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CHRISTIANE POOLEY

La forêt est là et me regarde

May 21st > July 2nd 2016

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Exhibition from May 21st to July 2nd 2016

The ambiguous and complex relationships between Man and his environment is the central theme in the work of Christiane Pooley. In the latest series of paintings she is particularly captivated by the notions of territory and territoriality. Pioneers, adventurers, migrants and hikers are placed in a landscape, which is often unstable, dreamlike and cruel. The artist refers to collective imagination using the Chilean National Archives as well as her own souvenirs to question collective and personal memory of a place.

«Collectively, the paintings evoke the allegorical function of 19th century romantic landscape painting, owing Caspar David Friedrich in his pursuit of the sublime quality of landscape as a self contained emotive subject.»¹ Christiane Pooley uses this function to echo her questions, doubts and fears concerning the possible conflicts between different identities emerging on the same land. *La forêt est là et me regarde...* (2013-15), shows Chilean troops during the occupation of Araucanía in the 19th century. This region of the south of Chile, where the artist grew up, is always involved in territorial conflicts, underestimated by the authorities.

Intimidations, attacks, arsons... is the common experience suffered by a rural population - an indigenous population as well as the result of immigration and miscegenation - living, working and depending on these lands for generations. «The victims find themselves at the center of a violent dynamic of a phenomenon which they are not responsible for, nor that they can solve.»² Nature, being pushed into the background of this image, is becoming more and more reduced to the idea of its simple possession.

To some scenes demonstrating this significant power Christiane Pooley opposes more intimate images as *En el silencio de las selvas del nuevo mundo, una felicidad imaginaria* (2016), or the series of *Paisaje e Historia* (2014-16), or *We journey towards a home* (2016) painted on copper, which is a medium that takes us back to her interest in the symbolic and evocative qualities of the materials. In her work she intuitively juxtaposes thin layers of landscapes, narrative fragments and abstract pieces, like a geologist inspecting different strata of the ground. The apparent tranquillity of these intimate scenes refers to the contradictory discourses on the belonging to a territory. How can we reconcile these multiple identities emerging on a same land? How can we ensure that everyone has his place and the right to exist?

The works produce a decelerating effect on the narration where different images and timeframes are mixed up, confused and intertwined, creating a space to question painting and, perhaps, a space for reflection to develop these tensions of the past which are still present today.

¹ Laura Morrison, *Christiane Pooley : Los Bordes del Mundo*, Galería Patricia Ready, 2015

