



Eléonore
Pironneau



Uncoiling #1 - 750x1000mm - Ink, metallic pigments and acrylic on Fabriano watercolour paper - 2016

Eleonore Pironneau approaches painting in a spirit of experimentation. The work is not the manifestation of pre-existing thought because, here, the process manifests the thought. She invents her own techniques and seeks for the work to emerge from the poetic relationship between the process and the meaning it reveals.

The notion of revelation pervades her work in different ways. In many of her paintings the first layers are covered up by a overall layer of paint and the form appears in the process of uncovering what had disappeared: light, colour or darkness. Using different techniques and tools (squeegees, scrapers, sand paper, traces and imprints of her body, of balloons, of pieces of paper, etc.), she unveils the form which emerges through the creation of an interplay of shadow and light. We might think of the Surréalistes' techniques, but Pironneau feels closer in spirit to an artist like Simon Hantaï, not only because of his "*urgent need for interiority*" but also his relationship to the tool: "*It is the way he uses the tool (the way he is the tool) that allows him to think.*"¹ In Pironneau's work, the tool plays an important part in the work. Occasionally it even hides the result until the end of the gesture, like in her folding/unfolding technique or when using bulky latex balloons.

These processes which balance control and absence of control create results that lend themselves to multiple interpretation. In the series *Pliures Originelles* and *Anatomy of Feelings* (see images in portfolio) the folding technique creates a wide range of forms within the same principle of composition. Like in Rorschach tests the interpretation alludes to interchangeable referents (insects, bones, vulvas, lips and folds, lace, anatomical sections or X-rays). It does not lead to a diagnosis, a message, but to an ambiguity.

The series *Deepening the Mystery et Anatomy of Change* (see images in portfolio) are painted with semi-inflated latex balloons in place of brushes. If the mastery of such unlikely tools has been a hit and miss process, the gesture once mastered is precise. However it leads to a somewhat unpredictable result which leaves room for the intervention of the subconscious, both at the moment of the creation of the work and its reception. The use of silver pigments, graining and shading effects evoke the photographic silver print process, and suggest the indexical image. But these paintings offer no promise of reality, on the contrary they have become a system of signs with no referents, unattached signs which leave the mind to its own projections.

The installation *Deepening the Mystery* (work in progress) involves projecting sequences of halos of light, appearing and disappearing alternately on the paintings presented in obscurity. As the projector shines dimmed light on the metallic painted forms, they come alive only to disappear again in the shadow, re-inforcing the theme of the birth of Form. The controlled use of the projections of light supports the meaning of the piece and opens the door to further fertile paradoxes. The conventional relationship between viewer and painting are disrupted. The artist takes control of the way the paintings are viewed, but leaves their interpretation open and allows for projection in every sense of the word. The process of cinema screening is referred to but twisted; the screen is replaced with a pre-existing image; the light only reveals the forms instead of projecting them. If there is an impression of movement it is in the direction of the depth, coming to or away from the viewer, but only the light moves, not the image.

In the photographs *The Rub of Time* (see images in portfolio) the tools used for a series of paintings become, through a switch of focus, the subject of the work. Left in the studio after being used, the balloons, stained with pigments, deflate slowly with time. As the density of colour on the



The Rub of Time # 68 - detail - Giclée Print on Hahnemuhle paper - 2015

surface of the balloons increases, they reach a stage of optimum beauty. They are then photographed, suspended against a neutral background. The metaphorical power of these images is enriched by a range of connotations; from amniotic sac to carcass; from birth to the decline of the flesh; from life giving breathing to the last breath. The balloon, usually associated to childhood, parties and birthdays, has become after its use an object of tragic beauty, perhaps alluding to sacrifice.

Because of her interest in the language of creativity it was only natural that Pironneau would be inclined to work with artists in different fields. Her experimental project *Change of Signature* (2012-2013) - a collaboration with music and musicians - was a poetic attempt to create a language that deliberately ignored the boundaries between artistic expressions. When she invited composers to interpret one of her paintings, it was an investigation of the structure of composition. She sought a dialogue of signs that didn't resort to narrative as common ground. Once again she plays with the relationship between the viewer and the painting. She creates the conditions for an intimacy with the work, inviting the public to engage their own creative capacity in perceiving a visual and sound piece as one.

