



Jonathan ADOLPHE
Jean-Philippe DUBOSCQ
Lucy + Jorge ORTA

Artists with works on paper:

Philippe PASQUA
Erik SAMAKH

Jonathan ADOLPHE



Jonathan Adolphe was a contemporary American painter whose translucent works evoke the sacred, the fragility of emotions, and human ephemerality. His materials consisted of urethane, fiberglass, smoke, powdered pigment, and spray paint. Adolphe's early works were a hybrid of painting and sculpture, employing materials such as wax, chalkboards, sand, and navy signal flags. From Jonathan Adolphe: "My paintings have an interior and an exterior. The image is preserved beneath the surface. A thin, translucent membrane separates the fragile interior from the coarse skin shielding it. The scarred, pockmarked urethane skin acts as a protective barrier from the outside world. The works are a casting of the fragility of life, the fragility of feelings. I wish the paintings to be an evocation of the sacred. Light and transparency are my tools. I draw with smoke and the pouring of urethane. A kind of abstract writing appears. The necessity of expressing these inchoate feelings leads me to invoking natural phenomena with translucent qualities: light, fog, steam, mist, clouds, water, sweat and ice. Like an undiscovered creature embedded in ice, the paintings offer a reveal. The practice is a form of writing without writing and painting without painting.



Jonathan ADOLPHE
Writing on Water, 2022
157 x 120 cm



Jonathan ADOLPHE
Invisible Painting, 2022
157 x 120 cm



Jonathan ADOLPHE
GEM-in-eye, 2022
157 x 120 cm

Jean-Philippe DUBOSCQ



Jean-Philippe Duboscq is a French-Belgian artist who chose to live in Brussels and set up his studio. At the age of 16, he entered La Cambre to study painting and visual arts. He also developed a passion for music and became a composer, which enabled him to work in collaboration with Peter Dowsbrough, Bram Bogart and other artists.

For many years, the artist has been making conceptual works: the search for an aesthetic through an idea rather than through a desire for control. The work appears to the artist in permanent mobility, putting into perspective what the artist paints, what seeps in or overflows. He becomes a spectator and discovers his work without controlling it.

"The fold is an infinite mystery, it is a container, a baroque magic that does not bear to be brought to light."

His current work is linked to the concepts of instability, chance and the unexpected: he reveals what he cannot control or what escapes him. He proceeds by destroying, tearing or ripping. Through successive layers, he coats the canvases with paint whose bright pigments have been scrupulously chosen.

The folds are thought out, folded and articulated differently depending on the material of the canvas used.

The often modular nature of his work is open to interpretation. His works can be multiplied, amputated or, on the contrary, added together, thus unfolding into installations in which the artist intervenes as a "performer".

This new exhibition at the Frédéric Mouraux Gallery gives us the opportunity to discover the very colourful universe of this internationally renowned artist.

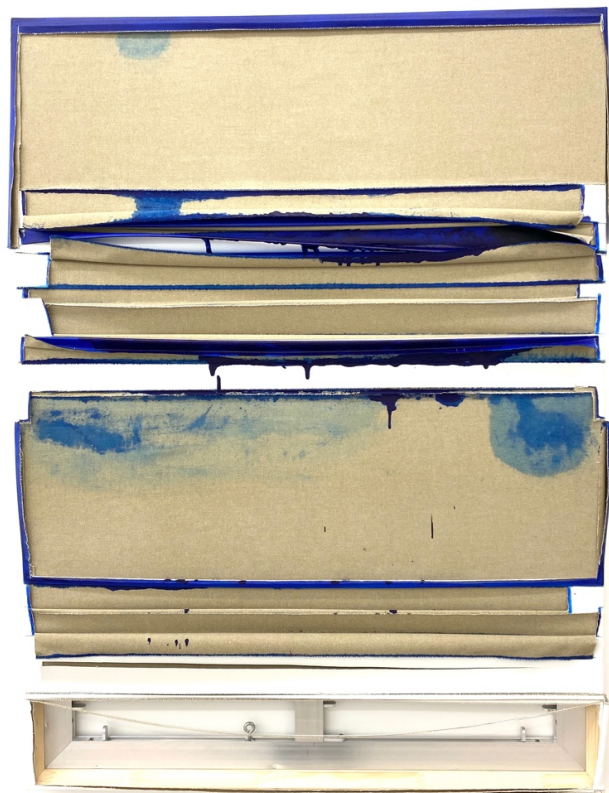


Jean-Philippe DUBOSCQ

Untitled, 2022

120 x 90 cm

White and blue pigments, white gesso, black gesso
on canvas, folded, stapled and torn on stretcher frame

