

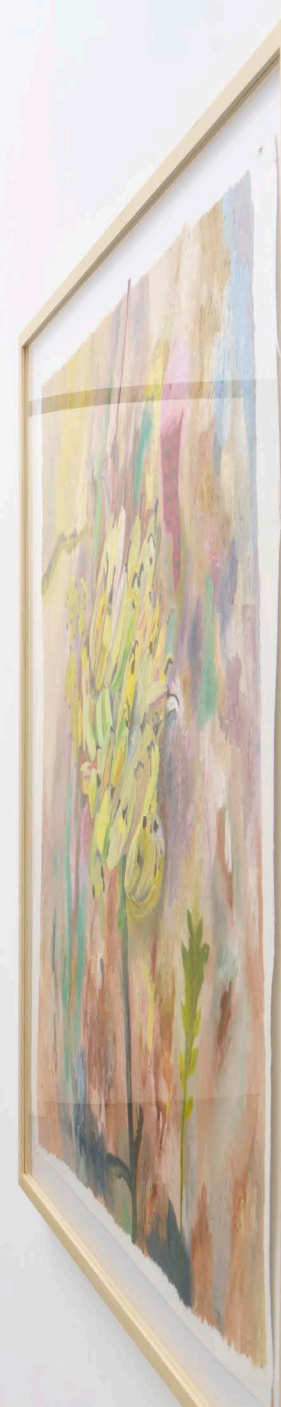
MICHEL REIN PARIS

# MARIANA BUNIMOV

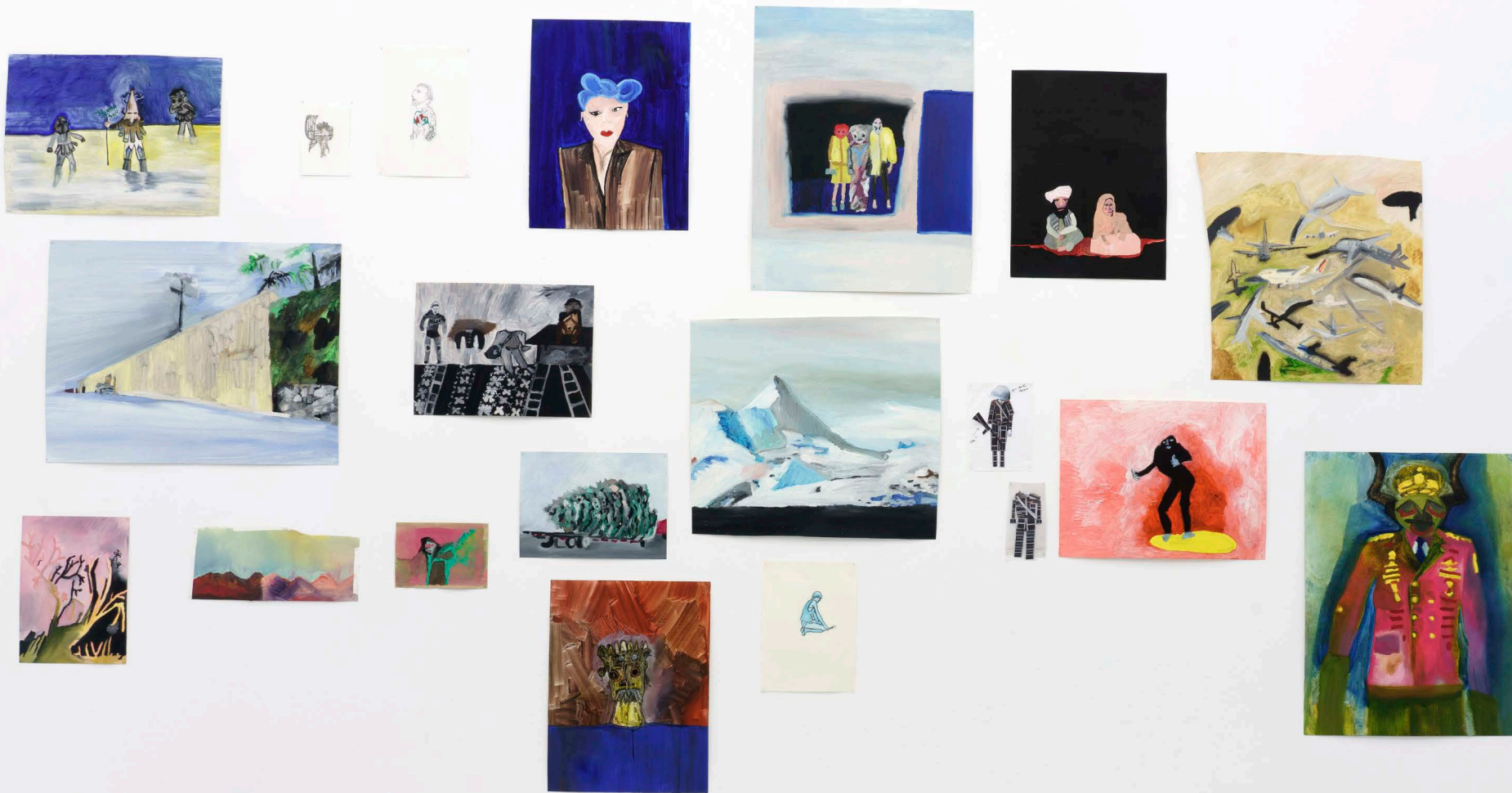
La beauté sera CONVULSIVE

cur. Angeles Alonso Espinosa

30.01 - 20.03.2021





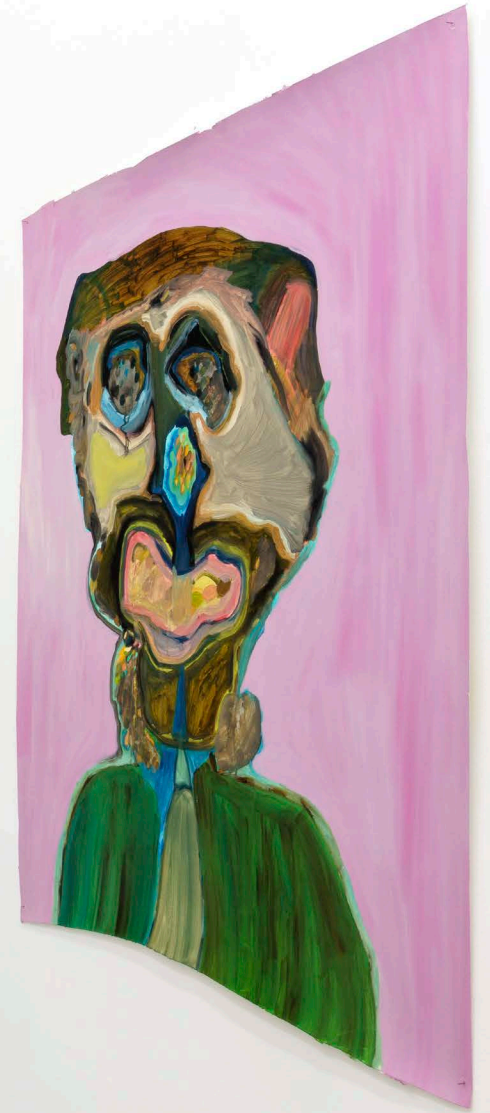






Mariana Bunimov, *La beauté sera CONVULSIVE* | Michel Rein, Paris, France, 2021





**ARTWORKS**  
**ŒUVRES**





*Rodarte, 2017*  
oil on paper  
huile sur papier  
52,5 x 47 cm (20.47 x 18.5 in.)  
unique artwork  
signed, titled, dated  
BUNI21069

→ inquire





*Pieris Japonica*, 2018  
oil on paper  
huile sur papier  
49 x 43 cm (19.29 x 16.93 in.)  
unique artwork  
signed, titled, dated  
BUNI21064

→ inquire





*Yonas Friedman, 2017*  
oil on paper  
huile sur papier  
49 x 49 cm (19.29 x 19.29 in.)  
unique artwork  
signed, titled, dated  
BUNI21033

→ inquire



*Petra Collins, 2017*

oil on paper

huile sur papier

work: 47 x 35,5 cm (18.5 x 13.78 in.)

frame: 59,5 x 47 x 3 cm (23.23 x 18.5 x 1.18 in.)