Pironneau's work is becoming more visceral and corporeal, also more complex, as she embraces her own paradoxes in a search for meaning. Our comprehension of her work depends on our capacity to feel it. She encourages us to renounce labels and narrative. Ideas are expressed through resonance, and depth is searched for through a journey into layers that paradoxically ends up back at the surface.

¹ Dominique Fourcade, *Catalogue of the exhibition Simon Hantai, Centre Pompidou 2013*

Links

Film (7mn) / *Change of Signature* / Testbed1 London - 2013

<http://www.youtube.com/watch?v=3eQyd4KYd2Q>

Radio

Change of Signature / Interview by Patrice Blanc-Francard - 2014

<http://www.radiomarais.fm/eleonorepironneau/>

Press

Change of Signature : <http://www.lepetitjournal.com/londres/a-voir-a-faire/culture/148418-change-of-signature-un-duo-entre-musique-et-peinture>

Noise & whispers : GV Art <http://www.trebuchet-magazine.com/noise-and-whispers/>

Social media / Exhibition *Change of Signature* at sometimeStudio - 2014

<https://www.facebook.com/media/set/?set=a.10152286947969501.1073741827.275802464500&type=1>

Articles *Lecture d'une œuvre / 2013-2016* - Archives

<http://www.eleonorepironneau.com/en/text-3>

<http://lecho.org.uk/archives/>



Biography

Eleonore Pironneau is a French artist living in London. She holds a MA equiv. from ENSAD-Paris.

Recent exhibitions include sometimeStudio Gallery / Paris, Royal Academy Summer Show, Hicks Gallery, *Noise & Whispers* at GV Art Gallery, Bicha Gallery (Solo Show, London Art Fair, Art Chicago, Art Toronto, *Stimulation for the Nation* at Oxo Tower Gallery). Previous shows include Stephen Lacey Gallery, Discerning Eye, Hunting Art Prize, Galerie Patrica Dorfman, etc.

Her work is part of the collection of Le Centre d'Art Contemporain Bouvay-Labuday, France. She's been commissioned by Foster&Partner.

She recently curated and produced *Change of Signature*, a collaborative project with 10 musicians including Ramuntcho Matta, Sarah-Jane Morris, Jerry Granelli, Antonio Forcione, Martyn Barker, Lola Perrin and Tony Remy, exploring the possible transposition of visuals into sound, shown at Testbed1 London, and sometimeStudio Gallery, Paris. This project is currently being developed and will include collaborative works with Robert Wyatt and Daniel Yvinec.

Pironneau taught visual semantics at Le Celsa - Paris Sorbonne and teaches *Art & Humanities* as a guest lecturer at King's College, London.

She currently writes in the Art Pages of *L'Echo Magazine*, a french magazine published in the UK.



Deepening the Mystery - Painting and light projection (detail)
1m47x1m84 - 48 paintings on paper mounted on wood

Installations

DEEPENING THE MYSTERY

Project in progress

The title of this series is a reference to a quote from Francis Bacon,
“The job of the artist is always to deepen the mystery”.