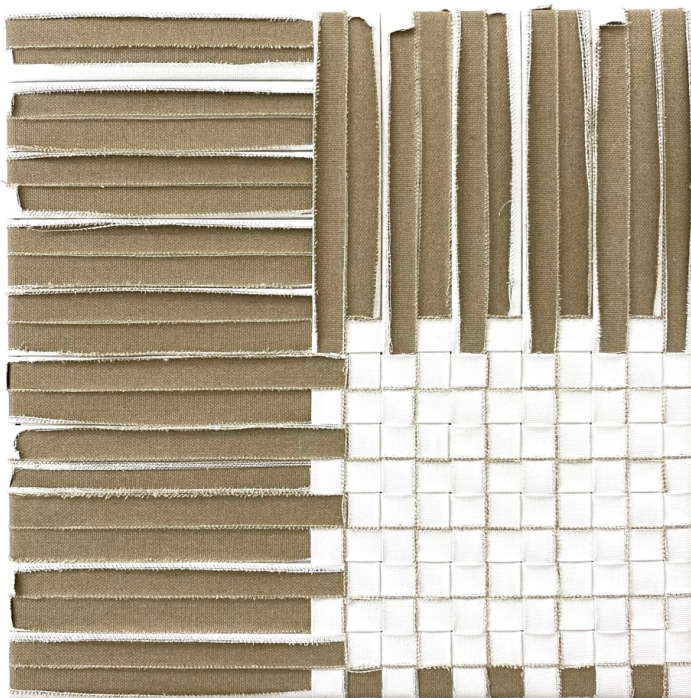


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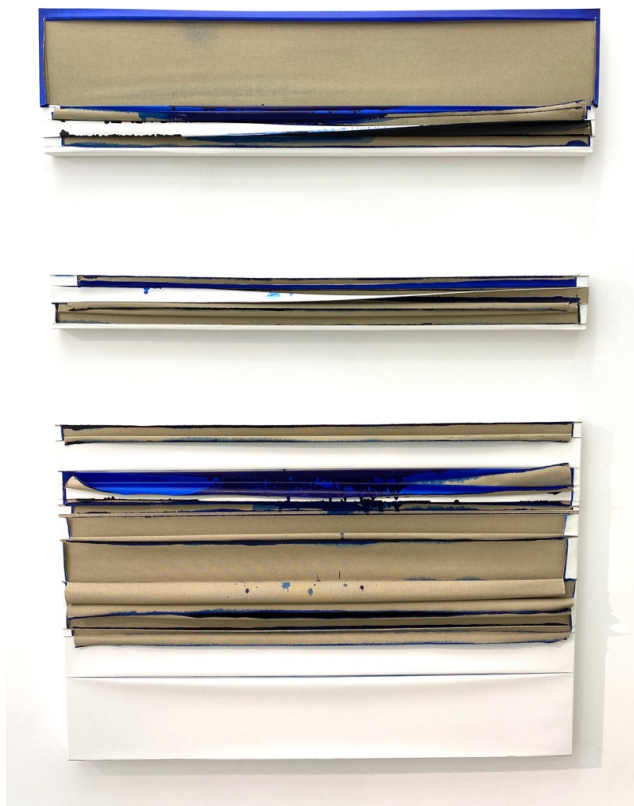


Jean-Philippe DUBOSCQ

Untitled, 20022

40 x 40 cm

White pigments, white gesso, black gesso
on canvas, folded, stapled and torn on stretcher frame



Jean-Philippe DUBOSCQ

Untitled, 2022

194 x 136 cm

White and blue pigments, white gesso, black gesso
on canvas, folded, stapled and torn on stretcher frame



Jean-Philippe DUBOSCQ

Untitled, 2021

100 x 100 cm

White pigment, white gesso, black gesso
on canvas, folded, stapled and torn on stretcher frame



Jean-Philippe DUBOSCQ

Untitled, 2021

120 x 120 cm

White pigment, white gesso, black gesso
on canvas, folded, stapled and torn on stretcher frame



Jean-Philippe DUBOSCQ

Untitled, 2021

120 x 120

White pigment, white gesso, black gesso
on canvas, folded, stapled and torn on stretcher frame

Lucy + Jorge ORTA



Lucy Orta was born in Sutton Coldfield in the United Kingdom. After graduating in fashion design at the University of Nottingham in 1989, she began working as a visual artist in Paris. In 1991 she met Jorge Orta, her husband, and gave up fashion design to devote herself to plastic research called "body architecture".

