

## DIDIER BOUSSARIE

***Si le fleuve sous tes paupières*** (*If the river beneath your eyelids*)

painting – drawing

**17. 03 – 7. 05. 2022**

### OPENING

Thursday March 17<sup>th</sup> – 5pm > 8.30 pm

### SUNDAY OPENING

Sunday March 27<sup>th</sup> – 2pm > 6 pm – [www.marais.guide](http://www.marais.guide)

### NEWS

**Didier Boussarie** is participating in ***Surpopulation* – 18.02 - 26.03.2022**  
**IMMIX galerie** – 116 quai de Jemmapes, 75011 Paris – [www.immixgalerie.fr](http://www.immixgalerie.fr)

If you are expecting Didier Boussarie in a distinct place, most likely will he be elsewhere. An unshakable libertarian with a captivating curiosity, he explores and thrives, digs further and always surprises. The work processes and matters change, exchange and sometimes return.

Thirty years ago, the form was dense, almost naive. Today, an expressive figuration seems to arise from more or less rapid gestures. A tireless painter and draughtsman, Didier Boussarie knows how to create worlds in volume or morph into a taxidermist when he wishes to play with an irresistible finding. For several years, the artist kept an arachnean colony in his studio in order to explore a new kind of acrobatics; with Indian ink he would darken the silk threads woven by his weaver friends.

At some point, Didier Boussarie was in love with a bear. A splendid polar bear in captivity. Through tender and attentive observation, he created an exceptionally graceful body of work. The power of the animal's solitary games and his light madness in his much too small pool created contradictory feelings in the spectator; a happy child but an embarrassed adult.

Living close to the river was a dream come true: Didier Boussarie now has a studio in the Loiret. That is how the water spirit began to visit him. In the beginning, it whispered landscapes of the Loire, this seemingly calm water, and the activity that unfolds on its banks. First, the blue day, the green evening, the black night and recently variations in yellow and red. More than ever colour plays out and the compositions – just like water – spread on the entire surface... Soon, plants – irises and cow parsnips – invade the banks and one of them draws shadows on a face... a woman's face among the trees alongside the river.

And the nymph settles. She wanders around, tries a few dance steps, takes her clothes off, swims as the landscape changes its colour. She wears flower dresses, and this motif becomes background and wallpaper, when she appears in polka dot knickers, barelegged, only wearing a fur-hooded jacket – her back turned to the painter. In a second portrait, she is standing, facing him, wearing rubber boots to brave the humidity of the blue landscape, which is in fact a canvas in the studio. *An image within an image*. From a real landscape to scenography. Didier Boussarie opens a door on a theartic nature for an inner vision, the fantasy to unravel. It is on this very doorstep – where several worlds intersect and interweave – that *If the river beneath your eyelids* is has its source.

A small boat dominates the composition of a large painting. The palette is warm and sensual: pinks, reds, oranges and blues develop on a water mirror rhythmed by black strokes. Peter Doig's canoes come to mind, but this isn't the same voyage. The boat is empty, nobody onboard. It is the vehicle towards these timeless destinations, where desire, the erotic and the communion with nature take us.

Didier Boussarie embarks with his sketchbook. And in it he draws lands seen, very pink flamingos – sweet but somewhat ridiculous on their endless legs – and intimacies that are, in fact, also doors.

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All of this may sound like a tale, which seems fine. As a discreet, yet mischievous enchanter, Didier Boussarie knows – once again – how to express his never-ending fascination for the world's subtleties, for what is offered, for what can be imagined and thus be lived.

## background

Didier Boussarie was born in Villars in the Perigord (France) in 1958. If 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 female heroes 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 came rather late. It is while spending time in an art studio he decided to try the entrance exam for the fine arts academy – Ecole 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. Novel and essay writer Belinda Cannone has written about his work and art historian Itzhak Goldberg dedicated a conference to his very innovative work with spider webs. A retrospective catalog was edited in 2011, followed by a second one on the body of works presented in *Nightweavers* (2015).

***Si le fleuve sous tes paupières*** (*If the river beneath your eyelids*) is Didier Boussarie's fifth 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) and *Liens* (*Ties*) – with Lyndi Sales (painting and drawing, 2017).

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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