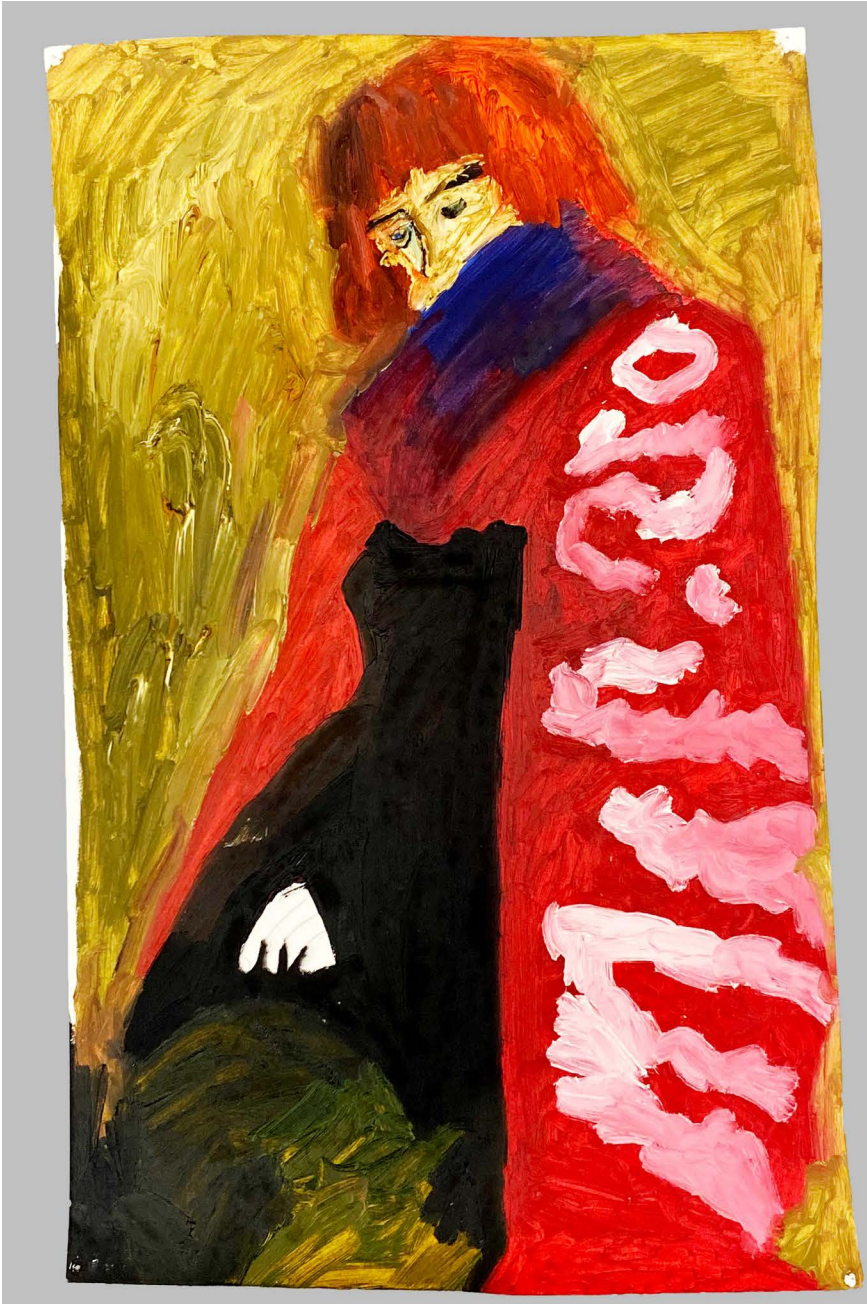
unique artwork

signed, titled, dated

BUNI21082

→ inquire





*Etudes*, 2018  
oil on paper  
huile sur papier  
75 x 50 cm (29.53 x 19.69 in.)  
unique artwork  
signed, titled, dated  
BUNI21073