Jorge Orta was born in Rosario, Argentina, and simultaneously studied fine arts and architecture. In a chaotic social and political context under the Argentine dictatorship, he develops alternative modes of expression and representation.

In 1992 they created the Studio Orta in Paris to allow the development of their work and in 2000 they set up their studio in Seine et Marne. Since 2002 Lucy Orta has been a research professor in art and environment at the London College of Fashion.



Lucy + Jorge ORTA
Geometria Contextual 1972, 2021
Acrylic on canvas, 40 x 40 cm



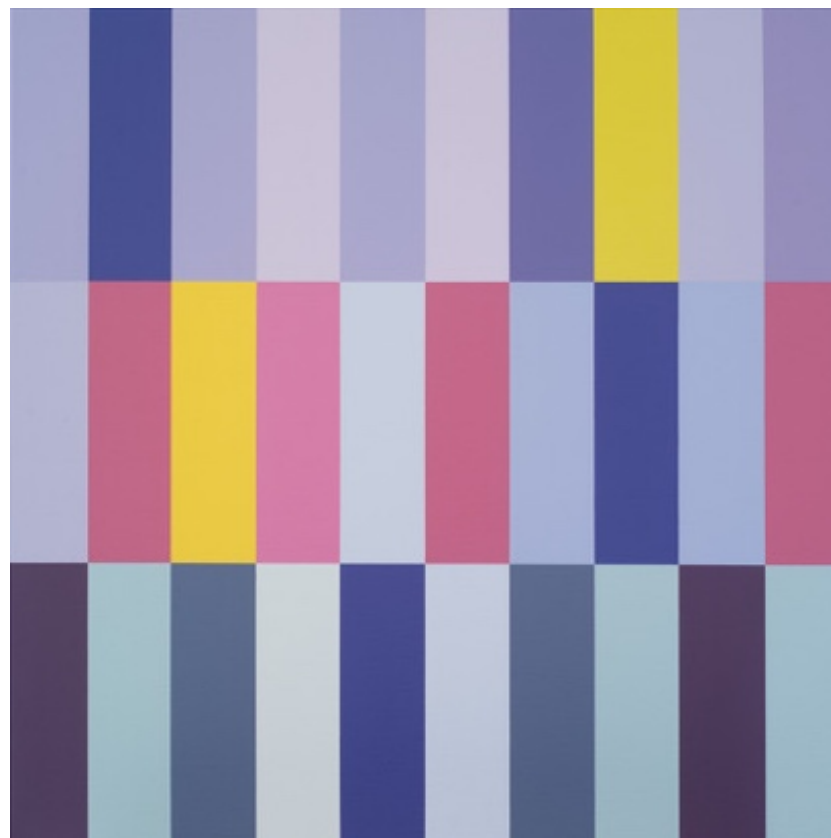
Lucy + Jorge ORTA
Geometria Contextual 1972, 2021
Acrylic on canvas, 40 x 40 cm



