

DIDIER BOUSSARIE

Étang communal

painting – drawing

16. 05 – 15. 06. 2024

PRIVATE VIEW

Wednesday 15th May – 5 pm > 8:30 pm

TALK

24 – 26.05.2024 | Paris Gallery Weekend – www.parisgalleryweekend.com

READING

Sunday 26.05 at 3 pm, 3:15 pm, 3:30 pm, and 4 pm

Peinture en V'herbe

La Liseuse reads texts (in French) by Didier Boussarie in the presence of the artist

PROJECTION

Thursday 6.06.2024 at 8 pm

Water 1 (2023) – 4:37 and *Water 2* (2024) – 6:38 by Marc Kandalajt

What in the perception of a material world gives us access to another world?
And how can we measure the echo at work within us?
Didier Boussarie, excerpt from *Texte I* – 18.02.2022

The title *Étang communal* (Communal Pond) resonates with public service, and straightforwardly announces the source of inspiration for Didier Boussarie's recent works born out of his fascination with the life of a pond in the Loiret region. Borrowed from road signs, this precise yet mischievous title conveys an idea of administrative pragmatism screening the poetic vision of his works. Here materialize an ever-renewed sense of wonder and an intimate observation of a micro-world, of this nature at the disposal of citizens: surface of water, depths, thicket, fauna, flora, and lights...this body of water is a whole, and this whole both sparks the desire to know and understand and feeds reveries.

Like a keen and insatiable lover, Didier Boussarie reconnects almost every day, whatever the season, with his pond. His story is transcribed in the form of painting and drawing on canvas, cardboard, paper, and printed fabric. His media have evolved, and the colour palette which was limited for so long now covers the full spectrum. Yet Didier Boussarie's story with nature endures, as it has done since he was a child. This is one of the simplest and most complex stories: this is a story about what lives, pulsates, dies, is reborn.

The artist engages with his subject by observing it, touching it, and sensing it through his gaze and emotions, like a first time in a love story, the first time of one who discovers, of one who manages to catch a glimpse, to uncover some secret. And just like in love, Didier Boussarie's always strives to go further, to embrace to catch hold of –catch hold of what?–, even for one moment, before the movement of life passes again somewhere else.

As part of his search, the artist creates **snapshots**, images overlapping traces of what he was able to see, capture, feel before the light, the wind, the fire, the water, and the soil: aromas and mould, ants marching to carry seeds of wild cyclamen, a bird landing on the pond, or the colour pink of an autumn leaf basking in a sunbeam. During his visits to the pond, his thoughts sometimes drift away and a parallel world of personal and collective consciousness feeds his experience. Didier Boussarie perceives and accumulates this whole within himself to then emanate it through painting.

A centuries-old practice, painting questions and challenges time and time again. This technique can be slow or on the contrary frenzied and impatient. It consists of spreading some paste or liquid on a medium,

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underlying there yet another love story —one with materiality. Didier Boussarie likes to experiment with colour materials and with different media: oil, polish, tempera, ink, acrylic, cobwebs, paper, fabrics, wood, boxes, dry leaves, among other remains of the living. Through the years, he was able to explore many techniques and to invent some. Recently, Didier Boussarie integrated brown cardboard in his lab —the kind used in packaging with subtle reliefs. This poor and rather flexible material allows to amplify the play of light and gives rhythm to the surface.

Despite what we think we know about the subjects, the silent beauty of Didier Boussarie's works draws in because the artist uses his freedom to go beyond "comfortable beauty". He presents the frightening reality of a wild fire by making us live the heat of that devastating spectacle, but he also manages to convey the quiet calm of fringe lilies, glistening like a green mass over the water. Didier Boussarie breathes in deeply his relationship with the living and exhales with ardour or with gentleness the drama and pleasure he observes. His Communal Pond marks a poetic territory, where tranquillity and amazement at the cycle of life coexist.

Tenderly, and with eyes wide open...

background

Didier Boussarie was born in Villars in the Périgord region (France) in 1958. Though drawing had been an occupation since childhood, it intensified at the beginning of his adolescence. He created single copy comic books narrating adventures of heroes and heroines with heavy bosoms. This last detail enabled him to practice volume drawing under different angles! He also sculpted little figurines —his father's cabinetmaker workshop was full of wood scraps— and their shapes often inspired him. Early on, he developed a desire to spend entire days immersed in nature, contemplating, and drawing it —something that never left him. The idea of taking on artistic studies, on the other hand, came rather late. While spending time in an art studio, he decided to try the entrance exam for the fine arts academy —*École nationale des Beaux-Arts de Cergy*— in 1983 without having prepared it. He was accepted and graduated in 1987.

Since the beginning of the 1990s, Didier Boussarie has regularly been exhibited in galleries and institutions. His collaboration with the Galerie Maria Lund started in 2006.

His work has been the topic of many press publications. Novelist and essayist Belinda Cannone has written about his work, and art historian Itzhak Goldberg dedicated a conference to his very innovative work with cobwebs. A retrospective catalogue was edited in 2011, followed by a second one on the body of works presented in *La nuit elles tissent* (Nightweavers, 2015).

Étang communal is Didier Boussarie's sixth exhibition at the Galerie Maria Lund. It follows *Du ciel à tes cheveux* (From the sky to your hair) (painting and drawing, 2008), *Arrière-saison* (Late autumn) (painting, drawing, and sculpture, 2011), *La nuit elles tissent* (Nightweavers) (painting, drawing, photo, and sculpture, 2015), *Liens* (Ties) with Lyndi Sales (painting and drawing, 2017), and *Si le fleuve sous tes paupières* (If the river beneath your eyelids) (painting and drawing, 2022). From March to November 2023, the **Musée du Revermont** hosted a little display of the artist's works (painting, photo, and boxes) as part of the exhibition **Herbiers – Mémoire végétale** (Herbarium – Plant Memory).

Didier Boussarie's work has also been presented in numerous fairs: *Salon du dessin contemporain* (2007-2008, Paris), *DRAWING NOW* (solo show, 2012, Paris), *Korea International Art Fair – KIAF* (2009-2011, 2014, Seoul), and *Art on paper* (Brussels, 2011).

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