Watchlist Artist: Maude Maris

Let us say once again, after a few others, that Maude Maris makes objects, that she moulds them, and then places the shapes she has cast into small boxes, models that are open on one side, that she then, under given lighting conditions, takes photographs of her compositions, and that it is finally from these photographs that she paints her paintings.

Maude Maris's paintings thus undergo a process or, rather, the implementing of a setup which may recall Giorgio Morandi's. We can suppose that, contrary to Morandi who checked after nature—even though it was a theatricalized nature—, Maude Maris conceives of her setup as a way of putting things at a distance: she is not painting an object, but the photograph of a positive she has obtained through casting. Her painting is thus the result of a series of filters whose aim is to abstract the object. The object is denaturalized not only through the casting process but also through photography, which flattens its reality, and then again through painting, as the colour given to the object in the painting has nothing to do with that of the initial object. And the same goes for materials, which take on a hardness or softness, a brightness or dullness that bear no relation either to the original document.

(text source: Extracts from "*Propositions concerning the paintings of Maude Maris*". Eric Suchère for Galerie Isabelle Gounod)

More on Maude Maris (b. 1980, Caen, France)

Maude Maris's painting is all the more secretive as the means implemented for its realization are remarkably discrete: no impastos, no gestural marks, no dripping... only what is necessary to a visible yet homogeneous brushwork, to a neat and meticulous execution that shuns virtuosity. Maude Maris's painting is smooth on the surface and discretely expressive in its effects. The only effect that is emphasized is that of the objects' reflections on the floor, an obvious evocation of a cliché of our times, the graphic interfaces of computers and Apple MP3 players—and as such, they are just as inexpressive stereotypes. Maude Maris's painting is devoid of any symbolical content, any expressivity, any reference to any kind of real... It is the representation of a scenography which is waiting for no actor, no human body and text, to come into being. It is staging its own power to be in almost complete silence.

(text source: Extracts from "*Propositions concerning the paintings of Maude Maris*". Eric Suchère for Galerie Isabelle Gounod)

For further information...(ArtSlant Profile) (Artist's Website) (Gallery)

(All images: Maude Maris; Courtesy of the artist and Galerie Isabelle Gounod)

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