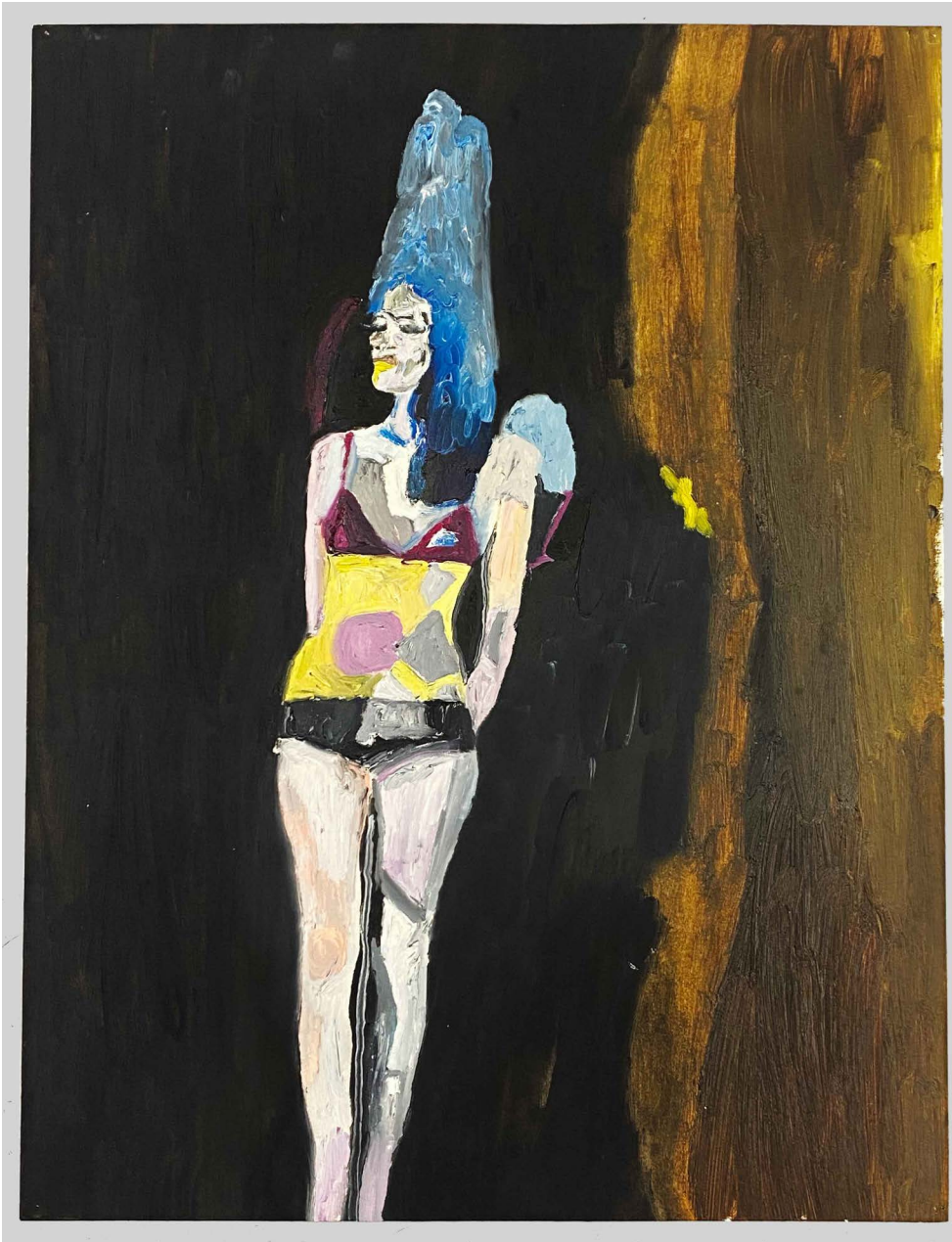
→ inquire



*Iphone 5 Selfie*, 2020  
oil on paper  
huile sur papier  
49 x 31,5 cm (19.29 x 12.2 in.)  
unique artwork  
signed, titled, dated  
BUNI21077

→ inquire





*Sans titre*, 2019  
oil on paper  
huile sur papier  
65 x 50 cm (25.59 x 19.69 in.)  
unique artwork  
signed, titled, dated  
BUNI21074

→ inquire



*Immigrante vase*, 2020  
oil on paper  
huile sur papier  
65 x 50 cm (25.59 x 19.69 in.)  
unique artwork  
signed, titled, dated  
BUNI21079

→ inquire





*#JanelleMonae #MarcJacobs, 2017*

oil on paper

huile sur papier

48 x 36 cm (18.9 x 14.17 in.)

unique artwork

signed, titled, dated

BUNI21080

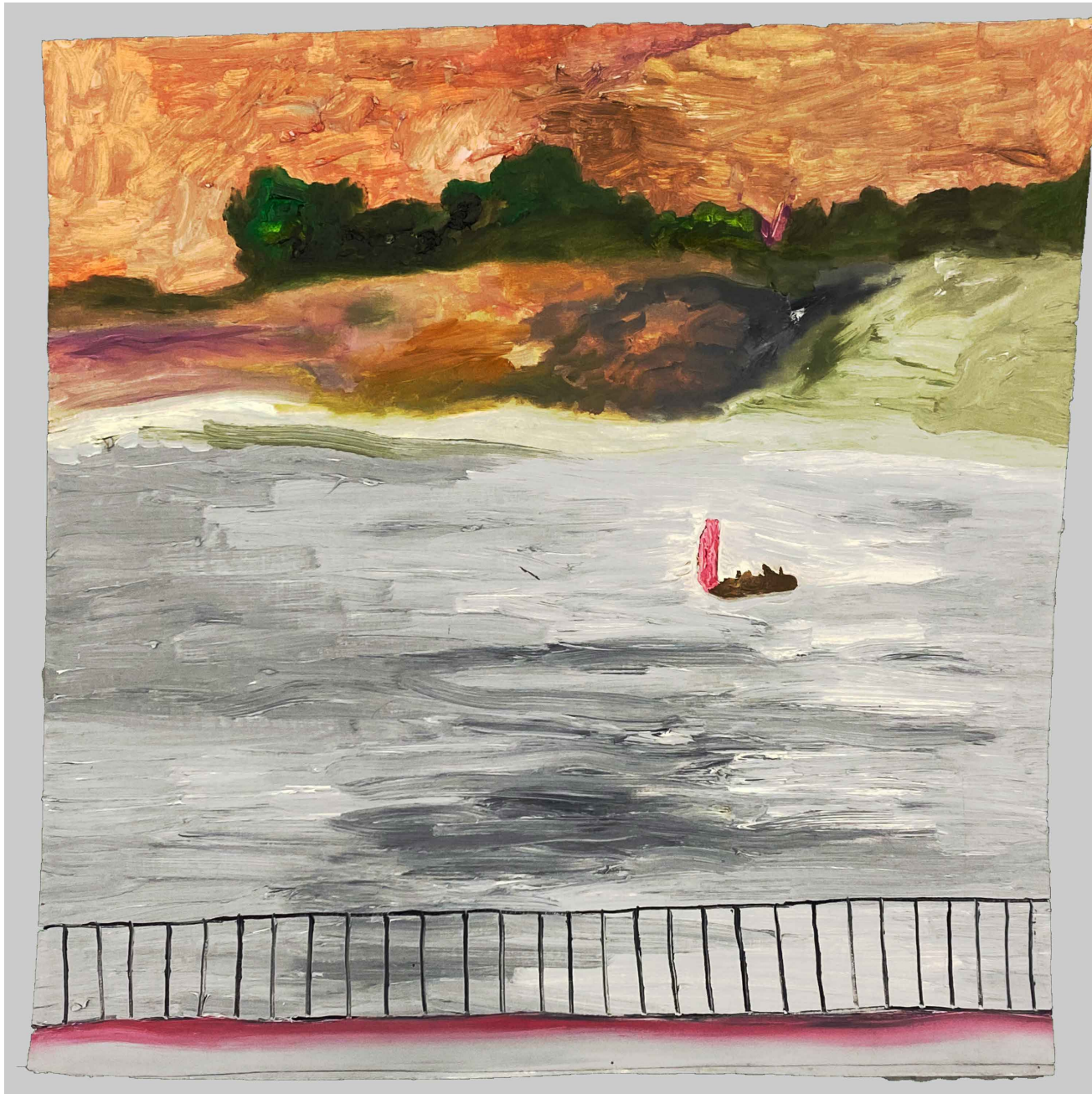
→ inquire



*Chess Dress*, 2017  
oil on paper  
huile sur papier  
48 x 36 cm (18.9 x 14.17 in.)  
unique artwork  
signed, titled, dated  
BUNI21081

→ inquire





*Nuevo, viejos paisajes (Alessandro, Ciudad Bolivae), 2020*

oil on paper

huile sur papier

51,5 x 50 cm (20.08 x 19.69 in.)

unique artwork

signed, titled, dated

BUNI21078

→ inquire



*Ronald Mc Donald*, 2019  
oil on paper  
huile sur papier  
30 x 40 cm (11.81 x 15.75 in.)  
unique artwork  
signed, titled, dated  
BUNI21075

→ inquire





*Condecoracion en decoraciones*, 2019

oil on paper

huile sur papier

24 x 33 cm (9.45 x 12.99 in.)

unique artwork

signed, titled, dated

BUNI21076

→ inquire





*Fantoche*, 2019  
oil on paper  
huile sur papier  
38 x 46 cm (14.96 x 18.11 in.)  
unique artwork  
signed, titled, dated  
BUNI21063

→ inquire





*Manifestación en Caracas, 2017*  
oil on paper, wooden frame, glass  
huile sur papier, cadre bois, verre  
work: 81 x 82 cm (31.89 x 32.28 in.)  
frame: 95,5 x 98 x 3 cm (37.4 x 38.58 x 1.18 in.)  
unique artwork  
BUNI21061

→ inquire



*Rodarte, 2017*

oil on paper, wooden frame, glass

huile sur papier, cadre bois, verre

work: 142 x 140 cm (55.91 x 55.12 in.)

