

AGATHE DE BAILLIENCOURT:

Water, Colour, Recordings

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Introduction

Born in 1974 in France, Agathe de Bailliencourt's works convey the symbiotic experience of creating a dialogue between the outside and the inside. Indeed, the artist expresses herself on canvas, paper but also directly on urban space, architecture and nature. Both artistic processes are radically opposed but continuously feed each other.

Couleur du Temps series is inspired by a 1974 French film by Jacques Demy. In the film, there is a sequence about this idea of "color of time", a surreal image where Catherine Deneuve is wearing a dress on which, as a moving pattern, clouds are passing by. "Couleur du temps" means "Color of time" and also "Color of the weather". In French the word "Temps" means both time and weather and I like this idea that my work is dealing with both. I mean the relation of the two: time and weather. I think it's very interesting, imagining what an image of a landscape could look like." the artist says.

Couleur du Temps series deals with the question of horizon, as one of painting's most basic acts in defining time, space, and a scale of infinity. By applying an extended version of watercolour-technique on untreated linen canvas, de Bailliencourt turns the perspective of a romantic tradition of landscape painting, the imagination of a distant past, towards an open futurist vision. The untreated linen fiber reacts to the painting material in an extremely sensitive and almost uncontrollable way. At the same time, every action is irreversibly visible, laying bare the entire procedure of producing an image of a landscape. Through an elaborate method of repetitive movements, of slow sedimentation of colour and of recording the process itself, the artist establishes the landscape with a single horizontal line, reminding the work of Hiroshi Sugimoto. The paintings are built up as a complex layering of somehow "responsive" shades of colour. Exploring the idea of a third category beyond contradictions such as nature and artificiality, Agathe de Bailliencourt follows an intuitive exploration through a non-representational space. More than creating an image, Agathe de Bailliencourt is interested in creating an environment that is open for the viewer.

Interview

Can you please describe to us briefly your new series?

This new series is made on raw linen canvas; I'm using a lot of water, watercolor techniques and acrylic paint. The idea of the shade was developed during an installation in a field that I realized in upstate New York during the Art Omi residency in 2012. For the series, the experience of this installation is very important. Initially, the idea of the shade was inspired by a 74 French film by Jacques Demy.

Why is the new series called "Couleur du temps"?

In the film there is a sequence about this idea of "color of time", a surreal image where Catherine Deneuve is wearing a dress and clouds are passing by, reflecting directly onto the dress as a moving pattern.

"Couleur du temps" means "Color of time" and also "Color of the weather". In French the word "Temps" means both time and weather and I like this idea that my work is dealing with both. I mean the relation of the two: time and weather. I think it's very interesting, imagining what an image of a landscape could look like.

If we compare this series to your older works, we notice an important evolution. Can you explain this evolution? Why did you stop, for instance, using words in your artworks?

I actually haven't stopped writing; I'm still using words and repetition, with pencil or ink, on my drawings on paper. In the last series in New York in 2012, I was using words to "write a landscape", I'm interested in a "description" of a landscape, rather than a representation.

Nature plays an important role in your whole body of work. In this latest series, attention is focused on the horizon. Are you trying to define it?

I like the line of the horizon because it speaks about so many things simultaneously, so many dimensions and ideas. I like when things are open and not so categorized, moving beyond categories, like inside and outside, for example. So it's not really a definition, more a description, describing something else, behind the horizon, perhaps.

Why did you choose to work on raw linen?

I was trying to return to my experience in the field. I wanted to work with this impression of painting on the grass again. I realized that raw linen canvas reacts to everything in an almost uncontrollable way. It takes vast amounts of time for each layer to dry. It's a direct sensation of a natural process, a very direct experience of time and material.

Every action is visible. At the same time, I am laying bare the entire process of producing a landscape image.

How do you control water while creating and are you trying to control everything?

There are limits of control. Of course there's an experimental side to it, an element of accident. Wonderful things happen, sometimes, when things get out of control.



Installation view of Hues of Time at MARFA Contemporary, Marfa Texas

What was your experience in Marfa? Is there something specific that inspired you there?