Lucy + Jorge ORTA
Geometria Contextual 1972, 2021
Acrylic on canvas, 40 x 40 cm



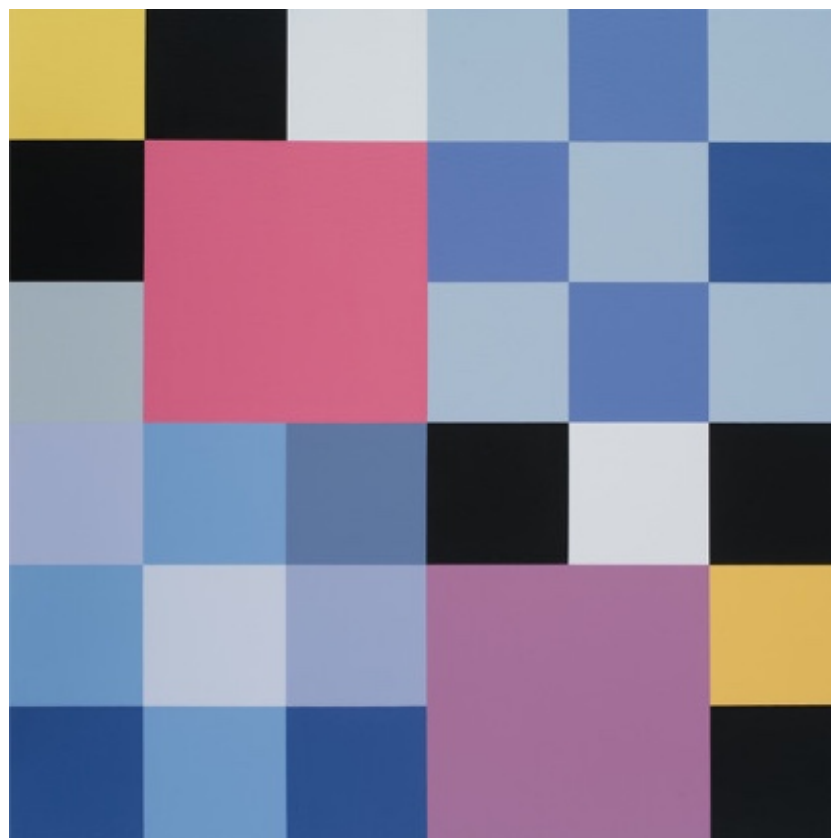
Lucy + Jorge ORTA
Geometria Contextual 1972, 2021
Acrylic on canvas, 40 x 40 cm



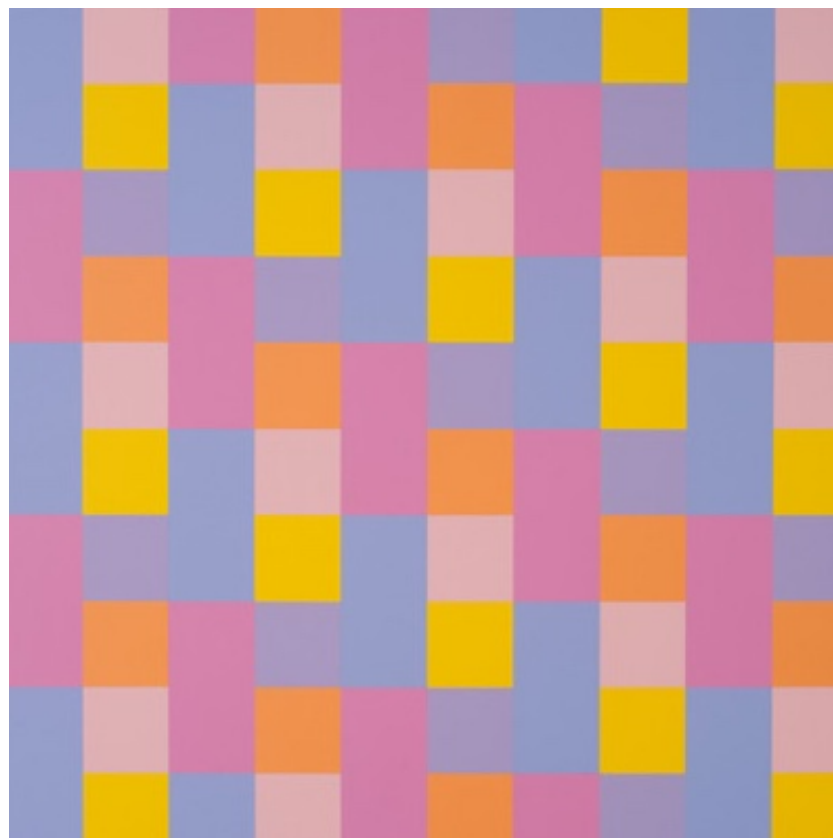
Lucy + Jorge ORTA
Geometria Contextual 1972, 2021
Acrylic on canvas, 60 x 60 cm