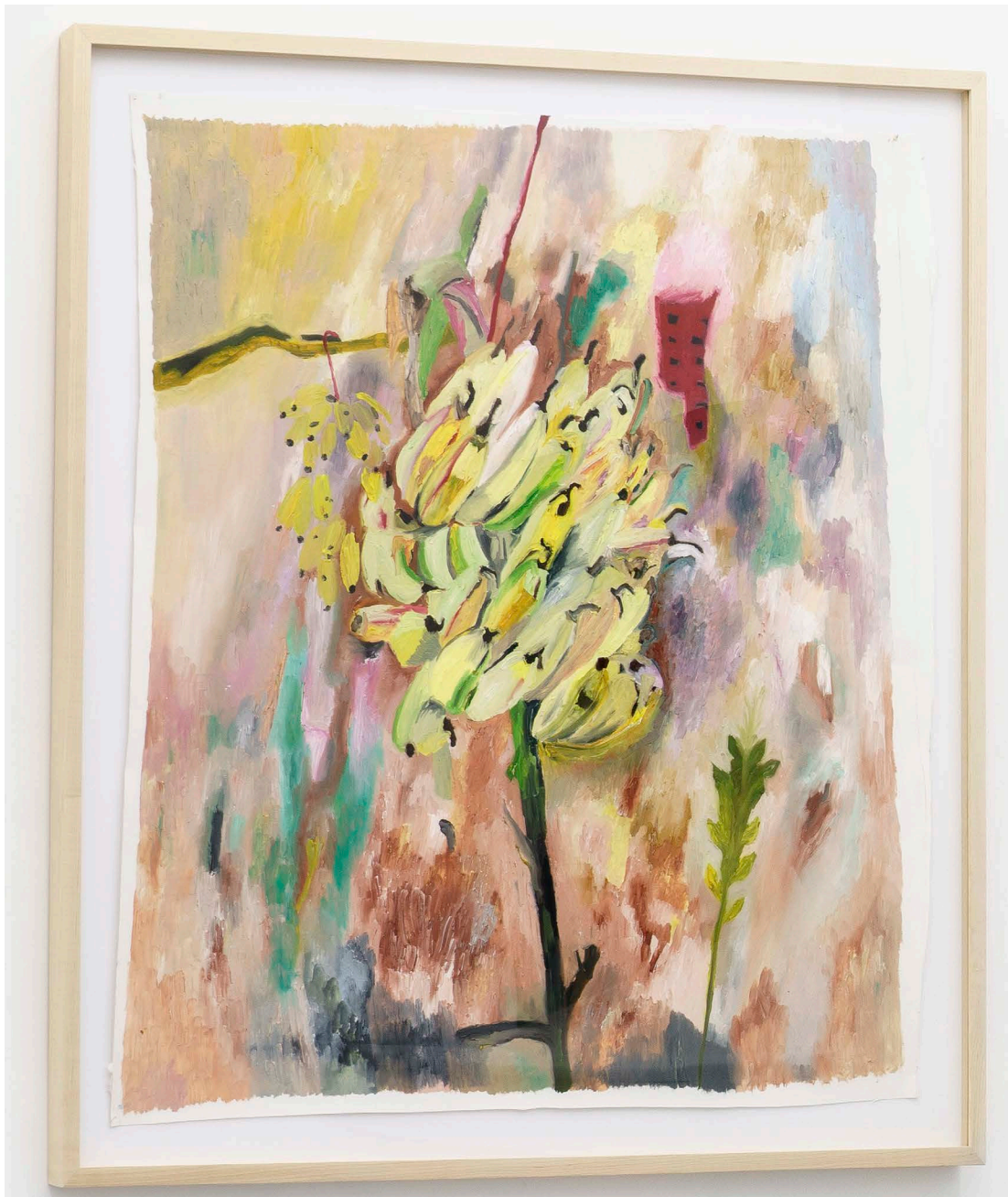
frame: 153 x 162 x 5 cm (60.24 x 63.78 x 1.97 in.)

unique artwork

BUNI21059

→ inquire





*Cambur Européenne*, 2021  
oil on paper, wooden frame, glass  
huile sur papier, cadre bois, verre  
work: 100 x 102 cm (39.37 x 40.16 in.)  
frame: 116,5 x 114 x 4 cm (45.67 x 44.88 x 1.57 in.)  
unique artwork  
BUNI21058

→ inquire



*Appearing*, 2012  
pencil on tracing paper  
crayon sur papier calque  
14 x 7 cm (5.51 x 2.76 in.)  
unique artwork  
BUNI21057

→ inquire





*Sans titre*, 2015  
pencil on paper  
crayon sur calque  
32 x 24 cm (12.6 x 9.45 in.)  
unique artwork  
BUNI21060

→ inquire



*Conversations*, 2005  
pencil on craft  
crayon sur papier  
24,5 x 32,5 cm (9.45 x 12.6 in.)  
unique artwork  
signed and dated  
BUNI21053

→ inquire





*About to happen familia rosada*, 2019  
oil on paper  
huile sur papier  
30 x 40 cm (11.81 x 15.75 in.)  
unique artwork  
titled, signed, dated  
BUNI21051

→ inquire



*Helene au Cap Ferret*, 2019  
oil on paper  
huile sur papier  
30 x 40 cm (11.81 x 15.75 in.)  
unique artwork  
titled, signed, dated  
BUNI21050

→ inquire





*Rodrigo Amarante 2, 2020*  
oil on paper  
huile sur papier  
48 x 36 cm (18.9 x 14.17 in.)  
unique artwork  
titled, signed, dated  
BUNI21049

→ inquire



*George Condo, 2018*  
oil on paper  
huile sur papier  
48 x 36 cm (18.9 x 14.17 in.)  
unique artwork  
titled, signed, dated  
BUNI21048

→ inquire





*Bowie*, 2019  
oil on paper  
huile sur papier  
48 x 36 cm (18.9 x 14.17 in.)  
unique artwork  
titled, signed, dated  
BUNI21047

→ inquire



*Familia Yanomami*, 2018  
oil on paper  
huile sur papier  
36 x 47,5 cm (14.17 x 18.5 in.)  
unique artwork  
titled, signed, dated  
BUNI21046

→ inquire





*Casas en venta en Caracas, 2018*  
oil on paper  
huile sur papier  
50 x 65 cm (19.69 x 25.59 in.)  
unique artwork  
titled, signed, dated  
BUNI21045

→ inquire



*Puzzle*, 2020  
oil on paper  
huile sur papier  
50 x 48 cm (19.69 x 18.9 in.)  
unique artwork  
titled, signed, dated  
BUNI21044

→ inquire





*Manifestante Caracas, 2017*  
oil on paper  
huile sur papier  
60 x 62,5 cm (23.62 x 24.41 in.)  
unique artwork  
signed and dated  
BUNI21043

→ inquire



*Flores azules*, 2018  
oil on paper  
huile sur papier  
92 x 62 cm (36.22 x 24.41 in.)  
unique artwork  
signed and dated  
BUNI21042

→ inquire





*Fille en nature*, 2005  
pencil on paper  
crayon sur papier  
11,5 x 10 cm (4.33 x 3.94 in.)  
unique artwork  
signed and dated  
BUNI21041

