



PRESSE RELEASE

Second exposure to Maëlle Gallery Galerie of contemporary art online

Open to the public December 7, 2012

The living: from questions to questions Solo Show Ernest Breleur

Friday 7 December 2012 Wednesday 26 Janvier 2013

Thursday - Saturday 11:00 a.m. to 7:00 p.m.

Wednesday and Sunday by appointment only

Conference of Ernest Breleur

In the context of the events of Carbet Award

Thursday, December 13, 2012 - 7:00 p.m.

Maëlle Gallery

Galerie of contemporary art online

Village Suisse - 78 avenue de Suffren

In front of - 14 rue Alasseur 75015 Paris

+33 (0) 6 14 80 42 00

contact@maellegalerie.com

www.maellegalerie.com

Press Contact

Olivia breleur, director

78 avenue de Suffren - in front of 14 rue Alasseur 75015 Paris

+33 (0) 6 14 80 42 00

+33 (0) 9 54 09 58 47

olivia@maellegalerie.com



SUMMARY

Gallery of contemporary art
online
Village Suisse 78 avenue de
Suffren - In front of 14 rue
Alasseur 75015 Paris

Director
Olivia breleur

Phone
06 14 80 42 00

email
olivia@maellegalerie.com

Web site
www.maellegalerie.com

THE Maëlle gallery, gallery of contemporary art online

1

The living: from questions to questions

2-3

Ernest Breleur : biography

4

Conference of Ernest Breleur

5

Some visual

6-9

Ernest Breleur : CV

10-11

Available works

12

Other artists represented

12

Practical information

13



MAËLLE GALLERY, GALLERY OF CONTEMPORARY ART ONLINE

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Launched in 2012, la Maëlle Galerie, an on-line contemporary art gallery, serves as a federating platform for new contemporary artistic practices. Its wish is to introduce, promote, and support emerging artists, confirming them on the national and international level.

Through the artists whom it represents, the gallery hopes to achieve a kind of “affirmed multifarious consistency.”

La Maëlle Galerie offers to collectors the possibility to buy artworks on-line. Nevertheless, showroom doors in the heart of Paris are open for all those who wish to “meet” the artworks.

Our uniqueness

La Maëlle Galerie is uniquely passionate with contemporary painting. Nevertheless, eager for all new artistic tendencies, it hopes to stay close to actual practices and to serve the idea that art is beyond all limits. It plunges into this large sphere, which is the world of identities, artworks and artists, convinced with their legitimacy. Also aware that the artistic sphere/world dwells in the eternal renewal of its artists, la Maëlle Galerie has laid its eyes on the Caribbean, opening and turning the set of possibilities upside down.





Open since October 19th of 2012, "Maëlle Galerie", an online French contemporary art gallery, aims to bring together new contemporary artistic approaches. Through the artists it represents, the gallery wishes to embody a « certain diverse-consistency ».

The living: from questions to questions Ernest Breleur's Solo Exhibit

The living from questions to questions is the title of my next exhibit at Maëlle Galerie.

I realize how this title encompasses my whole artistic work. If the questions that preoccupy me are definitely philosophical, they also address mostly a particular vision of sculpture.

I shape my sculptural project. My ambition: give a shape to emptiness.

« From clay is made the vase
But it's the void that makes the vase.
A house needs some walls and a roof
But it's the living space
That makes the house.
Therefore, if matter is necessary
The essence of things is immaterial
As is the soul of human beings.* »

Here matter and light ally for the apparition of something strange. My sculptures let see the least matter possible. Each object finds its physical consistency in delicate strips made from matter and light that superimpose. I name this process « siping ». When practicing « siping », one of the subjects that concern me is the void, from the sculptural view as well as my philosophical view. My aim is to embody the genesis of the living's metaphor, not to mimic or to find an explanation to the apparition of the being in the world but rather to bring out a poetics of the populating world. In that remote period of the world «settlement», there was an absence of life in visible shapes, an absence of model...

I like to imagine the range of possibilities opened by those velleities and those attempts of life by some anonymous cells, in their attempt to transform into species, into different entities. I also imagine the battle that the transformation must have been for those infinitely small that must have taken shape without a certain destiny, each living cell desiring to become a being in the world by inventing itself.

It's in the « metaphorization » of the genesis that the motor of my creation must be found. What passionate me in the awakening of life is the frenzy manifested to access this very life, in parallel to the differentiation of each of these candidates to life. I think that a peculiar poetics as well as a poetics (such as the artist's) inhabits the earth while the genesis of the living takes place. Light combined with a certain « je ne sais quoi » in those diverse endeavors to life. From no living form to the emergence of the infinitely small, place of the multiplication of the possible, it didn't allow all the alchemies to see the light of day.