Lucy + Jorge ORTA
Geometria Contextual 1972, 2021
Acrylic on canvas, 60 x 60 cm



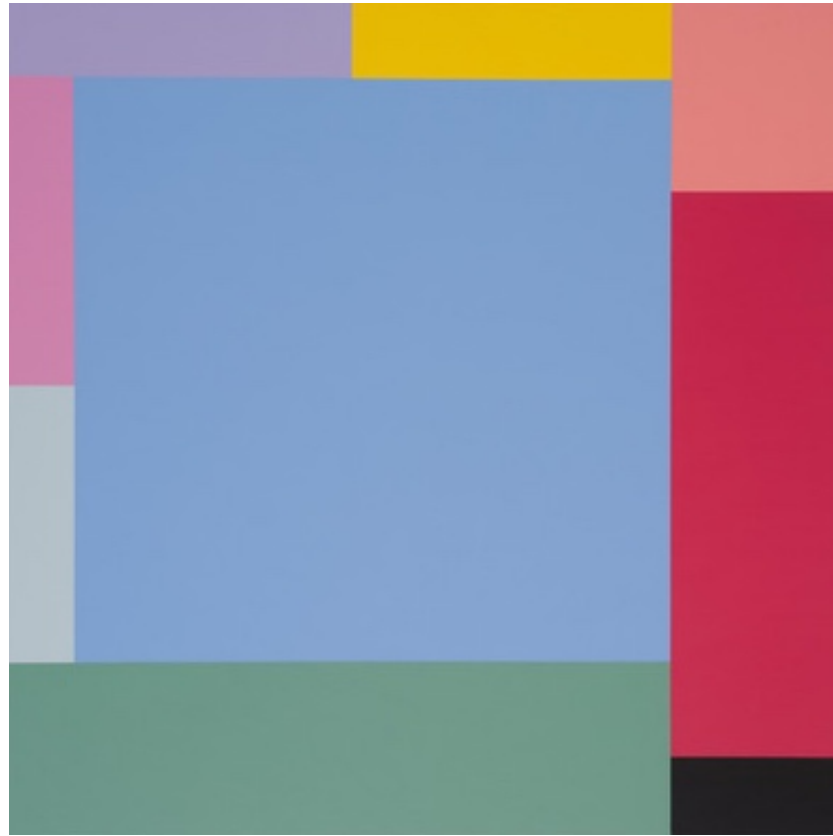
Lucy + Jorge ORTA
Geometria Contextual 1972, 2020
Acrylic on canvas, 60 x 60 cm



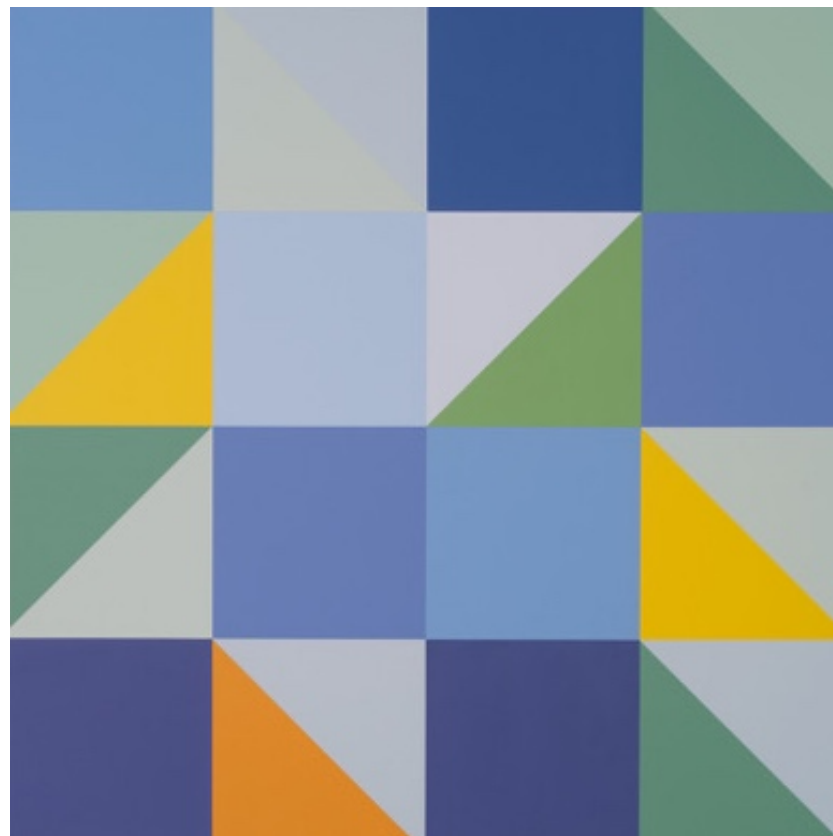
Lucy + Jorge ORTA
Geometria Contextual 1972, 2021
Acrylic on canvas, 80 x 80 cm