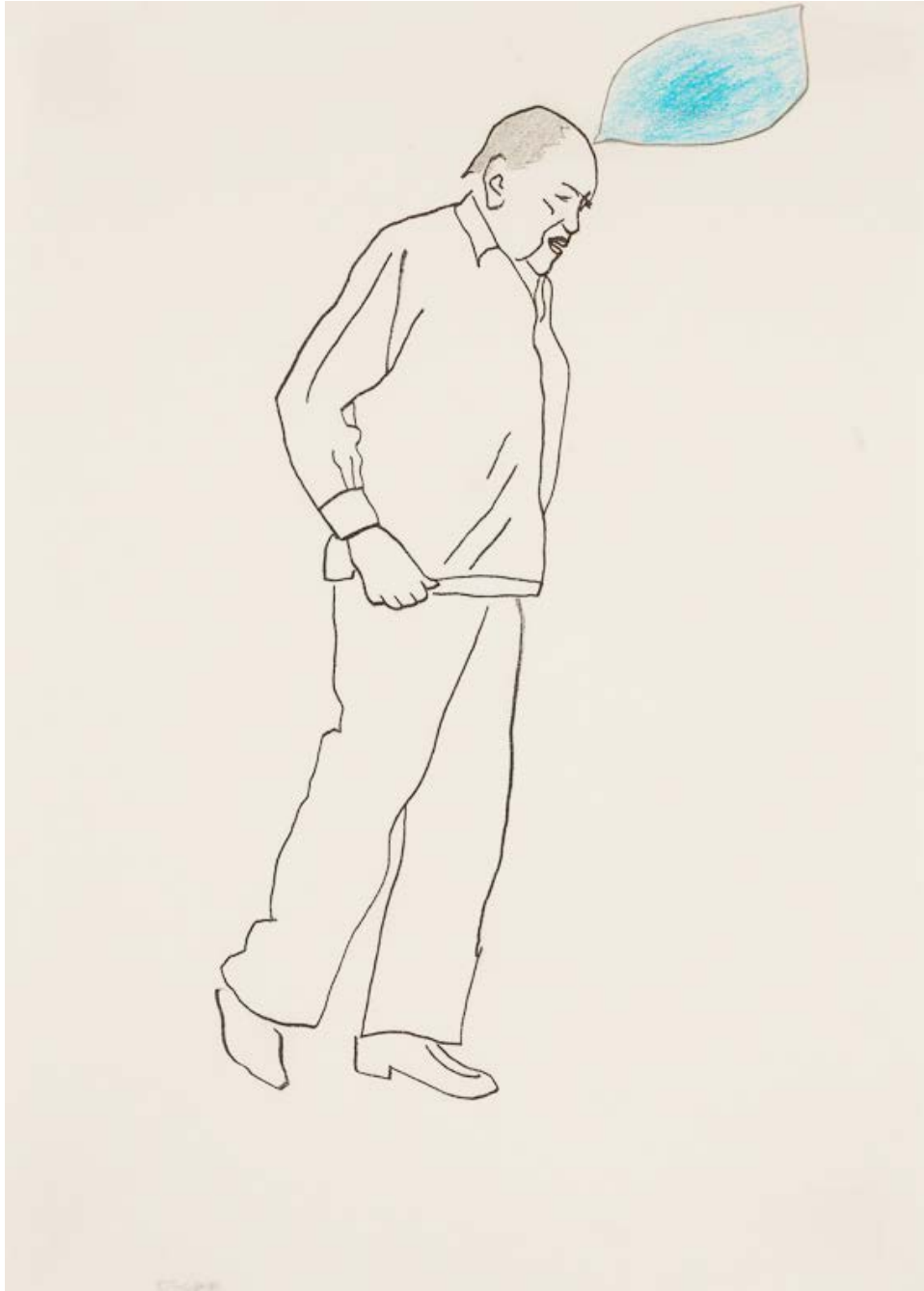
→ inquire



*Monstre*, 2020  
watercolor on paper  
aquarelle sur papier  
17,5 x 24 cm (6.69 x 9.45 in.)  
unique artwork  
signed and dated  
BUNI21040

→ inquire





*Oscar Niemeyer*, 2005  
pencil on paper  
crayon sur papier  
30 x 21 cm (11.81 x 8.27 in.)  
unique artwork  
signed and dated  
BUNI21039

→ inquire



*Diva (Kurt Schwitters), 2017*  
oil on paper  
huile sur papier  
33 x 24 cm (12.99 x 9.45 in.)  
unique artwork  
titled, signed, dated  
BUNI21038

→ inquire





*After Barbaro Rivas (Police)*, 2019  
oil on paper  
huile sur papier  
30 x 40 cm (11.81 x 15.75 in.)  
unique artwork  
titled, signed, dated  
BUNI21037

→ inquire



*Volcán*, 2015  
oil on paper  
huile sur papier  
22 x 30,5 cm (8.66 x 11.81 in.)  
unique artwork  
signed and dated  
BUNI21036

→ inquire





*Tuaregs*, 2017  
oil on paper  
huile sur papier  
22,5 x 50,5 cm (8.66 x 19.69 in.)  
unique artwork  
titled, signed, dated  
BUNI21035

→ inquire



*Autoportrait confiné, 2020*  
oil on paper  
huile sur papier  
38 x 46 cm (14.96 x 18.11 in.)  
unique artwork  
titled, signed, dated  
BUNI21034

→ inquire



*Que Qué Qué*, 2005  
ink on tracing paper  
encre sur papier-calque  
20,5 x 25 cm (7.87 x 9.84 in.)  
unique artwork  
BUNI21031

→ inquire





*Amants au Cap Ferret (Blockhaus), 2020*

oil on paper

huile sur papier

47,5 x 36 cm (18.5 x 14.17 in.)

unique artwork

titled, signed, dated

BUNI21030

→ inquire



*Mi mamá, Vera y yo*, 2017  
oil on paper  
huile sur papier  
42 x 53,5 cm (16.54 x 20.87 in.)  
unique artwork  
titled, signed, dated  
BUNI21029

→ inquire



*La tomate mariée*, 2016  
magazines collage on paper  
collage de magazines sur papier  
28,5 x 22 cm (11.02 x 8.66 in.)  
unique artwork  
signed and dated  
BUNI21028

→ inquire





*Poupée Noire*, 2018  
oil on paper  
huile sur papier  
29 x 36 cm (11.42 x 14.17 in.)  
unique artwork  
titled, signed, dated  
BUNI21027

→ inquire



*Maiquetia*, 2020  
oil on paper  
huile sur papier  
65 x 50,5 cm (25.59 x 19.69 in.)  
unique artwork  
signed and dated  
BUNI21026

→ inquire



*Quisiera ser un Morandi*, 2019  
oil on paper  
huile sur papier  
30 x 40 cm (11.81 x 15.75 in.)  
unique artwork  
titled, signed, dated  
BUNI21025

→ inquire





*Peter Doig, 2018*  
oil on paper  
huile sur papier  
65 x 50 cm (25.59 x 19.69 in.)  
unique artwork  
signed and dated  
BUNI21024

→ inquire



*Escultura precolombina*, 2017

oil on paper

huile sur papier

74 x 34 cm (29.13 x 13.39 in.)

unique artwork

signed and dated

BUNI21023

→ inquire



*Montaña*, 2017  
oil on paper  
huile sur papier  
17 x 38 cm (6.69 x 14.96 in.)  
unique artwork  
titled, signed, dated  
BUNI21021