² Marcel Oppliger Jaramillo, *Los Chilenos Olvidados*, RiL Editores, 2013

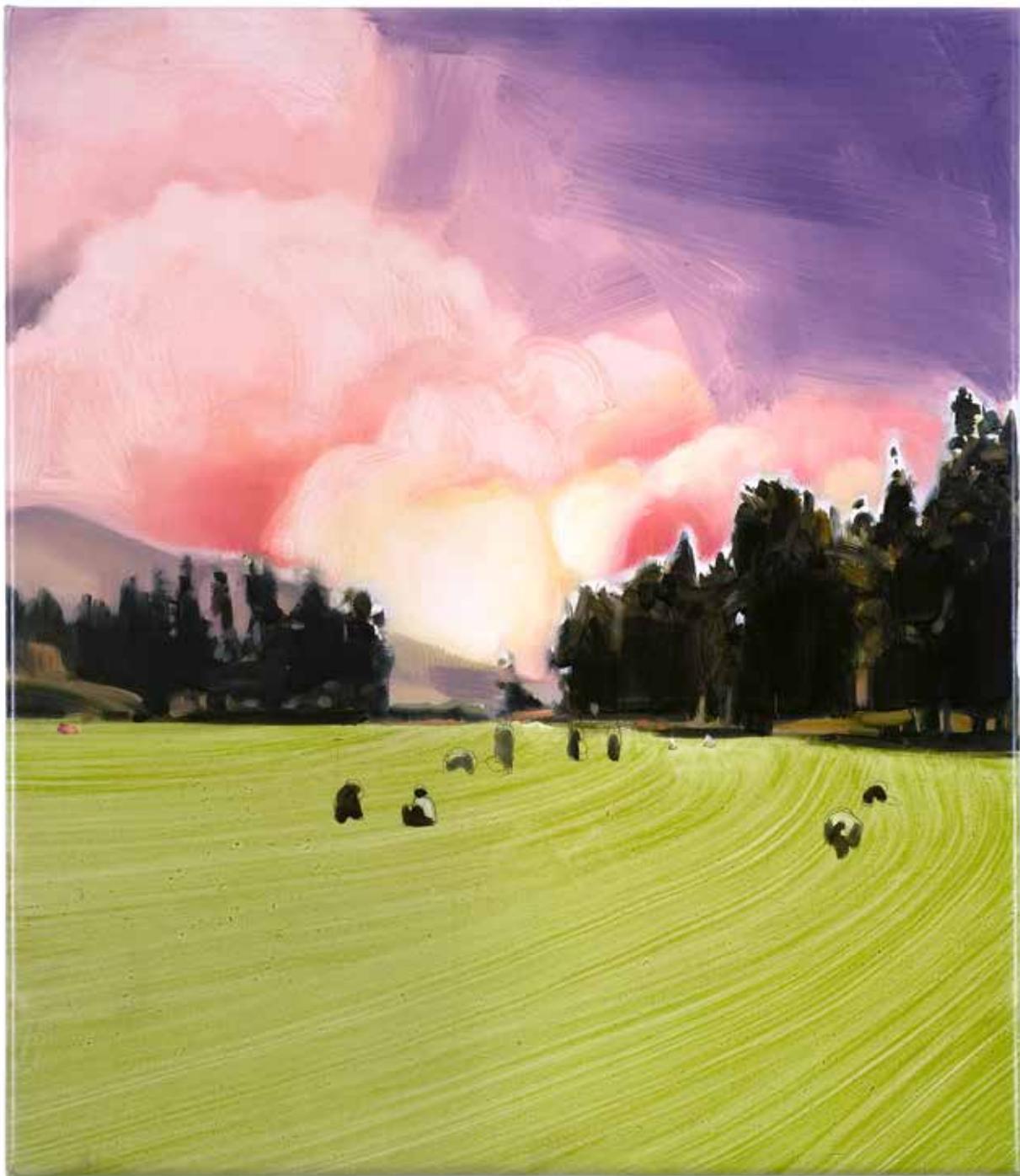
Christiane Pooley (Temuco, Chile, 1983) lives and works in Paris

SOLO EXHIBITIONS (Selection) : «La forêt est là et me regarde», Bendana | Pinel Art Contemporain, Paris, France (2016) | «Los bordes del mundo», Galería Patricia Ready, Santiago, Chile (2015) | «Promised Lands», Sandnes Kunstforening, Sandnes, Norway (2015) | «On Belief», Solo project at Summa Fair, Matadero, Madrid, Spain (2013) | «Atrapados en lo Desconocido», Galería Patricia Ready, Santiago, Chile (2010) | «I also ask myself», New Galerie de France, Paris, France (2008) | **GROUP EXHIBITIONS (Selection)** : «The Marmite Prize for Painting» Block 336, Londres, Royaume-Uni | «The Marmite Prize for Painting», Highlanes Gallery, Drogheda, Irlande (2016) | **ARCO, Bendana | Pinel Art Contemporain, Madrid, Spain (2016)** | «A invenção da praia, Paço das Artes», São Paulo, Brazil (2014) | «Sub 30», Museo de Arte Contemporáneo Quinta Normal, Santiago, Chile (2014) | «Künstlerliaison», Munikat, Munich, Germany (2014) | Ch.ACO, Centro Cultural Estación Mapocho, Santiago, Chile (2013) | «Group Show», Hewer Street Studios, London, United Kingdom (2011) | «Réplica2», Azerty, Paris, France (2011) | Scope Art Show, Basel, Switzerland (2011) | FIAC, Cour carrée du Louvre, Paris, France (2008) | «The Hamsterwheel», Arsenale di Venezia, Venice, Italy (2007) | «Growbag», Mile End Art Pavilion, London, United Kingdom (2006) | Xhibit 06, The Arts Gallery, London, United Kingdom (2006) | Zenith 06, Nomoregrey Gallery, London, United Kingdom (2006) | «I'll show you mine», Chelsea College of Art and Design, London, United Kingdom (2006) | «Conjunta II», Antigo Hospital San José, Santiago, Chile | **AWARDS, SCHOLARSHIPS AND RESIDENCES** : Paço das Artes commission, Brazil (2014) | Artist in Residence, Plataforma Atacama, Chile (2014) | Summa Fair commission (2013) | Artist in Residence, KINOKINO centre for art and film, Sandnes, Norway (2013) | Artist in Residence (UNESCO programme), Camac, France (2012) | UNESCO-Aschberg Bursaries for Artists, Awarded (2011) | Peggy Guggenheim Collection, museum practice, Venice, Italy (2007) | **COLLECTIONS** : Inelcom Collection, Spain | Pizzuti Collection, United States | Collection Marcel Brient, France | University of the Arts London Collection, United Kingdom