Lucy + Jorge ORTA
Geometria Contextual 1972, 2021
Acrylic on canvas, 80 x 80 cm



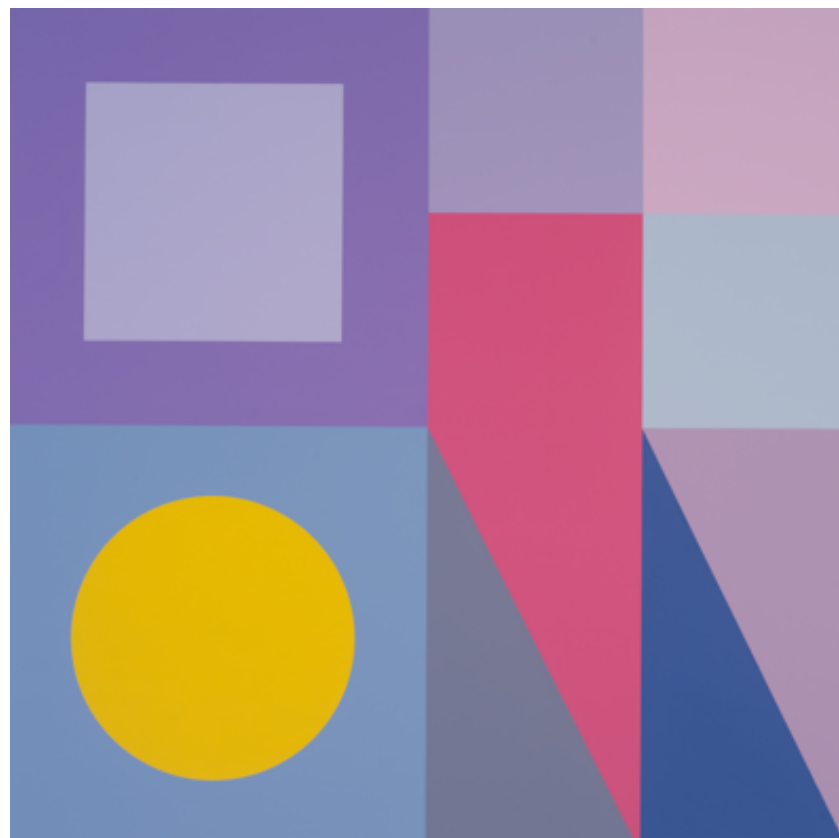
Lucy + Jorge ORTA
Trazado de Indias: Parcelas Dominates 1973-1983, 2021
Acrylic on canvas, 80 x 80 cm



Lucy + Jorge ORTA
Geometria Contextual 1972, 2021
Acrylic on canvas, 80 x 80 cm



Lucy + Jorge ORTA
Geometria Contextual 1972, 2021
Acrylic on canvas, 100 x 100 cm



Lucy + Jorge ORTA
Geometria Contextual 1972, 2018
Acrylic on canvas, 100 x 100 cm



Lucy + Jorge ORTA
Triangular AAA 1973-1976, 2021
Acrylic on canvas, 150 x 150 cm



Lucy + Jorge ORTA
Geometria Contextual 1972, 2021
Acrylic on canvas, 150 x 150 cm



Lucy + Jorge ORTA
Geometria Contextual 1972, 2021
Acrylic on canvas, 150 x 150 cm



Lucy + Jorge ORTA
Geometria Contextual 1972, 2021
Acrylic on canvas, 150 x 150 cm

Philippe PASQUA



For Philippe Pasqua, painting has this vocation: to inscribe in time the humanity through which we live, that which inhabits our daily life, by drawing it out of anonymity. This is demonstrated by his very own way of treating the portrait: by isolating it, or even by very often keeping only the head reduced to its outline on a canvas left in reserve, as if suspended in the space of the canvas, aerial, free of the rest of the body. This optical choice is the psychological and symbolic equivalent of a tension on the existence of the other, on his presence, his "being-in-the-world", his destiny, for a shared moment.