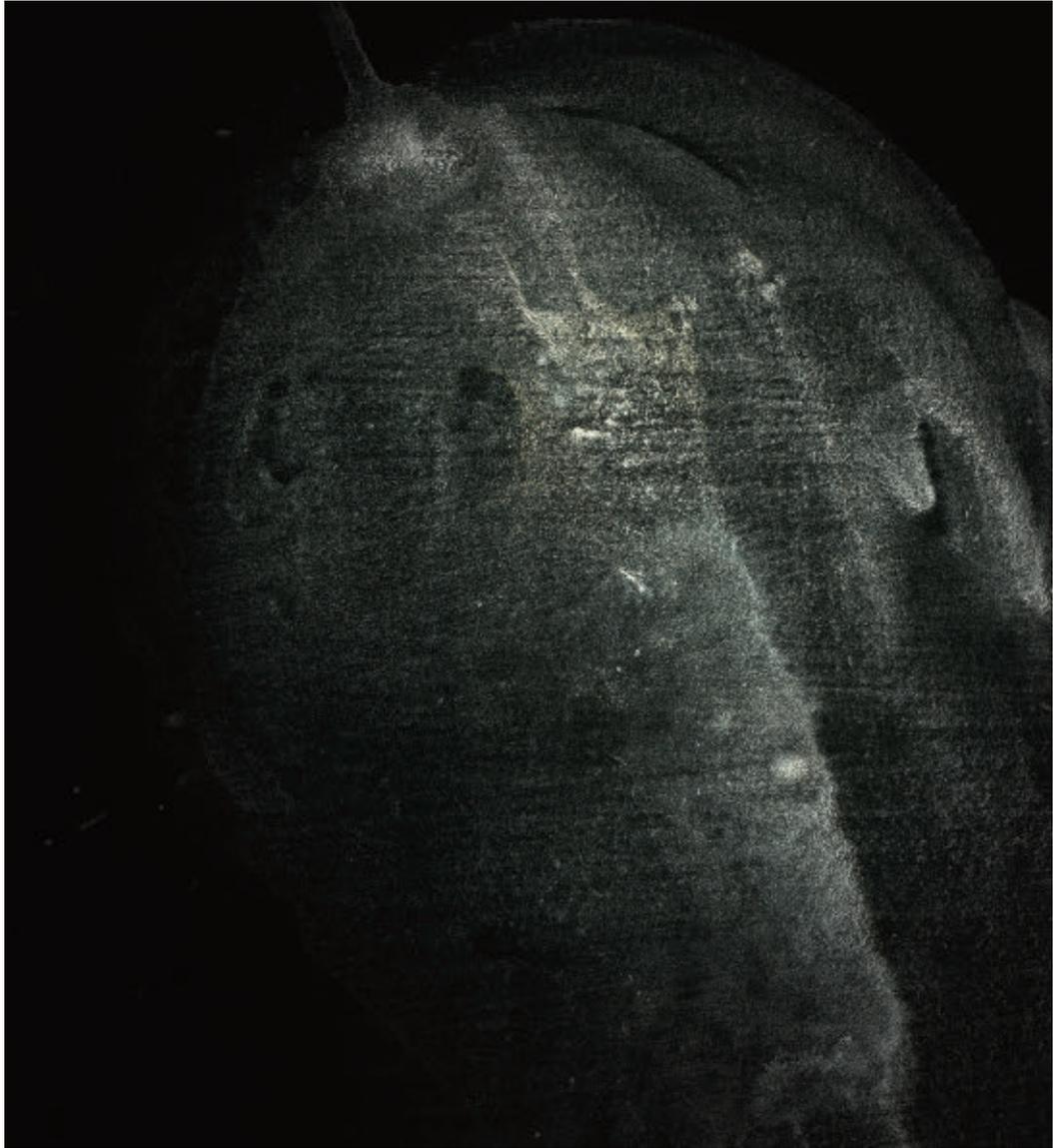
The installation gathers a large number of paintings and is hung in situ according to the space.

A computer-generated programme of filtered lights projected on the grid of paintings
allows figuration to take shape in unpredictable ways.

