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Bernard Piffaretti

re-marquable

Exhibition from March 15th to April 19th 2014

from Tuesday to Saturday 11am-7pm

Opening Saturday, March 15th



He said "re-marquable".

The protocol, the questioning of "pictural situations", the analysis of painting's components, the interrogation on time, are central to Bernard Piffaretti's work.

His presence on the german and english scene, as well as his recognition by the west coast young american scene, highlights the current issues that his work raises.

After painting... painting!

We have been talking about end, about exhaustion. Obsolete medium, counter-image of predatory techniques that erases, relegates, excludes. But the eternal is only a matter of time that exceeds us.

Bernard Piffaretti constantly takes back his tool, attempts to conquer, or rather, accept each time to re-confront the possibilities. He proceeds by oppositions. The choice of format of the next painting is first and that will induce what is following.

His demand, his protocol pushes him to "zip up" the center of his canvas. One side realised bringing forth its duplication on the other half. Thus, the reproduction (duplication, reconduction) becomes "shape" and points out everything that can constitute the history of the painting, its reception and the revival of its "strangeness". Separation and unification are combining. Comparing, separating, and then returning to the core unit.

Why would he have a chronology, a season?

Art history is made of resumptions and break ups and the question of time is inherent to it. Not being able to genuinely date, is confronting us with its subjectivity, its relativity. "There is no recent painting" from Bernard Piffaretti.

The initial question remains, unstable, incomplete, with this "almost the sameness" which restarts the process, and reveals by playing this two-faced game what painting conveys. When the first half will find its charge, then the other one will attempt to. The painting will manifest its justification, and the programming of its completion.

"When I make a gesture, it contains the memory of what is to come after". Thus, the resumption is already (intended) engaged in this first act. The second time canceling its subjectivity. To redo, is attempting to understand, it is questioning the practice of painting. It is the interrogation of this long story, but also the expectation of the unrealisable. The countdown is a laser of precision to the best of its ability.

The incompleteness (the interruption, the suspension) of the work is set up. A bet against the impossible ?

The "uncompleted" carry the failure of this attempt (redoing the image with everything that constitutes it).

The "tondi" focuses on a detail and underlines the missing part.

The drawings delineates downstream what defines the upstream.

The little paintings and the digital prints capture a certain "figure".

In the beginning was white.... and then colour... this received vibration, our intimate wandering. Modest dialogue beyond the "why." The "chromix" new derivative product, history of a possible anti-theory of colours seems a possible answer.

To exist still, rekindling energy, not to be overwhelmed by the inexhaustible difficulty. The metapainting REM(arquable) titles the exhibition..

REM(ake), absolutely and the spiral is set in an eternal return.

Rozenn Prat

Born in 1955 in St Etienne, France. Lives and works in Paris, France

2013 - Solo exhibitions: "Two person show", Bernard Piffaretti et Matt Connors, gallery Cherry and Martin, Bâle-Miami Fair, USA; "Mitte", galerie Klemm's, Berlin, Germany; "Report", gallery Cherry and Martin, Los Angeles. USA - Group exhibitions: "I'll be your mirror", (seconde partie), galerie Herald St. Londres, Angleterre; "Why painting now", gallery Krinzing, Vienna, Austria; "Rapport", Verein Rosa Luxembourg, Berlin, Allemagne; "I'll be your mirror", galerie Herald St. Londres, Angleterre; "group show", galerie frank elbaz, Paris, France; "source codes", galerie Klemm's, Berlin, Germany.

2012 - Group exhibitions (selection): "Où, donc et quand", Centre d'art de Tanlay, France; "Persistence of vision", gallery Kavi Gupta, Berlin, Germany

2011 - Solo exhibitions: "Montage", galerie Frank Elbaz, FIAC 2011, Paris, France; "bande-annonce", galerie frank elbaz, Paris, France
Group exhibitions (selection): "Décor et installations", Galeries nationales des Gobelins, Paris, France; "Masterpieces of Museum of St Etienne", Daejeon Museum of Art, South Korea.

Publications - 2013: catalogue of the exhibition "Report" gallery Cherry and Martin, Los Angeles, USA; 2014: (upcoming) two artists' book: Karma Publishing, New York, USA; Har El Publishing, Jaffa, Israël; 2015/2016: Mamco publishing and the Presses du réel, will publish a work recounting the career 1980/2015, with texts by authors, French, English and German. Exhibitions in France and abroad accompany this book. Geneva, Switzerland

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