From a purely poetic view, I find fascinating how the first cells were willing to become something else than a cell. I can't help but speculate how many failures, bifurcations, maybe even regress or interbreeding, or...

Still in my poetic vision, I believe I can see in this genesis of life a universe

mostly chaotic: what would be the future of the transforming species. I wonder about that period as if I could contract it in a given time within my reach in order to better seize it and make it an object of reflection.

My creation, at the crossroads of life, vegetal and animal, crosses, cross-breeds to generate some beings in the world. This poetic vision of that genesis of life appeals to me, however it doesn't represent the essential of the creation process. I seek a parallel between this vertiginous time where the living is created and my own artistic creation.

I dare to think of the beginning of life as a tremendous field of creation where every atom, every embryonic cell strives to become a part of the living. That's life in all its frenzy.

The abundance of all the shapes, strange, colors of the materials must be extraordinary ; Referring myself to the genesis of the living, it serves as a pretext to set free my creativity by building a strange universe free of any constraint of representation.

*Lao Tseu

Ernest Breleur, October 24th, 2012



view workshop of Ernest Breleur 2012 © Jean-Luc de Laguarigue

Ernest Breleur : biography



Nowadays, Ernest Breleur is a major figure in contemporary art in the Caribbean and internationally. His work is displayed at important exhibits such as the recent Caribbean : Crossroad of the word at the Queens Museum of Art de New York, 2012-2013, or again: Escault, Rives dérivées, international festival of contemporary sculpture, 2011.

A prolific and very committed painter, he co-created the group Fwomajé, which definitely influenced the artistic field in Martinique. With a body of work built from the concept of crossroads between Africa, America, Europe and India, Ernest then chose Africa as the initial element to borrow from some modes of representation. A few years later, he left the group, finding this Africa too difficult to recognize and too remote to be fully grasped. Not knowing it fully enough, his works were only evoking an imaginary Africa that he could only dream of. He equally understood that the finality of the artistic creation isn't the illustration of the identity, let alone its essential basis, but is going forward a contemporary expression looking for artistic opening.

Still concerned by painting at the time, he got rid of the constraints of representation imposed by the fwomajé's project. This turning point is the symbol of a new fundamental posture. With a certain freedom, he will go to produce, among other works, the « Série Noire », « Série Mythologie de la lune » as well as some floating bodies with the goal to enter modernity. This is when he will question the metaphysical concepts of life and death.

In 1992, he creates his last paintings and definitively departs from this medium. It's exactly at that time that his career would take a new turn. It's with a new « available material » that he will now work: radiographs. This material would allow him to establish his artist's singularity by questioning his place and the places in the world. In a new workshop, equipped with medical tools and material recovered from an abandoned hospital. The artist fills himself with new ideas ...

This new material irremediably causes intimacy with the body. A body revealed through imagery made possible thanks to the x-rays. Ernest Breleur intervenes on the interiority of an irradiated body; he intervenes on the back of the skin.

It's has already been over 28 years that the artist uses radiography and to this day he's far from having ceased all the possibilities it offers. Ernest Breleur tirelessly interrogates it.

Ernest Breleur believes that by going towards the other shores of the world, he can better perceive his.

His current work went to new artistic solutions and new forms. For the artist, if the work is meaningful, the aesthetic and ethical questions are fundamental in relation with the violence of globalization.

Enriched by his contacts with Edouard Glissant, Patrick Chamoiseau, Milan Kundera and many others, after the gallery « Les Filles du Calvaire », the artist now exhibits at « Maëlle Galerie » fifteen brand new works marking a turning point in his artistic practice.



Conference of Ernest Breleur

On Thursday, December 13th, taking place as one of the events organized during the "Prix Carbet" instigated by the "Institut du Tout Monde", Ernest Breleur will give a lecture about his body of work at the "Maëlle Galerie".

Every year, the « Prix Carbet de la Caraïbe » contributes to illustrate and revive the power of creation, the contingency of the imaginery, arisen from this archipelago and its extensions, the word born from so many energies that meet there and henceforth recognize themselves, between the great spaces of the Americas and the flamboyant thrust of the Africas.

The world's literatures seem to perfect and complete themselves but as with so many fields alike tectonic plates, their fuliginous contacts, eruptions and earthquakes design a new geography for the contemporary humanities, at the same time urgent and threatened. We do not follow rigorously or precisely the traces of these advancements, we do not detangle with a faultless science the intricacies of their languages, new or traditional, composite or atavistic, creole at last, but we can feel everywhere the intuition of their necessary connivances. »

Édouard Glissant



INSTITUT
DU
TOUT-
MONDE

Supported by the « Institut du Tout-Monde », the « Prix Carbet » rewards every year a work stemming from the Caribbean, open to multiple imaginaries and identities, individual and complementary. The creolization of the world is the base of the vocation of the "Prix Carbet de la Caraïbe" and the "Institut du Tout-Monde" which aims to:

- To contribute to a better understanding of the phenomena and process of creolization,
- To promote the diffusion of the extraordinary diversity of the humanities' imaginary that express, tell, relay et connect themselves, through the multiplicity of languages, the plurality of artistical expressions and of the new lifestyles. The creolization of the world continues, the humanity reveals itself.

