

MARGUERITE PIARD

SANG-FROID

14.03—20.04 2024
Opening on March 14th

Marguerite Piard's painting is a matter of temperatures. Her palette stretches at both ends towards deep reds and midnight blues, summoning, beyond a certain symbolism (fire/water; blood/night), the thermodynamic sensations produced by particular phenomena. One feels torsos created by naps and fingers wrinkling at the touch of water. So, one must seek coolness, wrap oneself in her body like a towel after a bath; or melt like sugar, the skin syrupy with sunlight.

In the *Encyclopédie*, Diderot establishes a distinction between « to absorb » and « to engulf »: absorption begins on one part, extends and quickly destroys; engulfment envelops and carries away. Thus, one would say that fire absorbs but water engulfs. Marguerite Piard's pictorial motifs fully participate in this emotion drawn inward, which consumes or holds back, like tears stopped by lashes.



La Communion insulaire, 2023, oil on carved wood, 22 x 1,5 cm

The body is swallowed in the moment, and the suspended emotions take the form of a silent and trembling intoxication. Each moment flows without a jolt, without a sound, in a calm and assured rhythm. The hypnagogic state close to lethargy that covers each scene gives certain figures a character of recumbence, as if changed by ecstasy into salt statues. This inaction renders the paintings ambiguous: a caress can be both a burn and an ointment.

— Excerpt from the text by **Elora Weill-Engerer** for the exhibition



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Marguerite Piard, born in 1996 in Rueil-Malmaison, France, graduated from the Beaux-Arts de Paris in 2020. In December 2023, she presented 'La Folle Allure', her second solo exhibition at Château La Coste, curated by Margaux Plessy. She has recently participated in group exhibitions in Munich, New York, and Brussels. She is currently working in Montreuil, as part of the Atelier Œ collective.