MARIELLE PAUL
aROSAeSIMONA
painting – screen printing
13. 11. 2026 > 9. 01. 2027

PRIVATE VIEW	Thursday 12th November — 5 pm > 8:30 pm
MEET THE ARTIST / TALK	Thursday 3rd December at 7:30 pm — Marielle Paul will be conversing with Anne Bonnin, art critic and curator.
CLOSING DAYS	24-25.12.2026 — both days inclusive, as well as 1.01.2027.

Here people live for years and decades in a street planted with elms without ever "noticing", what an elm tree looks like when it is in flower… They are just as unobservant as regards animals. Most townfolk are really barbarians.
Rosa Luxemburg: excerpt from a letter to Sophie Liebknicht, 12th May 1918

aROSAeSIMONA is a title to be murmured very softly to capture its musicality and attempt to identify the origin of the word: could it be the Latin name of a flower or a plant? In actuality, this variety belongs to the human species. The title is simply the juxtaposition of the first names of two outstanding activists. They were not contemporaries, but both shared deep knowledge and affection for nature and living things. Each in her own way, Rosa (Luxemburg) and Simona (Kossak) had identified the challenges and dangers of an increasingly urban contemporary life, one where human beings draw away from nature to constantly impose on it. This same observation drives Marielle Paul's work, who paints the idea of a "paradise to create", as one would create a garden. Her paintings, which she wishes to be "good for thought," arise from her affection for the mineral and organic worlds of a timeless nature, in contrast with "the other more artificial, harsh, reckless, and blind world, but one that sparkles with all the novelties and discoveries of human beings."
With the painted material —the ink she "shapes" in thin layers to make it luminous and transparent, and the dense, matte, colourful gouache— Marielle Paul builds microcosms. Great landscape, a lonely tree painted in one swaying stroke, or straight line cutting into the scenery: contrasts coexist and discuss. As poems one would read from top to bottom, from left to right, or simply in fragments, her works form polyphonies made up of autonomous voices.

An avid reader, Marielle Paul drew inspiration from two books to create the works in this new exhibition: *Rosa Luxemburg's Herbarium** by Socialist revolutionary Rosa Luxemburg (1871-1919) and *Le Souffle de la forêt – Sur les traces de Simona Kossak*** (The Breath of the Forest —In Simona Kossak's Footsteps) by Simonetta Greggio. These publications echo a mindset the artist already shares.
In Rosa Luxemburg's centenarian letters and herbarium, the accuracy and the poetry of the descriptions of the "little things" force us to open our eyes. The work strikes us as a testimony of a capable woman's resilience, despite her freedom being denied, in staying sensitive to nature's more modest effects. As for Simona Kossak, she embodies an exceptional ability to be receptive to others and to living things, in building a microcosm with principles radically different to those of Western society. Each in her own way, these two historical women were pioneers in identifying the danger for humans of distancing themselves from nature, each knowing how to highlight the beauty of a reality that often goes unnoticed.

Rosa Luxemburg's herbarium directly inspires some of Marielle Paul's works, undoubtedly as a way to materialise in art form the emotions triggered by reading her letters. Paintings of isolated trees, with a monochromatic trunk and branches in their middle on a white background, make up her own herbarium. The space around these silhouettes is animated by flat tints of colour working as halo, or even as the beginning of a landscape (soil, rock, etc.). With Marielle Paul, the third dimension happens through the tension born from simple effects of juxta/superposition.

GALERIE
MARIA
LUND

48 rue de Turenne
75003 Paris
T. +33 (0)1 42 76 00 33
M. +33 (0)6 61 15 99 91
galerie@marialund.com
marialund.com

On the other hand, other paintings seek to accumulate colourful shapes: islets, rainbows, flowers, clouds, crosses, and other lines articulate freely. The issue here is their dialogue: the "organic mechanism" they form could even go as far as make them move, if the viewer's imagination were so inclined…
A series of inks highlights this subtle dance of volumes and movement: a next-to-nothing meets an even-less, to bring forth another temporality in the drawing. Without the density of the colourful gouache, these light shapes, in several shades of grey, convey the idea of an evanescent, almost erased narration, like a flower pressed and dried in the sun. Immateriality is close.