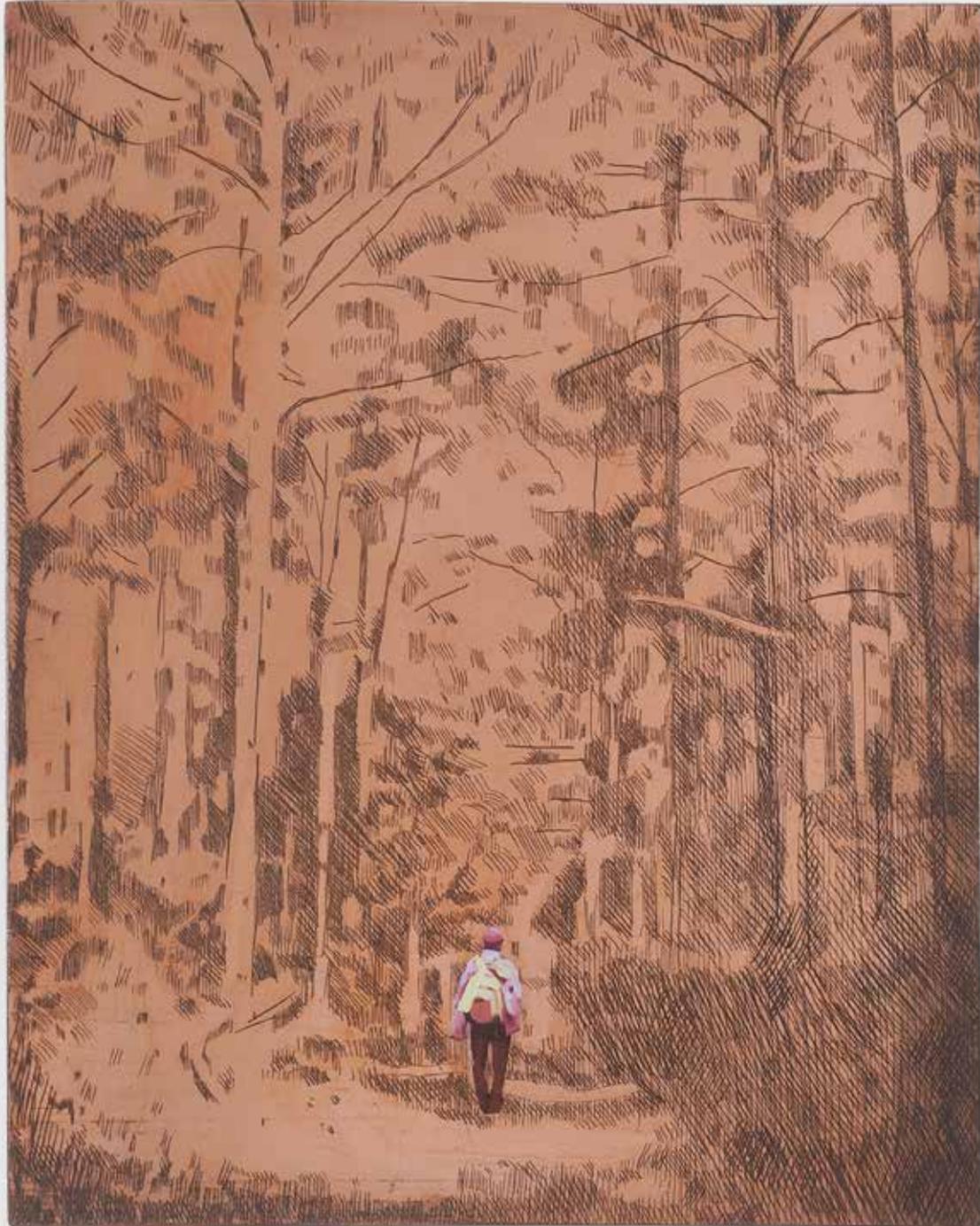


La forêt est là et me regarde... , 2013-2015
Oil on canvas
130 x 200 cm
Unique

COURTESY BENDANA | PINEL ART CONTEMPORAIN



Paisaje e historia (5), 2014
Oil on canvas
41 x 35 cm
Unique



We journey towards a home (13), 2016
Oil, etching ink and drypoint on copper plate
25 x 20 cm
Unique



The last picture (2), 2013
Oil on canvas
41 x 33 cm
Unique