

Palimpseste
Brice Blanqué

sobering galerie
87, rue de Turenne
75003



«Thus, at the dawn of a world opening up to an “augmented reality”, bodies fade away and merge with the scenery. The map replaced the territory».

After a cinematographic career, Brice Blanqué chose to turn himself towards a different artistic practice by entering the Beaux-Arts of Paris, from which he graduated in 2021. His work presents itself as an open window on interiors from which an odd feeling radiates. An impression of muted violence emanates inside of an apparently calm environment. By playing on the duality between interior and exterior, he manages to create discordant spaces wherein the fragments of memory are juxtaposed. The relationships between private space and public space mingle and clash. He uses sparkles of images from the collective memory and from his more personal memories to create architectural ensembles that seem closed but actually offer the contingency of an elsewhere, the possibility to get out of the frame. He interrogates in this way the limit between the Great History and the Small. Besides, he explains his artistic process by saying that he “works kind of like an archivist, an image collector”. In his paintings, images are tangled like patterns, just like a mise en abyme with frames within frames. This work mixes both his artistic and cinematographic journeys, allowing him to question our space of freedom and the virtuality of our contemporary ways of life, by placing them in a more tangible reality.

Human bodies seem to merge with the setting, and their delicate transparency makes it possible for the viewer to perceive human presence throughout its immateriality. The atemporal essence from the fading bodies emphasizes this questioning on the substantiality of existence. The use of acrylic allows him to create a timeless space where color ranges do not hesitate to rub shoulders with subtle gradients, thus creating an almost cinematographic lighting. Besides, the offered images convoked both the movie scene and the *mise en abyme* of the painting, by framing the human figures, just like classical portraits. Jean Clay used to say about Matisse : "Paintings in paintings in his art are both surfaces as material objects but also depth as figurative scenes". Just like the French master, Blanqué uses the nesting of frames in order to create a space of reflection, in which the human portrait merges with the object-painting, thus questioning the borders of the perceptible space. The spatial ambiguity created by the disconcerting use of light and perspective invites us to see beyond our own limits, mental or real, while playing on the exterior/interior ambivalence. The decorative essence, contrasts between smooth or brushed touch and the effect of transparency form a cohesive space in which the eye easily moves between the different moments of painting.

Inès Molière



Brice Blanqué

Blow out,
2022,
Oil and acrylic on canvas,
116 x 89 cm.

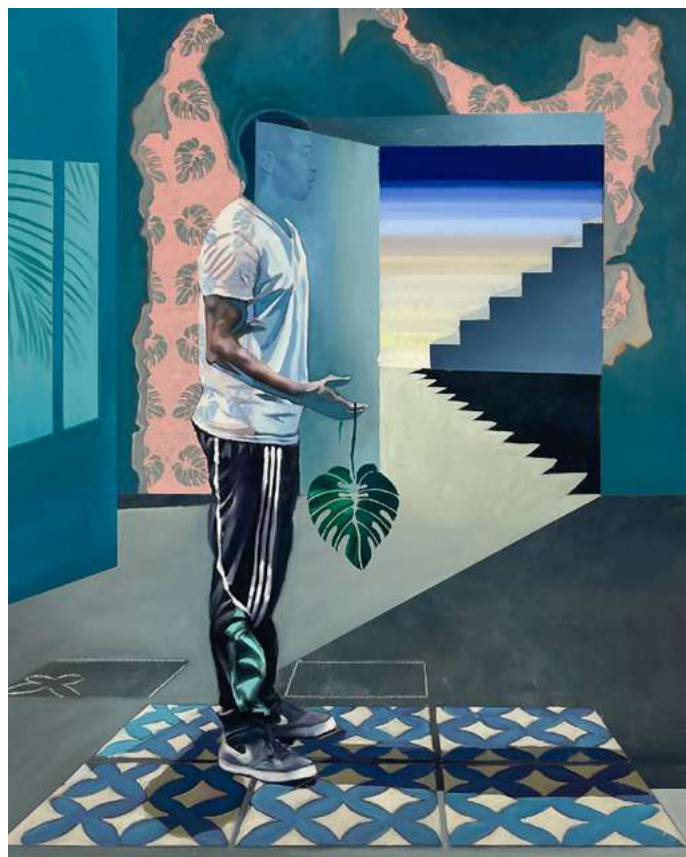


Brice Blanqué,
Fragments,
Oil and acrylic on wood,
2023,
41 x 35 x 3 cm. (per artwork)



Brice Blanqué

La Carte et le Territoire,
2021,
Oil on canvas,
116 × 89 cm.



Brice Blanqué

Standing Man,
Oil and pastel on canvas,
2023,
100 x 81,5 cm.





Brice Blanqué,

Memory Square ,
Oil and acrylic on canvas,
2023,
30 x 30 cm.



Brice Blanqué,

Memory Square II,
Oil and acrylic on canvas,
2023,
30 x 30 cm.



Brice Blanqué,

Dig,
Oil and acrylic on canvas,
2023,
30 x 30 cm.



Brice Blanqué

The maker,
2023,
Oil on canvas,
116 x 89 cm.



Brice Blanqué

Munch portrait Polyptych,
2022,
Oil and acrylic on canvas,
33 x 24 cm. (artper work)



Brice Blanqué

The Waiting,
2022,
Acrylic on canvas,
116 × 89 cm.



Brice Blanqué

Espace et figure (Kim Novak déployée),
2022,
Oil and acrylic on canvas,
30 x 162 cm.



Brice Blanqué

La Femme Et Le Paysage "Série Des Territoires",
2022,
Oil and acrylic on canvas,
162 x 130 cm.



Brice Blanqué

The Reader,
2023,
Oil on canvas,
116 x 89 cm.



sobering

adjectiv :
tending to make one thoughtful

Traduction : Qui donne à réfléchir.

In 2002, Patricia Kishishian and Jean-Claude Ghenassia create Annual Art Magazine – artists such as Laurence Weiner, Jonathan Monk, John Stezaker, Sarah Morris have given their support to the realization of limited edition. For about ten years, the magazine has been promoted in some of the biggest museums and best libraries, and also on international fairs like Art Basel.

In 2013, sobering opened its doors. In continuation of Annual Art Magazine conceptual research, the galerie now offers a variety of propositions and heterogeneous aesthetic interactions, by establishing exhibitions displaying both emerging and experienced contemporary artists. Through a rich corpus of opposite horizons, the name of the galerie reveals this primary function of contemporary art that Paul Klee explicit in his Creator's Creed : « Art does not reproduce visible, it makes visible »

87 rue de Turenne
sobering
75003, Paris
www.soberinggalerie.com

Directeurs
Patricia Kishishian
Jean-Claude Ghenassia
pk@soberinggalerie.com

Assistant
Baptiste Léger
baptiste@soberinggalerie.com
+33 (0) 6 75 72 82 87

Graphic Design & Assistant
Tirajeh Farahani
tirajeh@soberinggalerie.com

Copyrights © 2022 Sobering galerie