In 2025, Marielle Paul creates a great mural painting, *Serpentine*, as a commission for the Institut français in Copenhagen. Very bright and made of shades of beige, coral, and blue reminiscent of the sea and the sky, this work expresses a joy spreading in detours, peaks, and clusters: lines and flowers, circles and openings, they move forward and elbow one another in a chase so playful it sketches a heart at the end… *aROSAeSIMONA* is of the same breath. The gestures convey a desire for new territories, and the tender, fresh tones make up constructions suggesting that a simple line or petal could be enough to tip over the world.

b a c k g r o u n d

Marielle Paul (born in Lyon in 1960) gets her diploma of visual arts (DNSEP) in 1986 at the École nationale des Beaux-arts in Lyon, then a DEA in Landscape-Territory-Garden at the architecture school Paris-La Villette in 1993, under the direction of Bernard Lassus. Today, Marielle Paul lives and works in Paris after living in the Limousin, in the Drôme region, and in Vannes. In 2003, she meets, through the American artist Shirley Jaffe, the gallerist Jean Fournier, who encourages her to continue her painting. The next year, she joins a collective exhibition at the Galerie Jean Fournier. In 2007, the Galerie Jean Brolly presents her first solo show *Un rocher tombe entre les arbres.* The same year, the Musée des Beaux-Arts in Brest hosts her exhibition *Les arbres masqués.* In the catalogue published for the occasion, Didier Semin talks about *"concern adorned in pleasant colours."* Her collaboration with the Galerie Jean Brolly continues with the exhibitions *Montagnes russes, été indien, arabesques et paradis latin* (2011), followed by *Fines fleurs* (2014), and *Barcarolles* (2019).
Since 2019, Marielle Paul has been regularly working with screen printing with the atelier Arcay where she just created three new screen printings. She also creates lithographies with the atelier Michael Woolworth. Her series *Herbier* is exhibited there at the end of 2020 as part of *The Painting People*.
In 2021, the Musée d'art et archéologie Joseph Déchelette in Roanne presents her retrospective monographic exhibition *Et pourtant il brillait deux lunes dans le ciel*. A year later, a portfolio of 6 new lithographies, *Allez Zou*, created in collaboration with graphic designer Pierre di Sciullo, becomes part of an exhibition for the two artists at Michael Woolworth. At the end of 2022, Marielle Paul joins the exhibition *Chocolate Fresia Vanillia* under Camila Olivera Fairclough's curatorship, at the Galería Luis Adelantado (Valencia, Spain). In 2023, her name appears amongst the artists exhibited for *Abstraction-Mutations* under Alexis Nivelle's and Vincent Herlemont's curatorship at the Galerie Jean Fournier. Invited by the two curators, she joins the exhibition *Subterfuges de l'ignorance* at the B.A.R. (Roubaix) in the spring of 2026.
2023 and the monographic exhibition *Calepin* marks the beginning of her collaboration with the Galerie Maria Lund. The next year, the Institut français in Copenhagen hosts the mother-and-daughter exhibition *Millepattes,* where Marielle Paul's paintings are exhibited alongside the furniture created by her daughter Maud Paul.

Marielle Paul's work has become part of the permanent collection of the Musée des Beaux-arts in Brest, of the Musée de Rennes et de Valence, of the Musée des Beaux-Arts in Roanne, of the Ministère des Affaires étrangères et de l'Europe, of the Artothèques in Nantes, of the CAP in Saint Fons and Angers, of the BnF – Bibliothèque nationale de France, as well as the FNAC and the FRAC Auvergne.
Since 2025, her wall painting, *Serpentine*, has been adorning the new Institut français du Danemark in Copenhagen and, in the autumn of 2025, another mural work, *Aujourd'hui mon âme se fait arbre*, is commissioned by the Apdv – centre d'art for a building in the 12th arrondissement in Paris.

*This book is a collection of the herbarium made by Rosa Luxemburg during her time in prison between April 1915 and November 1918, as well as a selection of letters she wrote to her loved ones and comrades. Despite her freedom being denied, nature, in its more

modest manifestations (the colour of a wet pebble in the prison yard, the reflection of the sunset on a window), comes as a form of escapism and a source of amazement for Rosa Luxemburg, inspired, moreover, by German romanticism.
**The book on Polish zoo-psychologist and biologist Simona Kossak (1943-2007) describes with great sensitivity the life of a woman born in a worldly lifestyle who, early on, preferred the company of animals to that of humans. As an adult, Simona Kossak became a dividing voice through her relentless fight to protect the Białowieża primeval forest and her pioneer research on communication with animals. Of her simple house nestled at the heart of the forest, photos and texts show a life of walks with deer and of a routine shared with a boar, a lynx, and a magpie. Was she predestined to this singular life? The etymology of the name *Simona* —from the Bible name Shim'on— means "the one who hears."