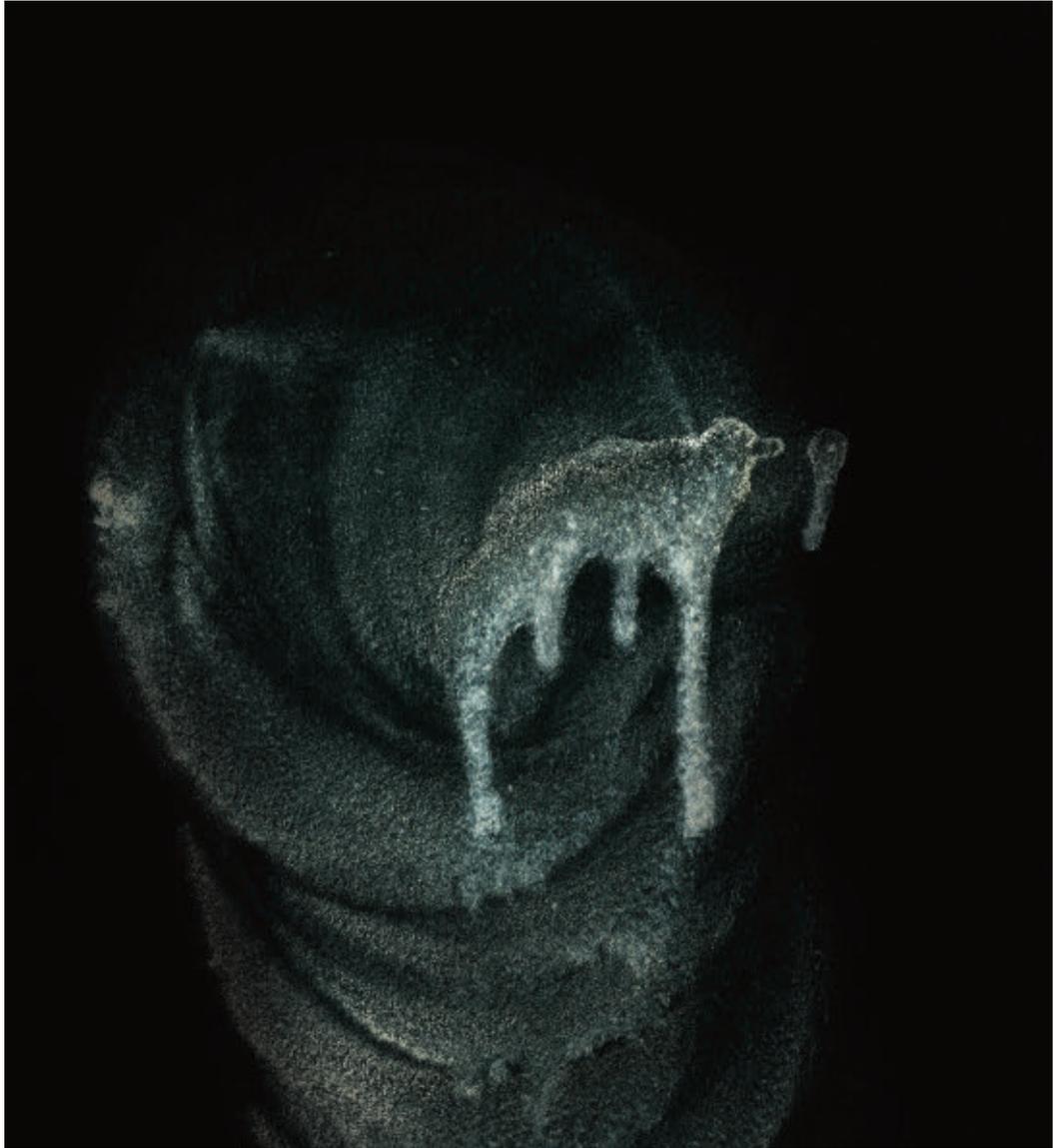
Example of a grid and details of paintings pages 13-19.



Installation of paintings from the *Deepening the Mystery* series before the work on light
Combination 1 - 1m47x1m84 - 48 paintings on paper mounted on wood



Deepening the Mystery # 30 - 180x200mm - Ink and metallic pigments on paper mounted on wood - 2015



