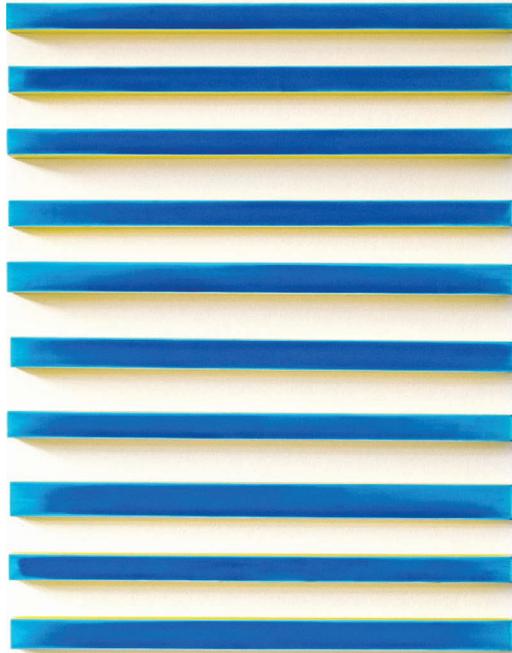
Similarly, Jalousies with its at first subtle linearity and minimalistic appeal, unveils through thin reflections of colour on the white wall a larger problematic. What are the limits of the art object and what parts of the spectator's subjectivity plays into this conceptual construction. Both art and spectator are at constant interplay. A process that continues with the Horizon series. The spectator is confronted to the double perception of attraction and repulsion, through the contrast of two equally sized coloured rectangle, and the creation of a border between both on the painting. This new frontier of colour, thus, permits an infinite reading and aesthetic experience, varying between its two minimalistic but intense poles.

Cadre 13, acrylic on woods, 2016

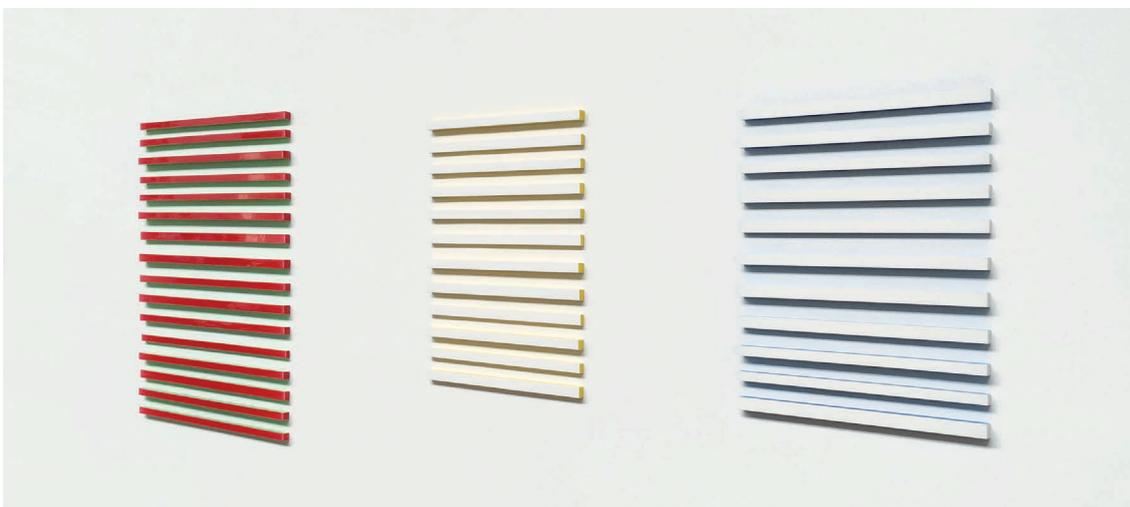


Cadre 28, acrylic on woods, 2016

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Jalousies 9, acrylic on woods, 2015



Jalousies 6, 13 et 14, acrylics on woods, 2015 and 2017

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Horizon150, acrylic on woods, 2018



Horizon152, acrylic on woods, 2018

line
colour
material
support
surface
gesture
repetition
obsession
juxtaposition
superposition
stratification
sedimentation
fragments
module
narration
game
construction
combinations
system
assembly
plans
territory
space
empty
full
light
repository
illusion
perception
point of view
time
silence
limit
border

Focusing on the fundamentals of painting :line-colour-gesture-support-point of view, I explore the possibilities of painting.

Far from being a practice of absolute certainty, it is here to instil doubt.

Elissa Marchal

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BIOGRAPHY

Born in Paris in 1973 where she lives and works, Elissa Marchal belongs to this generation of artist that followed in the footsteps of both the twentieth century abstraction movements, and the Modernist of the twenty-first century such as Mondrian and Matisse. Not only does her work recall those past greats, it also aims to renew and refresh those artistic concepts. Her work is a continual reflexion on the role of shape and colour within the medium of painting. She has often participated to the 'Salon de Montrouge' and the 'Salon des Réalités Nouvelles' which are two mainstay of the French art scene to discover new talented artists.

solo shows

2017

- Galerie Anne-Laure Jalouneix (Bordeaux), «Horizons et Sédimentations»
- Château de Chassagne-Montrachet (Bourgogne), «Horizons»-

2014

- Galerie Anne-Laure Jalouneix (Bordeaux) , «Medium 1.14 - Horizontales et verticales»

2013

- Galerie du Haut-Pavé (Paris), «Assemblages»

group shows

2017

- Galerie Wagner (Le Touquet), «Couleurs plurielles», «De l'original au multiple», «Lignes, Harmonies et Contrepoints»
- Galerie du Haut-Pavé (Paris), Exposition événement à l'occasion de la sortie du catalogue 2007-2017
- Carrément 4 (Paris)

2016

- Galerie Wagner (Le Touquet), «Hommage au carré»
- Galerie du Haut-Pavé (Paris), «Petits formats»

2015

- Galerie du Haut-Pavé (Paris), «De rendez-vous en rendez-vous»
- Gallery Satoru (Tokyo, Japon), «Thought on Paper»

2014

- Galerie du Haut-Pavé (Paris), «De rendez-vous en rendez-vous»
- Galerie Paris CONCRET (Paris), «Toujours simple»
- Service Culturel de Gentilly, Propositions d'acquisition pour le Fonds Municipal d'Art Contemporain
- Galerie Le Corbusier, Trappes-en-Yvelines, «Regard sur la jeune abstraction contemporaine»

2013

- Service Culturel de Gentilly, «Couleurs, lueurs & co»
- Galerie Paris CONCRET (Paris), «Line upon line»

2012

- « Novembre à Vitry »

2011

- « Novembre à Vitry »

2010

- Gallery Satoru (Tokyo, Japon)

2009

- Tokyo Contemporary Art Fair (Galerie Satoru)

2008

- Salon de Mai

2007

- « Novembre à Vitry »
- Salon de Montrouge
- Salon des Réalités Nouvelles
- Gallery Satoru (Tokyo, Japon)

2006

- Centre culturel de St-Genis-Pouilly (Ain)
- Salon de Montrouge
- Salon des Réalités Nouvelles

2005

- Salon des Réalités Nouvelles

2004

- Salon des Réalités Nouvelles