

Pierre Antonucci

« Coulisses » • solo show

exhibition
from Friday 25 February
to Saturday 16 April 2022

Galerie ONIRIS
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the gallery is open
from Tuesday to Saturday
from 2pm to 7pm



Danseur, 2021
painting and collage on cardboard, 76x126cm

Pierre Antonucci asserts his pleasure to paint and to reflect the painting through his work between figuration and abstraction.

For several decades, he has developed several very personal ways of painting: drawing and folding of the canvas or paper creating reliefs and discontinuities in the reading of the subject or texts.

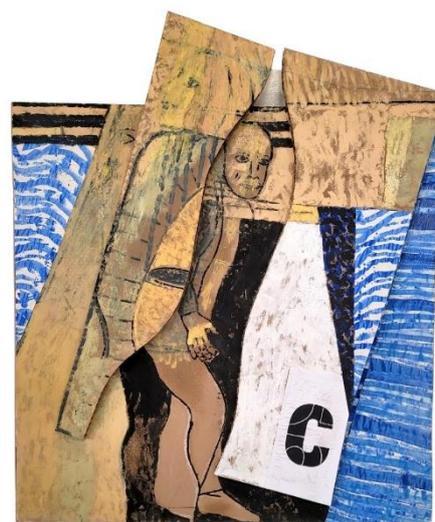
His paintings are "additions of subtractions". They result from accumulations of motives successively covered, buried, totally or partially according to the pictorial and plastic research of the painter. What is destined to disappear constitutes the material of the painting, even the painting itself.

The exhibition « Coulisses » (Backstage) features recent and unpublished works from the last two years. Among these, paintings on cardboard of very large and modular formats are from his work entitled "JAB".

Pierre Antonucci presents with his own words what is the JAB painting:

« Faces, women and men, processions of animals, horses, cats etc.. They come out of the boat of a Noah. They look at each other, they look at you, from the front, from the side or from three quarters in silence. This silence as well as these figures that inhabit my paintings have been there for a long time, as they have always been, they help me to be the contemporary of the ancients, of those I love. These few figures are presences. They do not illustrate any word. The expressiveness replaces the words which do not submit to any narration. The absence of narrative ambition wants to be here the criterion of the painting: reduced to presences, to enigmas and to the spectres, the painting implies itself, côtoie or convokes naturally the metaphysical domains like that of the decorative ornament. They have always accompanied the sociability of painting. In this exhibition, at the Oniris gallery, I bring all this figuration into a new machinery that I call JAB.

At the origin of JAB painting there is the creation of a flow of preparatory drawings in daily notebooks. In these notebooks each drawing engages in a race with the previous one. I use an ink that crosses the paper and deposits on the front of the sheet the inverted image of the previous one. A continuous flow is then engaged like jumps from form to form, from figure to figure. It is in this procession that I choose the hypothesis of a painting. The coming and going of the form, the vice versa of the figures, the back and forth, multiplies the transformations of model to offer the widest choice at the beginning of the painting.



Ange, 2021
peinture et collage sur carton, 120x120cm

The Jab painting begins. I work on a support of cardboard honeycomb. The use of this type of support makes it possible to reach light and resistant monumental formats by associating the plates the ones with the others. The principle of the work Jab is to be able to move freely these surfaces to build new composition, to increase thus the visual field or to reduce it. It is the game of sliding or overlapping the plates between them that allows the extension or contraction of the format. This process engenders the decadence of the figures which energizes the perception of the painting. The sliding of the images on themselves provides an effect of tiling and new point of view.

My painting finds echoes in the medieval frames or the Italian primitivism of the quattrocento, particularly Etruscan frescoes. My characters are not caught in a naturalistic perspectivist background but rather in a constructivist projection of the Russian avant-garde: their background is covered with fragments of words of a text that has become illegible and that can suggest a passage on contemporary walls covered with graphs. Here the image is like a cut word. »

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opening on friday, february 25 from 6 to 8 pm in the artist's presence