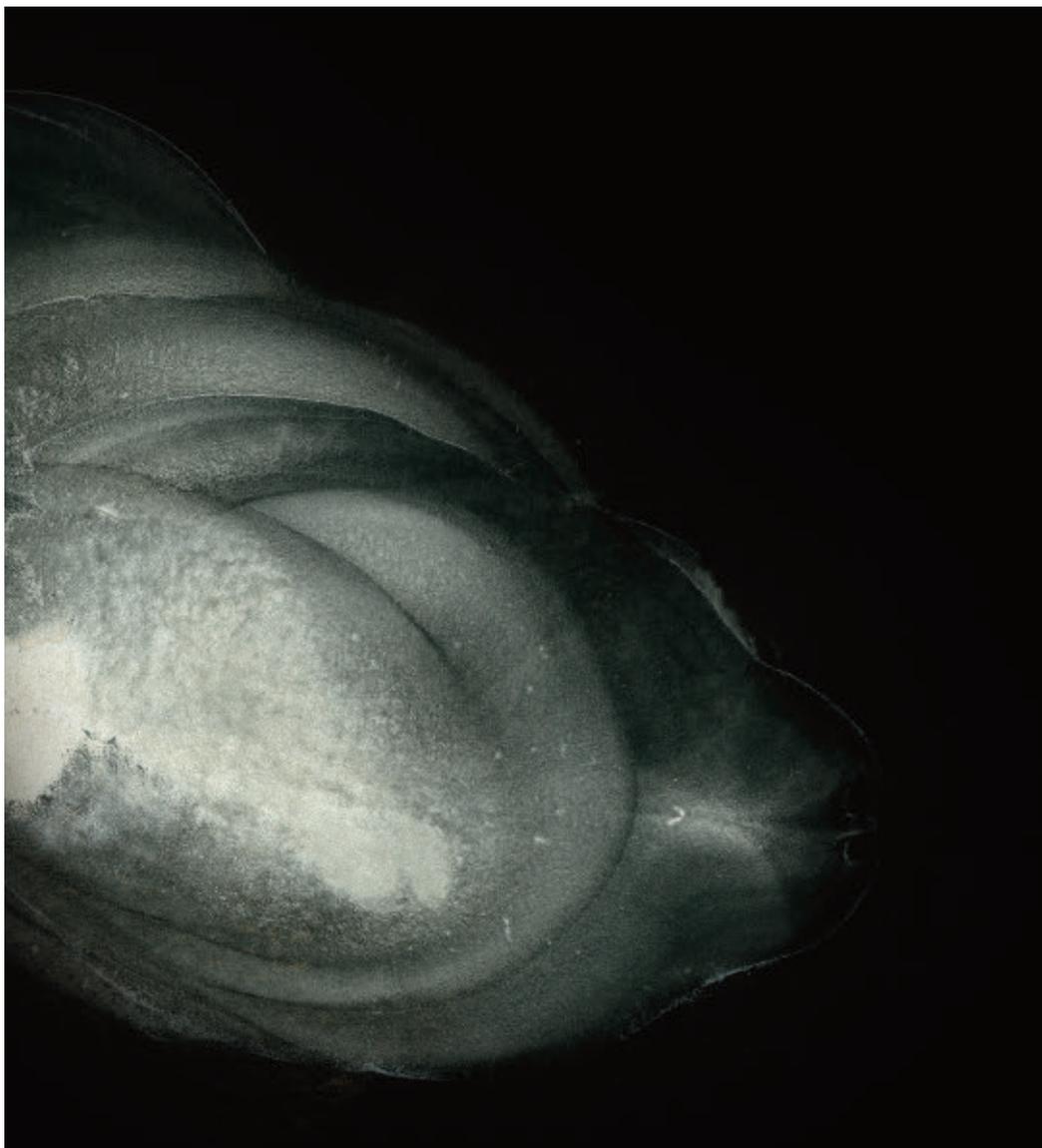
Deepening the Mystery # 8 - 180x200mm - Ink and metallic pigments on paper mounted on wood - 2015



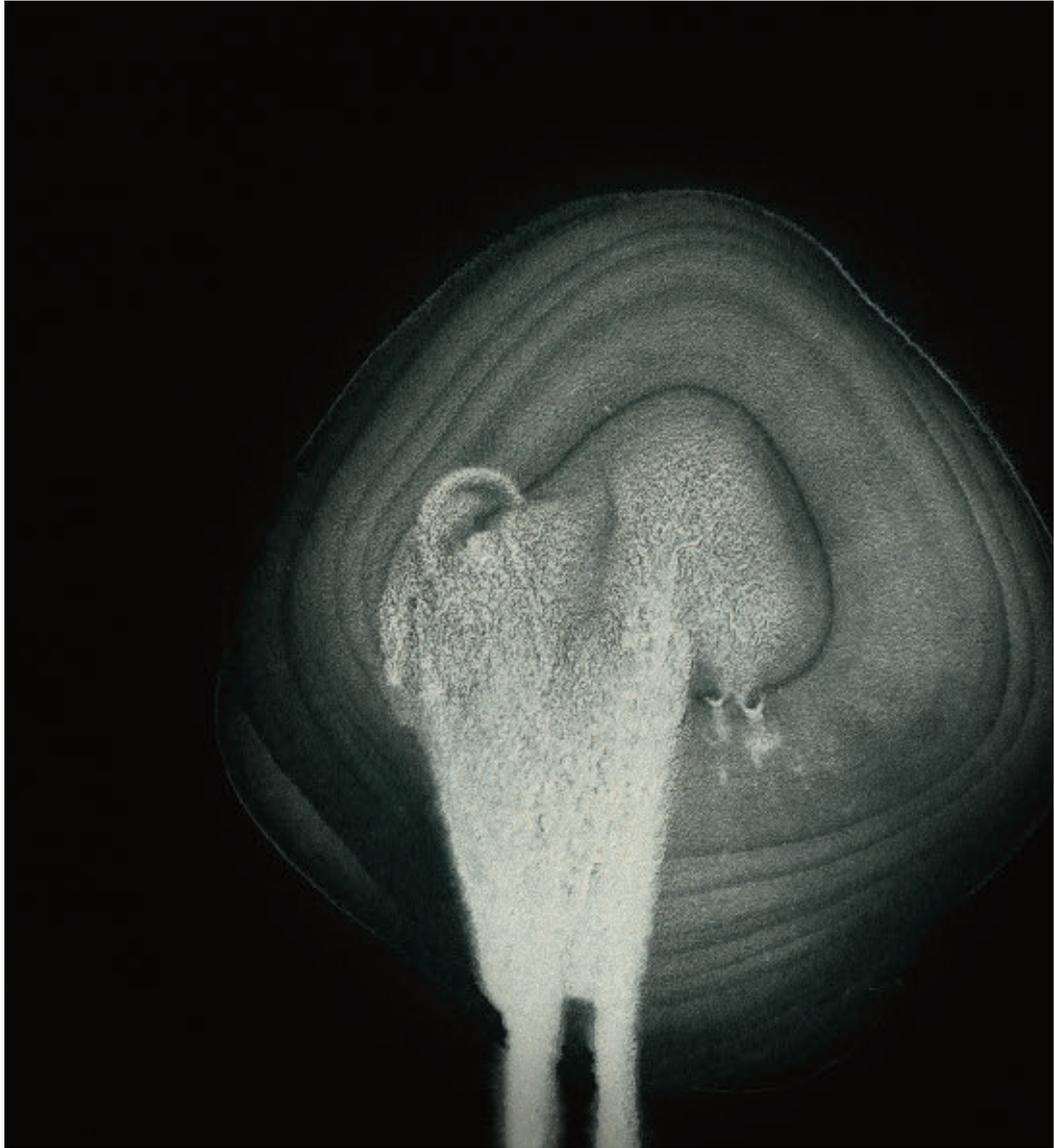
Deepening the Mystery # 15 - 180x200mm - Ink and metallic pigments on paper mounted on wood - 2015