→ inquire





*Clara au piano*, 2020

oil on paper, wooden frame, glass

huile sur papier, cadre bois, verre

work: 38 x 46 cm (14.96 x 18.11 in.)

frame: 50,5 x 58 x 3 cm (19.69 x 22.83 x 1.18 in.)

unique artwork

BUNI21020

→ inquire



*Phantom planes (Belugas)*, 2020

oil on paper

huile sur papier

52,5 x 53 cm (20.47 x 20.87 in.)

unique artwork

titled, signed, dated

BUNI21019

→ inquire



*Animación soldado UCV Alejandro Otero 2, 2014*

collage on tracing paper  
collage sur papier calque  
20 x 14,5 cm (7.87 x 5.51 in.)

unique artwork  
titled, signed, dated

BUNI21018

→ inquire





*Animación soldado ucv Alejandro Otero, 2014*

collage on tracing paper  
collage sur papier calque  
18 x 9,5 cm (7.09 x 3.54 in.)  
unique artwork  
signed and dated  
BUNI21017

→ inquire



*Museo Nacional de Antropologia source not found - Mexico, 2019*

oil on paper

huile sur papier

48 x 36 cm (18.9 x 14.17 in.)

unique artwork

signed, titled, dated

BUNI21015

→ inquire



*Yo y mi moises*, 2010  
ink on paper  
encre sur papier  
15,5 x 10,5 cm (5.91 x 3.94 in.)  
unique artwork  
signed, titled, dated  
BUNI21014

→ inquire





*Untitled #1*, 2005  
pencil on paper  
crayon sur papier  
29,5 x 21 cm (11.42 x 8.27 in.)  
unique artwork  
signed  
BUNI21013

→ inquire



*Personnage dans le Gers*, 2020  
gouache on paper  
gouache sur papier  
14,5 x 20,5 cm (5.51 x 7.87 in.)  
unique artwork  
signed, titled, dated  
BUNI21012

→ inquire



*Clara au surf*, 2019  
oil on paper  
huile sur papier  
36 x 47,5 cm (14.17 x 18.5 in.)  
unique artwork  
signed, titled, dated  
BUNI21011

→ inquire





*Merry Christmas, 2018*  
oil on paper  
huile sur papier  
24 x 33 cm (9.45 x 12.99 in.)  
unique artwork  
signed, titled, dated  
BUNI21010

→ inquire



*Tim Burton, 2018*  
oil on paper  
huile sur papier  
33 x 24 cm (12.99 x 9.45 in.)  
unique artwork  
signed, titled, dated  
BUNI21009

→ inquire



*Tattoo Man*, 2017  
pencil, felt-tip pen on paperr  
crayon, feutre sur papier  
29,5 x 21 cm (11.42 x 8.27 in.)  
unique artwork  
signed and dated  
BUNI21008

→ inquire





*Aborigènes Australie*, 2019  
oil on paper  
huile sur papier  
36 x 48 cm (14.17 x 18.9 in.)  
unique artwork  
signed, titled, dated  
BUNI21007

→ inquire



*La dame bleu (d'après Patty)*, 2019

oil on paper

huile sur papier

47,5 x 36 cm (18.5 x 14.17 in.)

unique artwork

signed, titled, dated

BUNI21006

→ inquire





*Il était une fois*, 2018  
oil on paper  
huile sur papier  
48 x 36 cm (18.9 x 14.17 in.)  
unique artwork  
signed, titled, dated  
BUNI21005

→ inquire





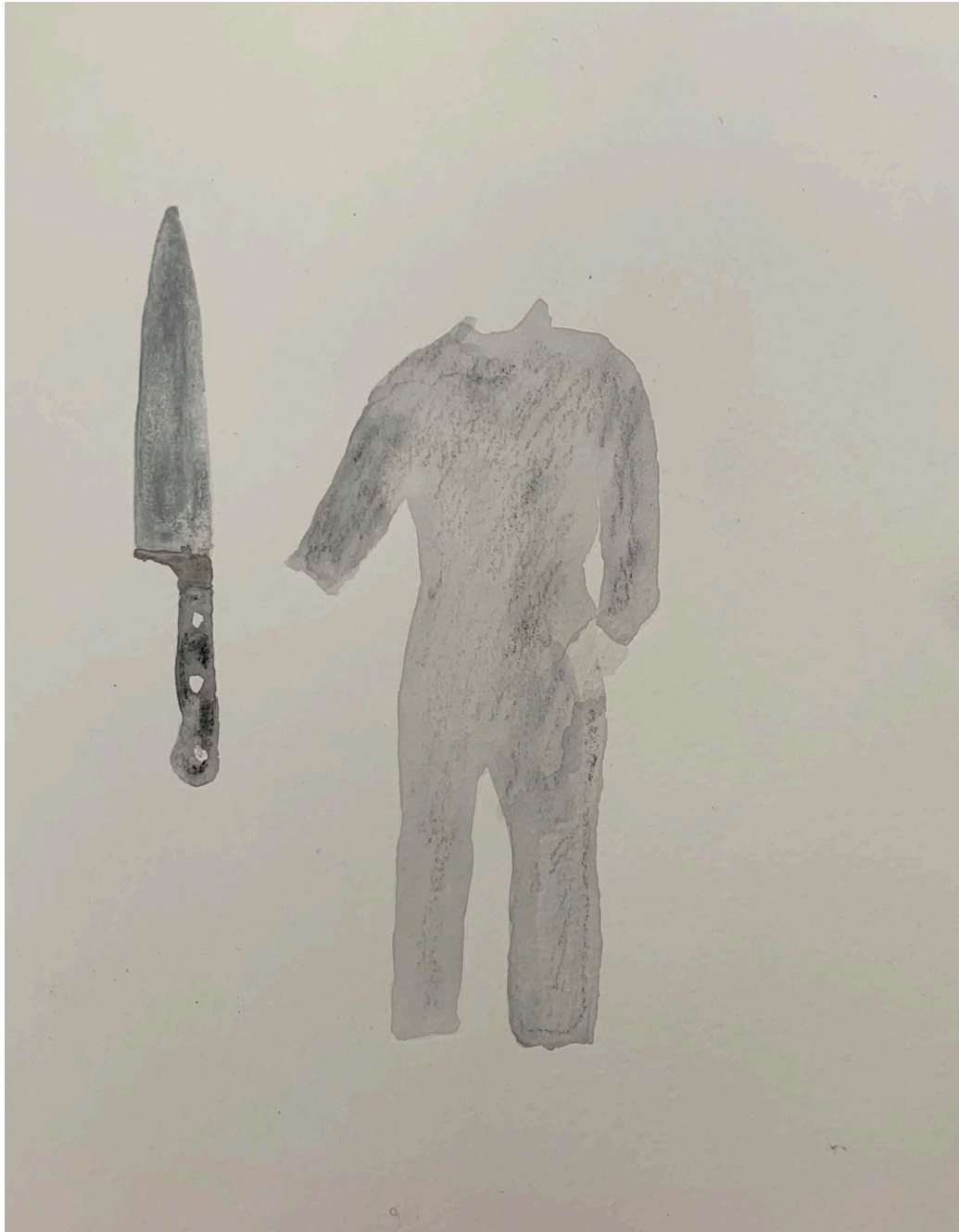
*Adrian's trick or treat*, 2019  
oil on paper  
huile sur papier  
65 x 50 cm (25.59 x 19.69 in.)  
signed, titled, dated  
unique artwork  
BUNI21004