Another striking fact is the distancing of the spectacular. Not that the models Philippe Pasqua sketches express nothing, their figures generally radiate in a low way, with a preference of the artist for meditative poses. To see each portrait that Philippe Pasqua draws or paints being concretely elaborated says a lot about the very meaning that the artist assigns to his work. Pasqua refuses perfect mimicry. His work is a sum of trial and error, of advances and retreats, of repentances and recoveries, of erasures and resummptions that reveal a gradual appropriation, a desire for fusion with the model. Life, in Philippe Pasqua's work, infuses. A powerful feeling of incarnation takes shape, in the wake of those masters who were, and remain, beacons, Francisco Goya, Egon Schiele, Vincent Van Gogh, Graham Sutherland, Lucian Freud or Francis Bacon.



Philippe PASQUA
Peinture dessin, 2022
Painting on paper, 65 x 55 cm



Philippe PASQUA
Peinture dessin, 2022
Painting on paper, 80 x 60 cm

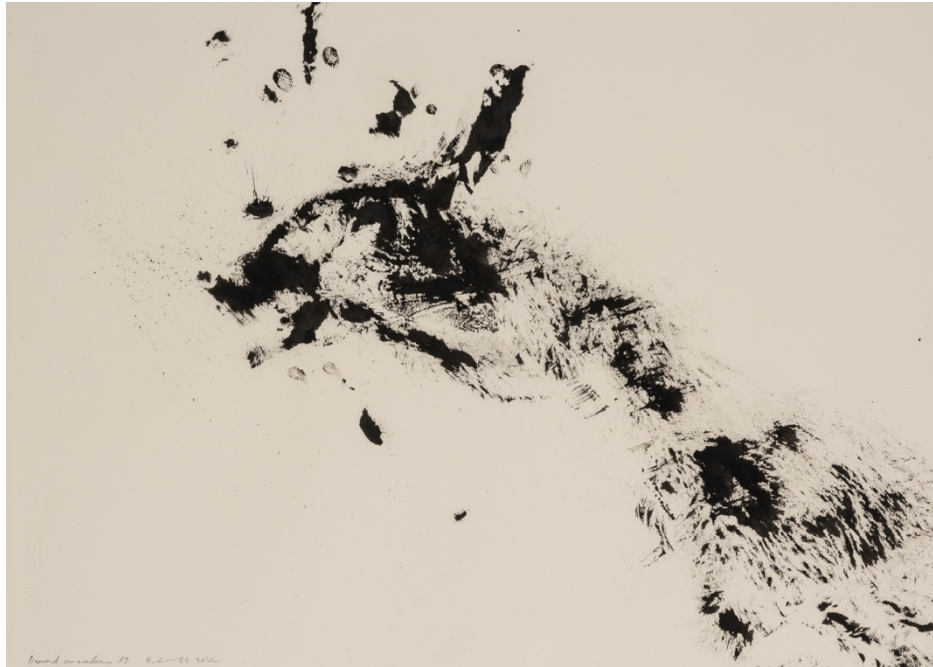
Erik SAMAKH



Erik Samakh is a French contemporary artist.

Erik Samakh's work is founded on a constant dialogue between man and nature. Tuned in to its noises and sounds, colors, and various species, he proceeds like a surveyor. For some twenty-five years he has been capturing, recording, and restituting in museum spaces what he perceives as a veritable artistic material that he installs and diffuses in all places suited to discovery. The surrounding space, formerly devoted to the power of images thus becomes a «listening space», but just as readily a space of silence, and transforms our perceptive and perceptible approach to reality. Samakh also intervenes in the landscape and incites it to react by grafting different instruments of his own design onto it. Erik Samakh is not so much an acoustician, but an artist of the present day, committed to offering experiences and sensations that go beyond the visible...

- Bernard Blistène



Erik SAMAKH

Le Brocard en velours, 2022

Chinese ink and walnut stain on paper, 50 x 70 cm



Erik SAMAKH

Le Brocard en velours, 2022

Chinese ink and walnut stain on paper, 50 x 70 cm