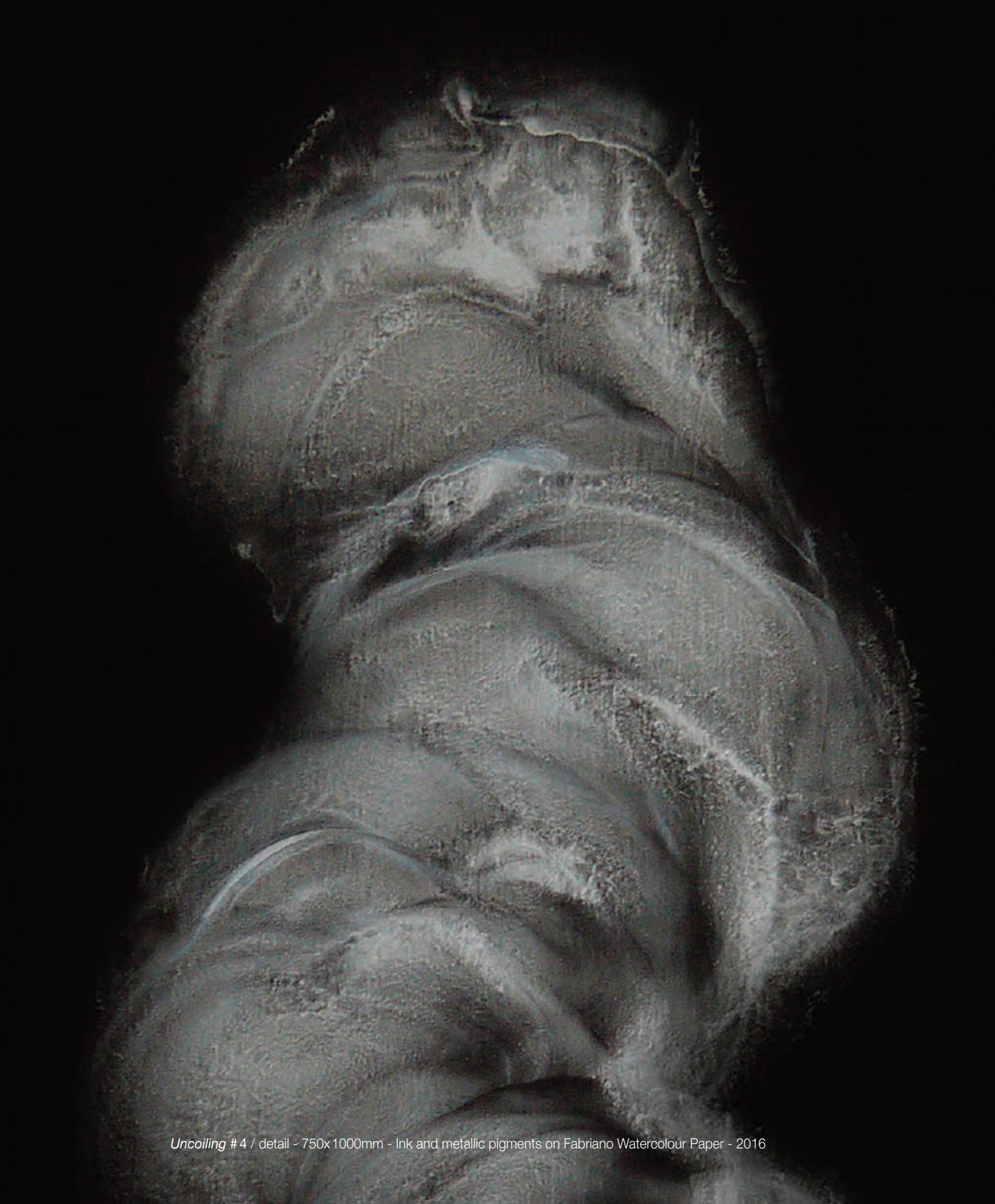
Deepening the Mystery # 22 - 180x200mm - Ink and metallic pigments on paper mounted on wood - 2015