3 500 € TTC



*La Clusaz, 2017*  
oil on paper  
huile sur papier  
50,5 x 56,5 cm (19.69 x 22.05 in.)  
signed, titled, dated  
unique artwork  
BUNI21003

→ inquire



*Sans titre*, 2005  
ink on paper  
encre sur papier  
26 x 19 cm (10.24 x 7.48 in.)  
unique artwork  
signed and dated  
BUNI21068

→ inquire





*Indians from the Internet*, 2019  
Familias (Yanomamis) series  
oil on paper  
huile sur papier  
30 x 39,5 cm (11.81 x 15.35 in.)  
unique artwork  
signed, titled, dated  
BUNI21065

→ inquire





*Portrait*, 2020  
oil on paper  
huile sur papier  
106 x 93,5 cm (41.73 x 36.61 in.)  
unique artwork  
BUNI21072

→ inquire



*Fantoche (decoración condecoración)*, 2019

oil on paper

huile sur papier

65 x 50 cm (25.59 x 19.69 in.)

unique artwork

BUNI21001

→ inquire





*Indians from the Internet*, 2019

oil on paper

huile sur papier

130 x 183 cm (51.18 x 72.05 in.)

unique artwork

signed, titled, dated

BUNI21083

→ inquire



Michel Rein, Mariana Bunimov, Angeles Alonso Espinosa, 2021



« The world depicted by Mariana Bunimov, born in Caracas (Venezuela) in 1972, puts her interlocutor in the middle of a crossroads where, with no hierarchy or apparent connection, thousands of images hailing as much from her imagination as from her daily round cross paths.

Defying any kind of criterion or absolute, the eclectic nature of her world is also the reflection of the spirit of our time, the zeitgeist: a fragmented and hybrid world where the permanent flow of many different and divergent images and data converges in an ongoing immediacy which goes beyond any given geography or time-frame.

Through the accumulation, re-appropriation and transformation of bits and pieces of multiple realities, Bunimov creates an eclectic world where civil upheavals rub shoulders with childhood images, music, lovers, landscapes, modern ruins, personalities, martyrs, fashion, hybrid objects and beings, architecture, memories. After years spent producing sculpture, video art and installations, Bunimov once again offers a central place to painting, and work on paper.

Figuration and the pictorial gesture, the involvement of the body and the juxtaposition of subjects in the body will all combine in a tempo that contrasts with the constant sprint of our day and age, conjuring up the pleasure of the slowness intrinsic to oil paint on paper, that slowness which, according to Boris Cyrulnik, protects.

The tempo of the pictorial medium, as well as the selective operation, work like links, like a language unifying these many different discordant fragments, where there is an intermingling of private diary, historical x-ray and story-board befitting a science-fiction movie. Driven by a desire to accumulate and juxtapose, which has been present in her approach from the outset, Bunimov confronts these fragments which do away with any boundary. Her process of deconstruction lies beyond any label or category. Somewhere between fiction, dream and reality, her oeuvre permits no utopia, no morality, just a manifesto of extreme freedom.

In her book *La Boulimie d'objets*, Valérie Guillard stresses that the desire to accumulate helps to delimit a minimal territory within which individual people will come up with the proof of their own existence. Bunimov wants this territory to be global, hybrid, and hallucinatory. A territory that gives rise to the beauty of the haphazard encounters so strongly advocated by Lautréamont and the Surrealists. A beauty which, by way of incongruous blurring and mixture, causes a life regulated by reason, logic, habit and repetition of the same thing to explode. When all is said and done, a beauty which will be CONVULSIVE, or not (André Breton, *Nadja*).»

Angeles Alonso Espinosa, January 2021

Mariana Bunimov's work has been exhibited at Solo Projects, Figuratism, Bogota (curator Jens Hoffmann); X Bienal de La Habana (Punto de Encuentro); 7th Gwangju Biennial (curator Okwui Enwezor), South Korea; Americas Society, New York (Jump Cuts, Collección Banco Mercantil); ICA, Antwerp and ApexArt, New York; New York Film Archives; 21st Bienal de São Paulo etc.

Her work is present in prestigious collections such as the Mercantil Collection (Caracas); Luc Tuymans & Carla Arocha Collection (Antwerp); Adriana Cisneros Collection (Miami); Mirella & Daniel Levinas Collection (Washington); Adriana Santiago Collection (Miami); Maria Cecilia Ruiseco Collection (Barranquilla); Gonzales Gorrondona Collection (Caracas); Gabriela Mendoza Collection (London-Madrid) etc.



« L'univers représenté par Mariana Bunimov, née à Caracas (Venezuela) en 1972, place son interlocuteur au centre d'un carrefour où se croisent sans hiérarchie ni lien apparent des milliers d'images sorties autant de son imaginaire que de son quotidien.

Défiant tout critère, tout absolu, l'hétérogénéité de son univers est aussi le reflet de l'esprit de notre temps, le zeitgeist : un monde fragmenté et hybride où le flux permanent d'images et d'informations multiples et divergentes converge dans une immédiateté permanente qui dépasse toute géographie ou temporalité donnée.

Au travers de l'accumulation, la réappropriation et la transformation de fragments de réalités multiples, Bunimov crée un univers éclectique dans lequel coexistent bouleversements civils, images d'enfance, musique, amants, paysages, ruines modernes, personnalités, martyrs, mode, objets et êtres hybrides, architecture, souvenirs...

Après des années de pratique dans la sculpture, l'art vidéo et l'installation, Mariana Bunimov redonne une place centrale à la peinture, à l'œuvre sur papier. La figuration et le geste pictural, l'implication du corps et la juxtaposition des sujets dans celui-ci, vont se conjuguer dans un tempo opposé au sprint constant de notre époque évoquant le plaisir de la lenteur intrinsèque à la peinture à l'huile sur papier, cette lenteur qui, selon Boris Cyrulnik, protège.

Le tempo du médium pictural, ainsi que l'opération sélective, fonctionnent comme liens, comme langage unificateur de ces fragments multiples et discordants où s'entremêlent journal intime, radiographie historique et story-board d'un film de science-fiction. Mue par un désir d'accumulation et juxtaposition, présents dans sa démarche depuis toujours, Bunimov confronte ces fragments qui effacent toute frontière. Son processus de déconstruction est au-delà de toute étiquette ou catégorie. Entre fiction, rêve et réalité, son œuvre ne permet aucune utopie, aucune morale, simplement un manifeste de liberté extrême.

Dans son livre « La boulimie d'objets » Valérie Guillard souligne que le désir d'accumulation sert à délimiter un territoire minimal à l'intérieur duquel les individus vont se constituer les preuves de leur propre existence. Ce territoire, Mariana Bunimov le veut global, hybride, hallucinatoire. Un territoire qui donne lieu à la beauté des rencontres fortuites tant prônées par Lautréamont et les surréalistes. Une beauté qui par brouillage et un mélange incongrus, fait exploser une vie normée par la raison, la logique, l'habitude ou la répétition du même, enfin une beauté qui sera CONVULSIVE ou ne sera pas (André Breton, Nadja). »

Angeles Alonso Espinosa, janvier 2021

Les œuvres de Mariana Bunimov ont été exposées au Solo Projects, Figuratism, Bogota (cur. Jens Hoffmann) ; X Bienal de La Habana (Punto de Encuentro) ; 7<sup>e</sup> Biennale de Gwangju (cur. Okwui Enwezor), Corée du Sud ; Americas Society, New York (Jump Cuts, Collección Banco Mercantil) ; ICA, Antwerp et ApexArt, New York ; New York Film Archives ; 21<sup>e</sup> Bienal de São Paulo...

