



Etienne de Fleurieu



Claire Chesnier

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*résonances*

September 16 → October 22, 2016  
opening September 15, from 6pm

This autumn, agnès b. and the galerie du jour are pleased to welcome Claire Chesnier and Etienne de Fleurieu with their exhibition, *Résonances*. These young artists, who both graduated from the Ecole des Beaux Arts in Paris and have been supported by agnès b since then, are gathered here around a common sensitivity. On this occasion, they will both exhibit a selection of new works.

**Claire Chesnier**

For some time, Claire Chesnier has been focusing towards a painting with the edge as the only limit: “all over”, whose sequences reinforce the visual power, like a super kidnapping of the eye towards a full immersion into colour. Which leads to think that the artists looks for, thanks to the wave, what is called the blue hour: this short period of time where, on the road or in the sky, the light has already vanished but still condenses its plenitude. Passing of the ephemeral, inscription of the sensitive. Her works now tend towards a more minimal setting. Instead of the curved shapes of yesterday, bordered with white margins, now comes a series of full surfaces, on large sheets, on the walls or put close to the ground. The shafts and holes of the surface: a soft breaking of colour into the white architecture of the gallery.

“ *Writing comes like the wind. It's naked, it's made of ink, it's the thing written, and it passes like nothing else passes in life, nothing more, except life itself*”, once wrote Marguerite Duras in a small book that focuses on her writing practice, her links to literature, to the real and to fiction. This wonderful treasure of the “it happens” fits like a glove, - a silk glove, which is let's say, cooler than the instinctual Freudian “that” - with the way Claire Chesnier approaches her practice, made of waiting, decision or retreat.

In front of these works that can hardly be described as pure drawings, she often says: “You can’t force painting...” Everything comes to her, slowly, in a succession of actions: first by gorging with water the large paper, then by pouring the ink so abundant that the overflow needs to be collected in a bucket put on the floor; then by resuming this immersion that will spread whimsically towards vertical turbulences or graduated parts of spread tones. Being available to what is coming, making do with what is happening. “I don’t choose the colour, I wait for it. Through this slow process, I look for some kind of surprise. For me, painting is an stretch impossible to contain...”

### **Etienne de Fleurieu**

Dedicated to the distance, to meditation, to the trouble of a vast space, luminous and nocturnal, where time and sounds could be mistaken, Etienne de Fleurieu’s new works, *Aquarii Sound Composition 2016*, are inspired from the scientific world.

Indeed, the artist has played with the “identity card” of the stars named Omicron Andromedae, Beta Cassiopeiae, Theta Draconis, Sigma Herculis, Beta Sextantis or Upsilon Ursae Majoris that populate, in a confused but orderly manner, the Aquarius, Taurus or Capricorn constellations.

A work of rating, of transcription that eventually results in large pigment prints on Hahnemühle paper: where luminous points can be seen, in roped up chains, evoking the sonic wave, the frequency, and the amplitude based on the scientific observations of these stars. Here the artist invents a graphic and sound atlas where magnitude, colour index, radial distance and speed create their own contemplative system.

With his boards featuring astronomical objects and his videos, made in collaboration with the musician Nicolas Charbonnier, based after a software invented for the IRCAM (Institute for music/acoustic research and coordination) intended for mathematical calculations and sound modelling, Etienne de Fleurieu focuses on otherworldliness, a reverie towards a place that is never properly named, an intriguing and primary space, with unlimited promises, where Cosmos and Art are combined wishing for poetic order, intuition, and traces whose apparitions are revealed by the drawing and the video.

*Patience and still patience / Patience beneath the blue / Each atom of the silence / Knows what it ripens to*, says Paul Valéry. Patience or chaos, Etienne de Fleurieu’s works brought together for this exhibition, from 2013’s *Shotguns* to 2016’s *Spring Star Sound Composition*, all evoke the tenderness of a well-known sky: the expected resonance and harmony.

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