

**arnal
bioulès
laksine
pincemin
valentiner**



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- André-Pierre ARNAL : he folds the canvas and dyes it with pigments.
- Vincent BIOULES : he breaks it up into zones of coloured interventions.
- Irène LAKSINE : he prints it with another canvas.
- Jean-Pierre PINCEMIN : cuts it and impregnates it until it is saturated.
- Peter VALENTIN ER : camouflages it to better reveal it.

So many individual painters, so many different manipulations. But there is a common concern, the painter's relationship with the (specific) constituent elements of painting: the canvas, the stretcher (or the stretcherless), the colour, and this not in a technical or material demonstration, but in a setting in contact and in action of these different elements to the point where one can say that the subject of the painting is the painting itself.

the canvas: some are "free", others are mounted on a stretcher.

Where does this difference come from? First of all, it cannot be denied that the necessities of practice have determined this choice: a "return" or a tendency to return to the sources, to the primary elements of pictorial practice, have pushed a certain number of painters to work in/on/with the canvas. It is very difficult to "manipulate" the canvas if it is initially "fixed" in the rigidity of the branches of a frame! Those who want to stain, fold, cut, print can only do so by working on the canvas on the ground, a place that can be walked around, bypassed, approached from all angles and sides.

The canvas is then considered as a working element that must be taken into account and that goes beyond its traditional function as a neutral support to be covered and thus annihilated. Through its texture, its flexibility, its properties of absorption or retention, it participates in the elaboration of the painting.

But let there be no mistake: the fact that certain painters have chosen the free canvas to express themselves does not in any way exclude work on canvas stretched on a stretcher: the stretcher then regains its role as a support for the canvas or sometimes intervenes as a compositional element by being revealed on the surface of the canvas by the process of applying the colour (this is the case with Laksine).

Colour: Whatever the manipulations of the canvas, they are always carried out in function of and for the benefit of the colour. Colour is seen and worked as a living and "figurative" material: nothing is less "abstract" than colour. It has its own life, its contradictions, its ability to conceal or reveal itself.

And where does the painter stand in all this process? He is there to discuss, to arrange, to organise the work like a conductor distributing the roles of his performers. It is he who decides on the setting up, the implementation of these different elements, through the knowledge he has of his material (his "painter's craft") on the one hand - and on the other hand what he invests with himself, his desires, his repressions, his pleasure in painting, what we could call a staging of the unconscious which is his own.

The canvas emerges from the canvas, the colour is born from the colour, the painting is born from the painting.
Colour: it is painted with / in / on the canvas, its support never neutral, whether it is antagonistic or complicit.

F. P. (April 77)

*ARNAL: Born on 16 December 1939 in Nîmes.
Lives and works in Montpellier.*

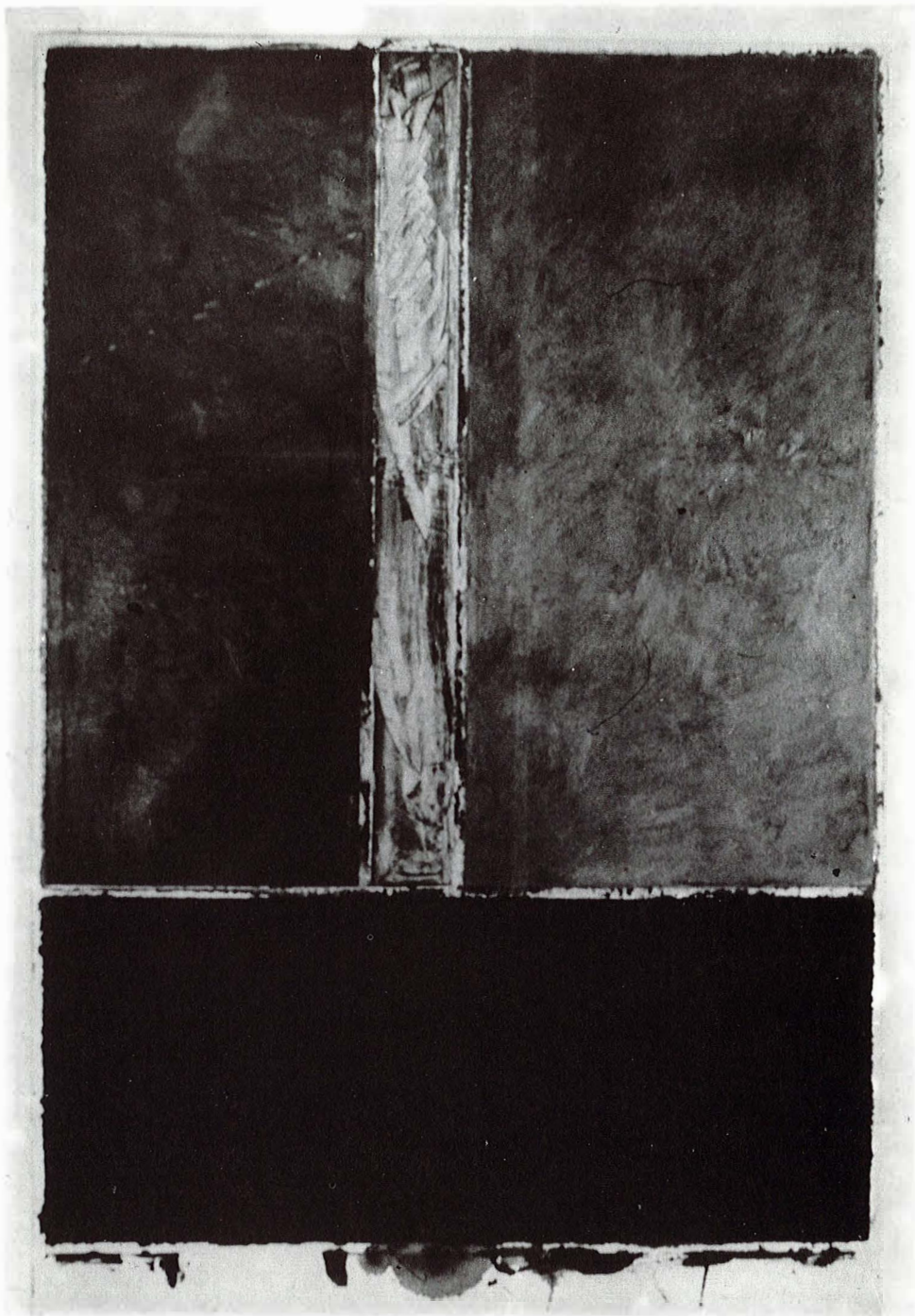
Work -we cut -work -we fold -work -we colour -work -we unfold -work -we expose -
we expose ourselves to show only a cut part
in a whole that is elaborated with logical method
(as much as the fantasy of desire and dilection) and which should be shown in the
entirety of a verbal and material process and where the resonances of a certain
conquered knowledge would be better demonstrated.