Son travail est présent dans les prestigieuses collections : la collection Mercantil (Caracas) ; Luc Tuymans & Carla Arocha Collection (Antwerp) ; Adriana Cisneros Collection (Miami) ; Mirella & Daniel Levinas Collection (Washington) ; Adriana Santiago Collection (Miami) ; Maria Cecilia Ruiseco Collection (Barranquilla) ; Gonzales Gorrondona Collection (Caracas) ; Gabriela Mendoza Collection (London-Madrid).

« El universo representado por Mariana Bunimov, nacida en Caracas (Venezuela) en 1972, coloca a su interlocutor en el centro de una encrucijada donde miles de imágenes provenientes tanto de su imaginación como de su cotidiano se cruzan sin jerarquía ni vínculo aparente.

Desafiando cualquier criterio, cualquier absoluto, la heterogeneidad del universo de Bunimov es también un reflejo del espíritu de nuestro tiempo, el zeitgeis: un mundo fragmentado e híbrido donde el flujo permanente de imágenes e informaciones múltiples y divergentes convergen en una inmediatez permanente que va más allá de cualquier geografía o temporalidad dada.

A través de la acumulación, la reapropiación y la transformación de fragmentos de realidades múltiples, Bunimov crea un universo ecléctico en cual conviven agitaciones civiles, estampas de la infancia, música, amantes, paisajes, ruinas modernas, personalidades, mártires, moda, objetos y seres híbridos, arquitectura, recuerdos...

Tras años de práctica de la escultura, el vídeo arte y las instalaciones, Bunimov se centra en la pintura, en la obra sobre papel. La figuración y el gesto pictórico, la implicación del cuerpo y la yuxtaposición de temas en él, se conjugan en un tempo opuesto al constante sprint de nuestra época, evocando el placer de la lentitud intrínseco a la pintura al óleo sobre papel, esa lentitud que, siguiendo a Boris Cyrulnik, protege.

El tempo del medio pictórico y su operación selectiva funcionan como enlace, como lenguaje unificador de estos múltiples y discordantes fragmentos de la realidad, amalgamando algo que está entre el diario privado, la radiografía histórica y el storyboard de una película de ciencia ficción. Impulsada por un deseo de acumulación y yuxtaposición, que siempre ha estado presente en su práctica, Bunimov confronta estos fragmentos desdibujando todas las fronteras. Su proceso de deconstrucción está más allá de etiquetas y categorías. Entre ficción, sueño y realidad, no permite utopía alguna, ninguna moral, simplemente un manifiesto de libertad extrema.

En su libro «Bulimia de los objetos» Valérie Guillard subraya que el deseo de acumulación sirve para delimitar un territorio mínimo dentro del cual los individuos constituirán las pruebas de su propia existencia. Este territorio, Bunimov lo quiere global, híbrido, alucinatorio. Un territorio que da lugar a la belleza de los encuentros fortuitos tan preconizados por Lautremont y los surrealistas. Una belleza que, a través de fragmentos y mezclas incongruentes, dinamita la vida normalizada por la razón, la lógica, el hábito o la repetición de lo mismo, finalmente, una belleza que será CONVULSIVA o no será (André Breton, Nadja).»

Angeles Alonso Espinosa, Enero 2021

El trabajo de Mariana Bunimov ha sido exhibido en Solo Projects, Figuratism, Bogotá (curador Jens Hoffmann); X Bienal de La Habana (Punto de Encuentro); 7e Bienal de Gwangju (curador Okwui Enwezor), Corea del Sur; Americas Society, Nueva York (Jump Cuts, Colección Banco Mercantil); ICA, Amberes y ApexArt, Nueva York; New York Film Archives; 21e Bienal de São Paulo, etc.

Su obra está presente en prestigiosas colecciones como la Mercantil Collection (Caracas); Luc Tuymans & Carla Arocha Collection (Amberes); Adriana Cisneros Collection (Miami); Mirella & Daniel Levinas Collection (Washington); Adriana Santiago Collection (Miami); Maria Cecilia Ruiseco Collection (Barranquilla); Gonzales Gorrondona Collection (Caracas); Gabriela Mendoza Collection (Londres-Madrid) etc.

**PARIS UPDATE**  
INSIDER'S WEEKLY GUIDE TO THE CITY OF LIGHT

Mariana Bunimov  
Paris Update  
February 10<sup>th</sup>, 2021  
by Heidi Ellison

LA BEAUTÉ SERA CONVULSIVE

## CHANCE ENCOUNTERS

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"Rodarte" (2017), by Mariana Bunimov.

A small exhibition in a gallery hidden away in a courtyard in the Marais is garnering high praise from some of the powers-that-be in the Paris art world. At the opening, the head curator of a major contemporary art museum commented that it was one of the best shows she had seen in some time, while a bigwig in the French national museum system was overheard saying that one of the paintings was "a masterpiece."

The exhibition, "La Beauté Sera CONVULSIVE," at the Michel Rein gallery, showcases the work of Venezuelan artist Mariana Bunimov, who has lived in Paris for many years. The show's title comes from the last line of André Breton's book *Nadja*: "Beauty will be CONVULSIVE or will not be at all" (his caps).

There is indeed something convulsive about this collection of large and small oil paintings on paper – convulsive in the way that contemporary life is, with constant distractions taking us from one topic or activity to another, sometimes leading us far astray from our starting point and sometimes circling back again to where we began. That may explain the highly disparate subject matter and moods of the paintings.

On entering the first room of the exhibition, the visitor is confronted with a painting of a flowery dress, "Rodarte" (2017), seeming to float in space on its own. On closer inspection, however, you notice a hand sticking out of one sleeve and a headless neck suggesting a ghostly human inside. The prettiness of the bright, colorful garment is counterbalanced by the grays and blacks – and a splash of red – in the background, adding to the eerie impression the painting gives off.

The show's curator, Àngeles Alonso Espinosa, sees this work as a sort of self-portrait, with a "luminous woman" standing out from the grim background, "dressed in light."



Exhibition view. Photo: Florian Kleinfenn

A lovely still life of a bouquet of flowers expresses pure joy, but many of the paintings reveal a darker side, always tempered by humor or a kind of playfulness in the deceptively childlike execution. Bunimov's concern with the political and economic situation in Venezuela crops up in images of demonstrations in the streets, for example, or in grotesque images of military men.

Nearby, however, is a depiction of a simple domestic scene: Bunimov's daughter playing the piano, while another work shows a horizontal Christmas tree being transported on a flatbed truck, inspired by a picture found on the Internet.

Countering this impression of rapid image-hopping is the slow process of working with oil paint, notes Espinosa. She cites the French neuropsychiatrist Boris Cyrulnik, who sees slowness as helping to protect us from the "useless overstimulation of modern life."

The seeming unrelatedness of Bunimov's paintings might be disconcerting at first, used as we are to artists who work through one theme before moving on to another, but it is in itself stimulating, calling up the poet Lautréamont's evocation of the beauty of "the chance encounter of a sewing machine and an umbrella on an operating table," the phrase that so inspired the Surrealists.