Deepening the Mystery # 36 - 180x200mm - Ink and metallic pigments on paper mounted on wood - 2015



Deepening the Mystery # 39 - 180x200mm - Ink and metallic pigments on paper mounted on wood - 2015



Uncoiling #4 / detail - 750x1000mm - Ink and metallic pigments on Fabriano Watercolour Paper - 2016

Peintures

A SELECTION OF WORKS

Series *Uncoiling, Anatomy of Change*
Pliures originelles, Heroic/Erotic



Uncoiling #2 - 750x1000mm - Ink and metallic pigments on Fabriano Watercolour Paper - 2016



Uncoiling #9 - 750x1000mm - Ink and metallic pigments on Fabriano Watercolour Paper - 2016



Anatomy of Change # 14 - 700x900mm - Ink and metallic pigments on Fabriano Watercolour Paper - 2015



Anatomy of Change # 10 - 700x900mm - Ink and metallic pigments on Fabriano Watercolour Paper - 2015

Photographies

THE RUB OF TIME

A selection of photographs and details

“Ce qu’il y a de plus profond dans l’homme, c’est la peau.”¹ Paul Valéry

“ One day, as I was looking for a certain type of form – round, organic – I decided to test the imprints of a latex balloon dipped in paint and dry pigments. The process felt reminiscent of a calligraphic gesture, but one in which the brush is replaced by a semi-inflated balloon. As the balloon left a trace of paint on the paper, it was itself imprinted. Needing to work fast while the paint was wet, I left the balloon to one side and forgot about it. As I repeated this process I began to notice the beauty of the balloons themselves. As they slowly deflate and the pigments condense on their surface the balloons reach a moment of extraordinary beauty which I started to record.

Balloons are usually associated with the lightness and happiness of childhood parties but here yield images of tragic beauty, offering connotations from the embryonic sac to the carcass. Their naked and wrinkled skins mirror our mortal condition. What was meant to fly is humbled by gravity.

Scaling up these small objects to large format prints gives this ambiguity and pathos an unavoidable presence.” EP

¹ *“The deepest in man is its skin.”*



The Rub of Time # 028 - Giclée Print on Hahnemühle paper - 2016



The Rub of Time # 110 - Detail



The Rub of Time # 110 - Giclée Print on Hahnemühle paper - 2016



The Rub of Time # 007 - Detail



The Rub of Time # 007 - Giclée Print on Hahnemuhle paper - 2016



The Rub of Time # 144 - Detail



The Rub of Time # 144 - Giclée Print on Hahnemühle paper - 2015



The Rub of Time # 022 - Detail



The Rub of Time # 022 - Giclée Print on Hahnemuhle paper - 2016



The Rub of Time # 144 - Detail



The Rub of Time # 144 - Giclée Print on Hahnemühle paper - 2015

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