André-Pierre ARNAL, *Folding/colouring (loose cloth) 240 x 130*, 1976

BIOULÈS: *Born in 1938 in Montpellier.
Lives and works in Montpellier*

Works on the problem of colour, its physical properties, its plastic language by practising, with the help of adhesive tapes, zones of intervention where colour is worked "in the body" in its opaques, its transparencies, in monochrome and polychrome, starting from nature, his "laboratory in reverse".



Vincent BIOULÈS, *Paint* (canvas 195 x 130), 1975

LAKSINE : *Born on 30 January 1943 in Le Thoronet (Var).
Lives and works in Paris.*

To give life and colour to her canvas, she uses another canvas, a kind of coloured and living stencil, which she applies to the "mother canvas" so that the colour so that the colour settles there by contact and sliding, revealing itself in its successive layers at the crossroads of the underlying frame.

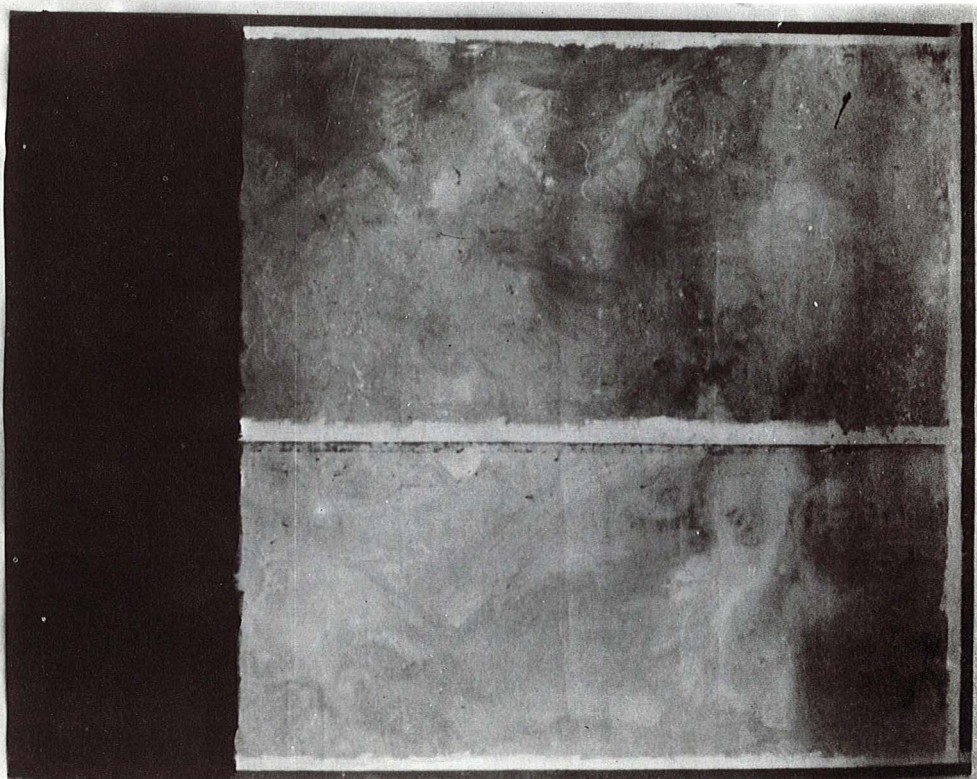


(cliché Jérôme Renaud)

Irène LAKSINE, *Paint* (190 x 156), 1977

PJNCEMIN: *Born in Paris in April 1944.*
Lives and works in Mulleron (Essonne).

