

ELISA PÔNE

Oblique Ashes

05.06 - 12.07.2014

A variable geometry of full and empty spaces, of lines and scrolls are outlined on the whiteness of each invitation card. Clues to a previous action, to an aerial waltz of smoke, whose movements came to an end, letting the colour set on the paper. An invitation to enter into the movement and the material.

In the exhibition "Oblique Ashes" the two series of sculptures entitled *Valses* (Waltzes) reveal this ambivalent meeting of line and colour. For each haut-relief, the protruding angles have been conceived to receive particles produced by the combustion of smoke bombs. Through the process of pyrotechnics, the artist unites the solidness and finesse of plaster with the ephemeral and uncontrollable character of smoke. From the pigment deposits, coloured abstractions are born as a result of this interlinking of the undetermined and the fixed. Horizontal or vertical, in the image of futurist architecture, the series of sculptures together reveals the emergence of an arched or triangular form. Throughout the games of superimpositions and successions, our gaze is graced with the dual movement of pictorial dispersion and sculptural elevation. Further ahead, the series of ink paintings can be read as a fantastical projection of the *waltzes*. Geometrical black and white shapes float in an undefined chromatic space, that of a science-fictional dream, where temporary doors are opened to other dimensions. At the sculpture's physical and real presence, the drawing invents the creation of a space-time without limits, the dreamlike vision of an abstract geometry.

The use of pyrotechnical objects in Elisa Pône's work translates a reflection on the representation and perception of time. From the first blast of fireworks, the sonorous and visual power is contained in a place or an object as an expression of the vanity of the bright and colourful show, a sort of *memento mori*, like the internal explosion of an abandoned car (*I'm looking for something to believe in*, 2007). Rather than festive explosions, Elisa Pône prefers the discreet power of combustion and its linear inscription of burns and ash deposits on different supports: paper, glass, wood. In the installation *À égale distance du présent* (At an equal distance from the present, 2012), after the inflammation of wicker, straight black or oblique lines move to be irreparably fated to the same inertia. Later with *La Couleur comme accident* (Colour as an accident, 2013), multiple chromo-geneses emerge in a blaze of sparks, smoke and powder. Expression of duration: a disappearance provokes an appearance. The interest for pyrotechnics seems to be progressively shifting from the effects of the products to the material itself, yet another slide towards abstraction. The work *Chromo-combustibles* (2013) associates a simple geometric figure with a primary colour, reduplicated by the passage of a smoke bomb. The shape, the colour and its use are superimposed, a renewed alliance of the controlled and the unpredictable.

Actions, effects, sequences and recordings. Abstraction and figuration move in the same direction. In a previous work, the triptych video *À la fuite* (On the run 2012), time passes in three portraits: the slow burning of a cigarette, the erratic strolling of a walker, the dynamic oscillation of a motorised scooter. Narrations with neither beginning nor end in which the singular perception of the present is apprehended.

Through sculpture, drawing or video, Elisa Pône activates and captures movement and matter, creating a cinematic representation, which reveals a reality in perpetual instability. Hypnotic waltzes and hallucinated visions of a transient combustion, leaving one with a sensation of perpetual dizziness.

"If the doors of perception were cleansed every thing would appear to man as it is, infinite. For man has closed himself up, till he sees all things through narrow chinks of his cavern." - William Blake, *The Marriage of Heaven and Hell*, 1790

Marie Bechetoille
2014

Elisa Pône was born in 1979 in Pontoise (France), she lives and works in Paris.

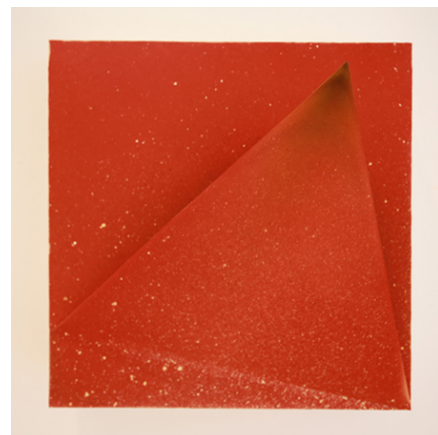
Selection of personal exhibitions: L'aplomb des ombres, Les ateliers Vortex, Dijon, France in 2013, Centre d'Art Bastille (Grenoble, France) in 2012, Galerie Michel Rein in 2008 and 2012.

She has also contributed to the following collective exhibitions: Festival Hors-Pistes, Pompidou in 2015, « Boîtes en valises », Musée Mylanos (Athens) in 2014, « The eyes of the soul », Godia Foundation (Barcelona) in 2012, Paper Jam #2 (cur. Charlotte Seidel and Emile Ouroumov), group show MacVal (France) and Galerie du jour agnes b (Paris) in 2011, FRAC Poitou (France) in 2009. Her films have been projected in the following places: Fondation Pierre Bergé-Yves Saint Laurent (Paris), Palais de Tokyo (Paris) and during the "Nuit Blanche" (Paris) in 2013 and Metz (France) in 2011.

Her works are included in collections such as: Conseil général de la Seine-Saint-Denis, Fonds National d'Art Contemporain, Paris - la Défense, France et le Fonds Régional d'Art Contemporain Poitou - Charentes, Angoulême, France

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Galerie opening hours: Thursday - Saturday 10am - 6pm and on appointment



Valse #10, 2014
plaster, fumigation, 50 x 50 x 33 cm