Beyond the language, beyond the Caribbean, the « Prix Carbet » contributes to promote a different vision of the world, an open, composite world, a world rich of its blends and singularities, remote from a generalizing universe, a whole-world.

For twenty-two years, the « Prix Carbet de la Caraïbe » was chaired by Édouard Glissant. During the last session that took place in French Guyane, on December 2011, the members of the Jury, under the chairmanship of the poetess Nancy Morejon, definitively confirmed and adopted a new appellation, following Édouard Glissant's wish: « Prix Carbet de la Caraïbe et du Tout-Monde ». Resulting from that last meeting, Patrick Chamoiseau was elected the new chairman of this award. The « Prix Carbet » takes place alternately in Guadeloupe, Guyane, Martinique and Île-de-France.

The « Institut du Tout-Monde », created in 2006 with the support of the « Conseil régional d'Île-de-France » and hosted by the « Maison de l'Amérique Latine » in Paris, is altogether a study and research site, a place of invention and training, a meeting place and a place dedicated to the memories of the peoples and places of this world.

This year, the « Prix Carbet » will be held from December 11-14, 2012.



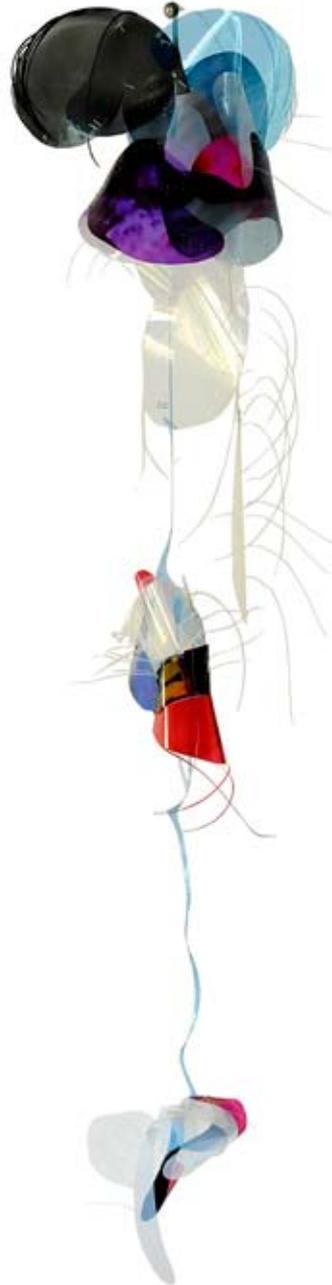
Ernest Breleur, La grande rouge, radiographs, X-rays duplicates colorful, colored plastics, staples, Rope Light, 187 x 57 x 50 cm, 2012 © Jean-Philippe Breleur



Ernest Breleur, Untitled, Série Corps à vif, radiographs, X-rays duplicates colorful, colored plastics, staples, Rope Light, 151 x 46 x 39 cm, 2012 © Jean-Philippe Breleur



Ernest Breleur, untitled, series Female, collage, radiographs, X-rays duplicates colorful, colored plastics, staples, 157 x 27 x 20 cm, 2012 © Jean-Philippe breleur



Ernest Breleur, untitled, series Female, collage, radiographs, X-rays duplicates colorful, colored plastics, staples, 157 x 27 x 20 cm, 2012 © Jean-Philippe Breleur



Ernest Breleur : CV

Born in 1945 in Martinique. Lives and works in Martinique

SELECTED SOLO EXHIBITIONS

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| 2012 | Dessins de transition, T&T Galerie, Jarry, Guadeloupe |
| 2010 | Portraits sans visage, Galerie les Filles du Calvaire, Paris, France |
| 2009 | Portraits reconstitués, T&T Galerie, Jarry, Guadeloupe
Reconstitution, Université d'Artois, Arras, France |
| 2008 | Corps Commun, Fondation Clément, le François, Martinique |
| 2006 | Reconstitution, CMAC Scène nationale, l'Atrium, Fort-de-France
Martinique
Rétrospective, Fondation Clément, le François, Martinique |
| 1995 | Corps Radiographiés, Chalon-sur-Saône, France |
| 1993 | Série blanche, Strasbourg, France |
| 1992 | Nexus Contemporary Art Center, Atlanta, USA |
| 1990 | Radiographies de portes, Fort-de-France, Martinique
Los contactos de hombre, Galerie Mayz Lyon, Caracas, Venezuela |
| 1989 | Mythologie de la lune, Martinique |

