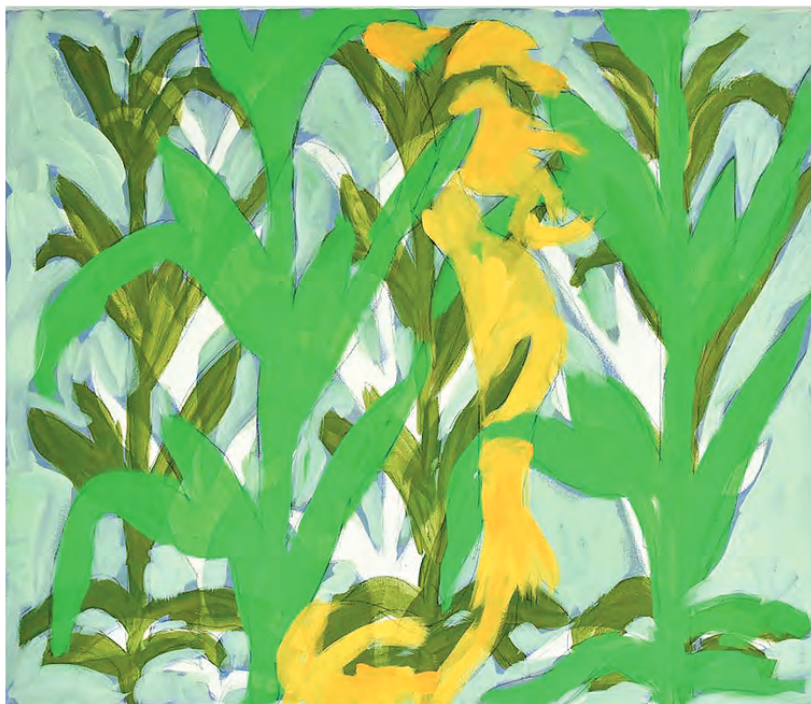




Each of these works transgresses abstract purity in its own way. This impure painting today finds many echoes in artists who, after abstraction, operate in ambiguous or repressed fields of modernity. Some of the orientations that characterise this "impurity" can be noted, based on current exhibitions and a few other examples, among many approaches that are not limited to France.

PATTERN

The decorative, which is an obvious opponent of modernity (4), is thus reactivated in contemporary creation, whether it is summoned as a formal reference or as a contextualisation of the work. The work of Stéphane Calais (b. 1967) coordinates these two aspects with an expansion of painting within the exhibition space, often with the use of motifs made up of repeated stains and flowers that summon a history of ornament. The in-situ paintings of Flora Moscovici (b. 1985) proceed from a dialogue with the place that determines the painter's gestures, but which is also transformed by a pictorial process nourished by various experiences, such as the memory of a Jewish cemetery in Romania for *Milléniales*. In a different way, it is the repetition of a motif within his paintings that links the painting of Simon Rayssac (b. 1983) to the decorative. This effect of *pattern*, in contrast with reduction, allows the artist to appropriate various shapes, gestures and coloured sensations. This decorative leaning, in the broadest sense, doesn't mean the dissolution of the work or the simple enhancement of the place. It corresponds to a questioning of the autonomy of the abstract



De gauche à droite /from left: Maude Maris.
«Body». 2019. Huile sur toile/oil on canvas. 90x70 cm.
(Court. galerie Praz-Delavallade; Ph. Rebecca Fanuele).
Simon Rayssac. «Une jeune fille dans un champ de maïs». 2017. Acrylique sur toile /acrylic on canvas. 46x55 cm

form, and links painting to an exteriority that nourishes, accompanies and solicits it. The most salient aspect of current approaches that can be associated with this term impurity lies in overcoming the opposition between abstraction and figuration. *Obsolescence déprogrammée* shows the integration of the digital image in painting, not as a reproduction but by situating itself at the tipping point where it accesses existence. Jugnet + Clairet (b. 1958 and 1950), in the *Switch* series, paint the extinction of the television image or, in the *Tapes* series, its formation and deformation at the end of the video tape. This questioning of the image taken to its limit can be situated *after* abstraction. However, it also revives an origin of abstract practices, where the questioning of the visible was accompanied by a taste for images resulting from spiritualism or perceptions transformed by science. Working with the image to situate oneself in the in-between of its appearance and its disappearance can also translate into a proximity of the pictorial process to that of photographic printing. Having produced a series of works based on Rorschach tests, manifesting this circulation between abstraction and figuration, Gilles Balmet (b. 1979) uses dipping tanks for ink paintings that evoke both a gestural dimension and the distanced rendering

of photographic landscapes. In *Milléniales* one can also discover a work by Jacob Kas-say (b. 1984), where the deposition of a silver film on the canvas, by immersing the support in a bath, is compared by the artist to the revelation of the photographic image. The result is an irregular surface, varying with the light and slightly reflective, capturing a spectral image of the viewer. In a different way, the works of Rémy Hysbergue confront us with a perceptual disorder: the belief in the photographic image is confronted with the sensations of painting. In a kind of reversal, the latter summons the abstraction specific to photography to reappropriate its specific effects of light, depth and texture.

METAMORPHOSES OF MATTER

It is from volume that the paintings of Maude Maris (b. 1980) restore a strangeness to the image. The artist makes casts of objects that she stages in the form of models, then photographs them and reproduces them in painting, in both a realistic and virtual way. These works present an astonishing, silent world. They are also a kind of scenography of painting itself, as a manifestation of its means and its own space, between figuration and abstraction, but also between reality and fiction. This is another remarkable aspect, shared by several contemporary approaches: the accumulation of colours and forms escapes from literality and summons the imagination. A play of visions on the edge of the image becomes "the medium for fairy-tale journeys" (5). The *Odyssées* by Armelle de Sainte-Marie (b. 1968) are elaborated without a pro-