Rather than perspective, which in my opinion remains an overly codified phenomenon, let us say that the unity of the place called the painting implies its own mode of operation. From the inside to the outside, the eye focuses and is misled by the phenomena of colour. I therefore abuse it and create systems that are similar to the hole, which classical painting used to do through the window. The painting thus affirms the total investment of its space with what surrounds it.

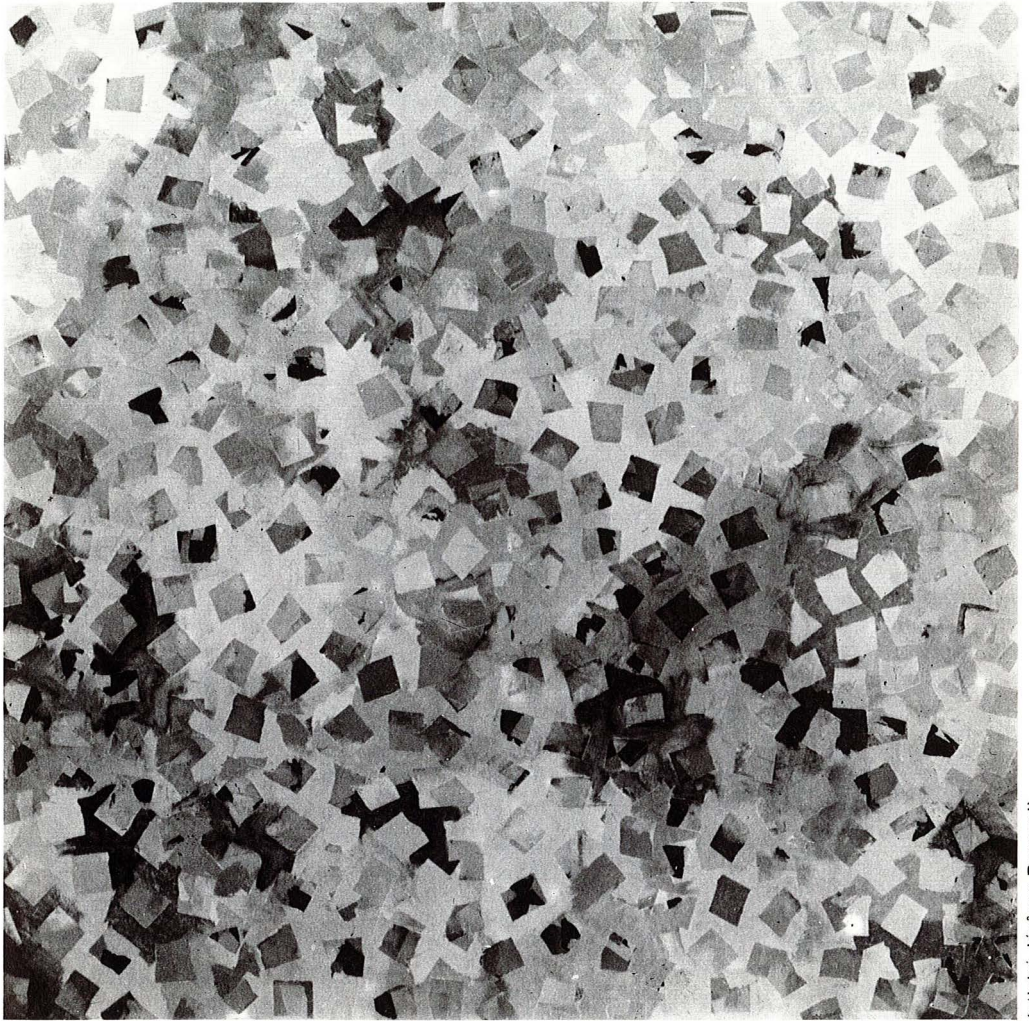


Jean-Pierre PINCEMIN, *Paint* (280 x 220), 1976

VALENTINER: *Born on 7 July 1941 in Copenhagen (Denmark).*

Lives and works in Paris.

Shows the process of colour. The juxtaposition of coloured spots is counteracted by the application of pieces of adhesive tape which, once torn off, act as "windows" opening onto the various successive strata; and, beyond the process, essentially a work of matter and colour.



(cliché Jérôme Renaud)

Peter VALENTINER, "DRAKKARS" (200 x 200), January 1977.

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