SELECTED GROUP EXHIBITIONS

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| 2012 | Global Caraïbe, Little Haïti Cultural Center, Miami, USA
Caribbean : Crossroads of the world, Queens Museum of Art, New York, USA |
| 2011 | Caraïbe en expansion, Domaine de Fond St Jacques, Trinité, Martinique
Escaut: Rives dérivées, festival international de sculpture contemporaine |
| 2009 | Kreyol Factory, La Villette, Paris, France |
| 2004 | Diaspo Art, Cotonou, Bénin
Salon d'Automne, Paris |
| 2003 | Reconstitution, Biennale de la Havane, la Havane, Cuba
Latitudes, Mairie de Paris, Paris, France |
| 2001 | Collection Musée M2A2, Maison de l'Amérique Latine, Paris, France
Collection Musée M2A2, Haïti |
| 2000 | Mastering The Millennium Art of The America, Washington, USA |
| 1998 | 24e Biennale de Sao Paulo, Sao Paulo, Brésil
6e Biennale des Seychelles, Seychelles |
| 1998 | Carib y Fragmentation, Musée d'art contemporain le Maïac, Espagne |
| 1995 | Espace des Arts, Chalon sur Saône, France
Rencontres internationales de photographies, Arles, France |
| 1994 | National Black Art Festival, Gallery Nexus, Atlanta, USA
Biennale de Saint-Domingue, République Dominicaine |



- 1993 22e Biennale de Sao Paulo, Brésil
 Biennale de Cuenca, Cuenca, Equateur
 Biennale la Havane, la Havane, Cuba
 Carib Art, Curaçao
- 1992 1ere Biennale de Saint-Domingue, République Dominicaine
 Regard sur la Caraïbe, espace Carpeaux, exposition itinérante, France
- University center Gallery Howard University, Washington, U.S.A
- 1988 1ere Biennale de Dakar, Dakar, Sénégal
 Exposition collective, Seine Saint Denis, France
 Biennale Internationale du Québec, Québec, Canada
 Exposition internationale « hommage à A. Césaire », Martinique
- 1986 Festival culturel de la ville de Fort-de-France, Martinique
 2e Biennale de la Havane, Havane, Cuba
- 1985 Rencontre Inter Caraïbes, Guyane Française

PUBLICATIONS (sélection)

- 2009 Alexandre Alaric Corps Communs
- 2007 Jacques Leenhardt, Ernest Breleur l'envers de la photographie
 Dominique Berthet, Les corps énigmatiques de Ernest Breleur , l'Harmattan
 Dominique Berthet, Monographie, HC édition PARIS
- 2006 Patrick Chamoiseau, La blanche comme instant et instance de beauté
 Patrick Chamoiseau, Méditation auprès d'Ernest Breleur
 Dominique Berthet, Les corps énigmatiques d'Ernest Breleur , collection les Arts d'ailleurs, l'Harmattan
 Cynthia Phibel, Regard sur l'œuvre d'Ernest Breleur
- 2005 Dominique Berthet, Suture du corps Suture du monde
- 2004 Eliane Chiron, L'Afrique rêvée d'Ernest Breleur, artiste Martini quais, et de Raymond Roussel écrivain
- 1999 Dominique Berthet, Présence et Absence du corps dans l'œuvre d'E. Breleur, l'Harmattan
 Ernest Breleur, L'artiste face à la fonction critique, Revue esthétique
- 2000 Ernest Breleur, Qu'avons-nous à voir avec la modernité et la post Modernité ?, Revue Esthétique
 Ernest Breleur, Ce que trace veut dire, l'harmattan (ss dir.) D. Berthet, collection les Arts d'Ailleurs
- 1998 Yolanda Wood, La reconstitution symbolique de l'être
 Giovanni Joppolo, Le Phénomène antique du voir
- 1997 Ernest Breleur, Les distances nécessaires, Revue esthétique
- 1995 Milan Kundéra, D'en bas tu humeras les Roses, Nué bleu (Strasbourg)
- 1994 Roger Toumson, Ernest Breleur ou la Destruction des Icônes
- 1993 Milan Kundéra, Beau comme une rencontre multiple, revue l'In fini Gallimard/FNAC
- 1990 Alexandre Alaric, Une Poétique de la Chair
 Ernest Breleur, Manifeste de rupture avec Fwomajé
 Dominique Berthet, entretien, Il faut que l'art surprenne, qu'il soit imprévisible, Revue Esthétique



OTHER ARTISTS REPRESENTED

Mario Benjamin

Shuck One

Thierry Cauwet

Joseph L. Griffiths

Agata Kus

Audry Liseron-Monfils

Ronald Cyrille

AVAILABLE WORKS

Aurélien Couput

August Graybosch

Balthazar Auxietre

Steaven David

Ismaël Mundaray

