



ÉLISE PEROI

Silk

weaving - installation

15.09 > 28.10.2023

*Marvelous fabrics, silk, draping the litter,
a thousand colours, orange, white, ochre, not a peephole in that marvellous nest,
only the rustling of the colours rippling in the air, impenetrable, lighter than nothing.*
Excerpt from *Silk* by Alessandro Baricco, 1996, The Canons – translated by Ann Goldstein

OPENING

Thursday, September 14th – 5pm > 8:30pm

SUNDAY OPENING

Sunday, September 24th – 2pm > 6pm – *Sunday in the Marais* – Marais.Guide

Sunday, October 15th – 2pm > 6pm – *Starting Sunday* – launching the Art Week – CPGA

EVENTS

Saturday, September 16th – 5pm > 7:30pm – meeting and talking with Élise Peroi

Thursday, October 5th – at 8pm – La Liseuse reads (in French) the novel *Silk* by Alessandro Baricco

NEWS

20.04 > 24.09.2023 – Élise Peroi participe à *Un lac inconnu* – Bally Foundation, Lugano, Suisse

01.10 > 30.11. 2023 – Résidency – *Nouer une Cabane (Tying a Hut)* – Thalie Foundation, Arles

GALERIE

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Weaving is the art of waiting, of a slow building through the back and forth of the shuttle through the warp. The work assembles itself section by section to culminate in a final revelation.

For Elise Peroi, the craft process and its meditative aspect matter almost as much as the work born from it. Having long hesitated between painting and weaving, she found a form bringing the two together. She first paints on silk, cuts her painting into thin straps to then weave back again, playing with planes and movements. As the threads vibrate and the wood of the loom chatters, the artists lives through a mental and sensory journey. Thus, the woven work is being created in a minimal choreography to the music of repetitive sounds. This *pas-de-deux* executed in communion with the material also expresses itself through performances: Elise Peroi reuses her work gestures, integrating branches and marble to the threads, interweaving herself, or performing nameless rites where seeds and soil evoke the original cycle of endless new beginnings. In this way, she extends the tangible reality of the weaves.



Traverser (fragment) | 2023
weaving - painted silk, linen and wood structure
170 x 300 x 8 cm
© Photo Sepideh Favardin



Soie | 2020
silver sculpture
varying sizes
© Photo Sepideh Favardin

Elise Peroi is often inspired by philosophy and literature. The modern-day tale *Silk*, by Alessandro Baricco, touched her to an extent where it became the core of her show. The novel tells the story of Hervé Joncour and of his expeditions between the Vivarais Mountains (France) and Japan, looking to purchase healthy silkworm eggs to avoid the devastation from the epidemics that increasingly affected the European stock. In its structure, *Silk* takes from tales by way of its repetitions, a rhythmic device found in the weaving technique itself, and often in music.

Elise Peroi initiated her work based on the novel as early as in 2020, by crafting a piece entitled *Silk*, made of thin branches of white mulberry (that silkworms eat) cast in silver, and laid out to form the itinerary of the expedition. As a continuation of this piece, her latest works evoke the idea of passages, of frontiers, of the mirror and contrasting effects so prevalent in the structure of the novel, always playing on parallels.



Forêt 1 (fragment and entirety) | 2021
 weaving - painted silk, linen and wood structure
 235 x 141 x 25 cm
 © Photo Sepideh Favardin

She thus imagines a screen, or wind wall (from the French *paravent*), conjuring up ideas of passing, of a mobile and translucent partition.

Here, painting is a way of extracting passages from the novel, to materialise them in order to tell the story within the space of the gallery. These sensory paintings play with touch, colour, shadow, and transparency, while their support – shimmering, fluid silk – accentuates the omnipresent sensuality of the tale. Temporality, air, and light all oscillate and fluctuate.

If an image is present, it is subject to potential changes, and even to disappearance. This potential for change is mirrored in the articulated elements, which seem animated by an invisible breath of air to suggest their movement and potential flight. This same breath of air is felt in the tridimensionality of the weaves that open and close thanks to a double weft tensioned on beech wood frames. The openings thus created shape the void and allow the air to pass through. The works can also be considered through movement, where each angle takes meaning and the subtle interaction with the variations of light modulates the shapes. Some parts of the compositions are visible at the surface, whereas others reveal themselves through the glistening veil of the warp created by the linen threads.

Backgrounds punctuated by large lozenges allow to anchor down these ethereal compositions. This archetypal form is also found in the opening and closing dance of the artworks' sides.

Through the hands of Elise Peroi, *Silk* becomes the story of nature, so often cruel, and of the ambiguously troubling journey to beauty, to freedom, to dreaming, to desire. The story is two-fold: in parallel to storytelling through the image is expressed a strong symbolism through the material. Fragmented, decomposed, and laid out in depth, the painted images get to be transformed, distanced through an alternative temporality. Hers is a work playing with contrasts through a mesmerising material, a type of secret never to be told.

background

Born in Nantes in 1990, Elise Peroi grew up in France. She then moved to **Brussels** to study at the **Académie Royale des Beaux-Arts**. She graduated with a Master's degree in Textile Design in 2015 and has since then been living in the Belgian capital where her studio is based.

From the beginning, her inspiration has laid in the concepts of passage, of breath of air, of atmosphere. Drawing from the book *Living off landscape: Or the unthought-of in reason* by François Jullien, she strives to translate a global perspective of the world, where everything around us is no longer about "seeing", but about "living". Her work also references the concepts of workshop time and tools. She wants to fully acknowledge the poetry within gestures and what precedes the creation of a work – two concepts referencing Paul Valéry's *Philosophie de la danse*². In 2016, with the support of the Halles de Schaerbeek, Brussels, Elise Peroi begins to elaborate performances born from weaving.

The artist is regularly invited to residencies as part of her work as a visual artist or a performer: Academia Belgica, Rome; Fondation Thalie, Brussels; La Serre – arts vivants, Montréal; Fédération Wallonie, Brussels; Hong Kong Arts Centre; La Bellone, Brussels; Isola Comacina, Italy; L'H du siège, Valenciennes, and Fondation privée Carrefour des arts, Brussels.

Since 2015, Elise Peroi has been taking part in many personal and collective exhibitions, including *Un lac inconnu*, **Bally Foundation** (Lugano, 2023); *Roma, a portrait*, **Palazzo delle Esposizioni** (Rome, 2023); *House of Dreamers*, **Fondation Boghossian** (Brussels, 2023); *Young Belgium – OPUS 2: FICTION(S)*, La **Patinoire/Galerie Valérie Bach**, Brussels; *Symbiosium*, **Fondation Fimenco**, Romainville; *The Sowers*, **Fondation Thalie** (Brussels, 2021); *Là où se trouve la forêt*, **Botanique and Faire sillons**, **Centre Tour à Plomb** (Brussels, 2021); *Foresta*, **Le Bel Ordinaire** (Pau, 2018); *Inspire*, **Iselp** (Brussels, 2020).

Elise Peroi has collaborated with different choreographers, Mui Cheuk Yin, Louise Vanneste; **dramatists**, Emmanuelle Nizou, Camille Louis, Émilie Martz-Kuhn; and **musicians**, Roel Dieltiens, Marine Falque-Vert, Thomas Jean Henri. After the artist's residency at **Academia Belgica** in Rome, she presented her solo exhibition entitled *Peut-être ce jardin n'existe-t-il qu'à l'ombre de nos paupières baissées* at the **CACC in Clamart in the autumn of 2022**. Elise Peroi received awards such as the **Prix d'excellence de la ville de Bruxelles** in 2015, the **Prix Young Belgium Talents of The Affordable Art Fair Brussels** in 2017, and the **Prix de la fondation Charles Oulmont** (France) in 2018. In 2021, one of her works became part of the collections of the **Mobilier National** (Paris).

In the autumn of 2023, she will have a residency at the **Fondation Thalie** in Arles. *Silk* is her second solo exhibition at Galerie Maria Lund. It follows *Proche du Soleil* (2020).

1. *Living Off Landscape or the Unthought-of in Reason*, François Jullien, translated by Pedro Rodríguez, Global Aesthetic Research, London, New York.

2. *Philosophie de la danse* [1939], Paul Valéry, Books on Demand.



Tamiser la lumière du ciel (fragment) | 2022
weaving - painted silk, linen and beech wood structure
136 x 146 x 11 cm
© Photo Sepideh Favardin

Since 1999, the **GALERIE MARIA LUND** (Paris, le Marais) has been supporting forms of contemporary art that combine conceptual depth and visual relevance. This positioning involves the promotion of powerful works that suggest a meaning rather than imposing one, raising existential questions in a contemporary way. The work of the 23 represented artists encompasses a great diversity of media: installations, sculptures, paintings, drawings, photography, performance, videos, textiles and poetry. In addition to organising exhibitions in its gallery space and taking part in various French and international fairs (KIAF Seoul, Drawing Now, Asia Now, Art Paris, Enter Art Fair (Copenhagen), Luxembourg Art Week), the gallery also works to promote its artists' visibility outside its walls, by means of relationships with institutions and private establishments, playing an advisory role for commissioned works, publishing books and hosting events from other artistic fields (theatre, music, literature). The **GALERIE MARIA LUND** is a member of the French galleries' association, CPGA (Comité Professionnel des Galeries d'Art) – and of the pgmap – paris gallery map.