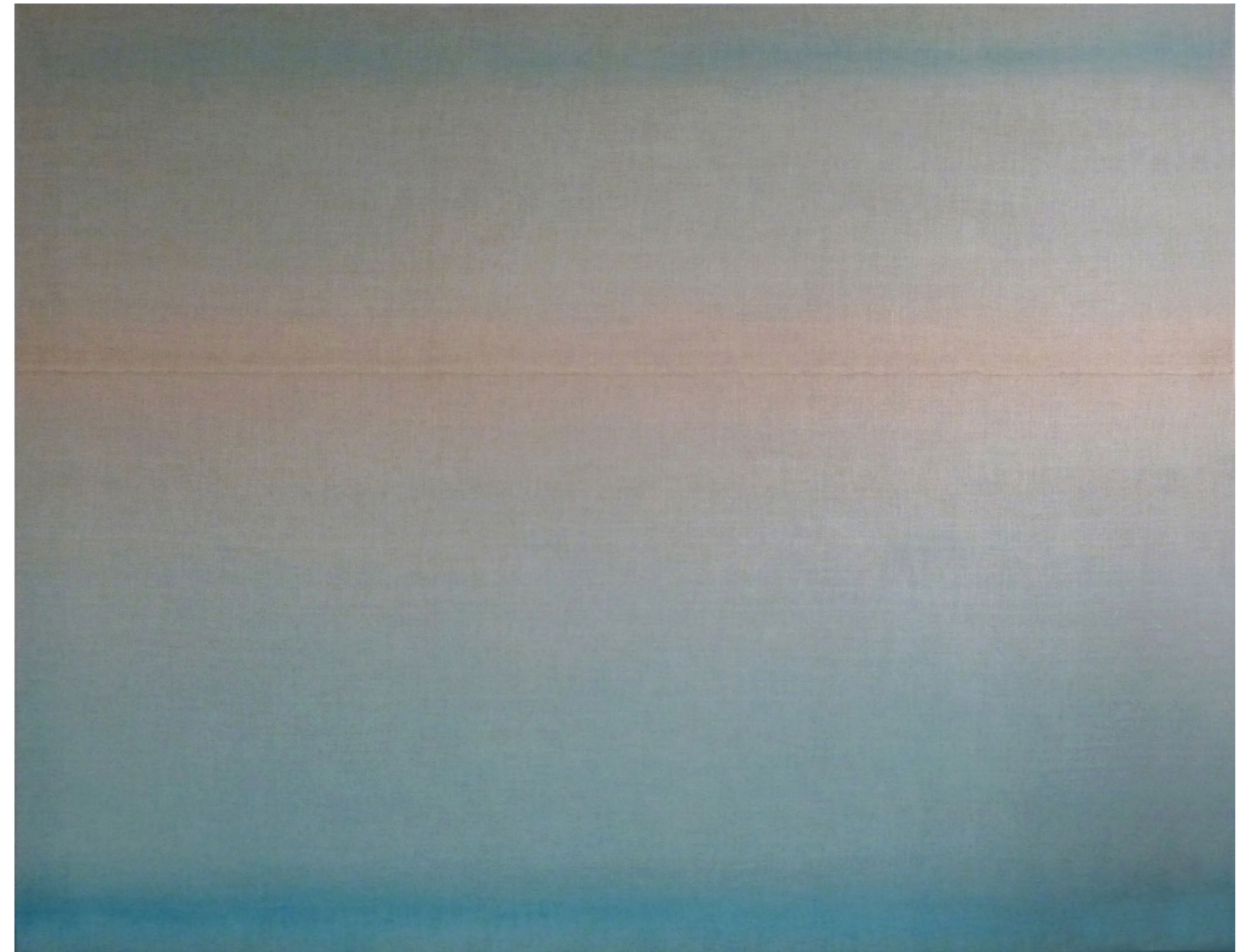
I went to Marfa for its landscapes, its incredible skies and horizons and for its very special light. It was beautiful to see the site-specific installations that other artists did at the Chianti Foundation, of course Donald Judd, but also Roni Horn and Dan Flavin's work, in the natural environment of Marfa, how the work is inspired.

My three months in Marfa were an exceptional chance to be able to focus and develop the work in the middle of nowhere...

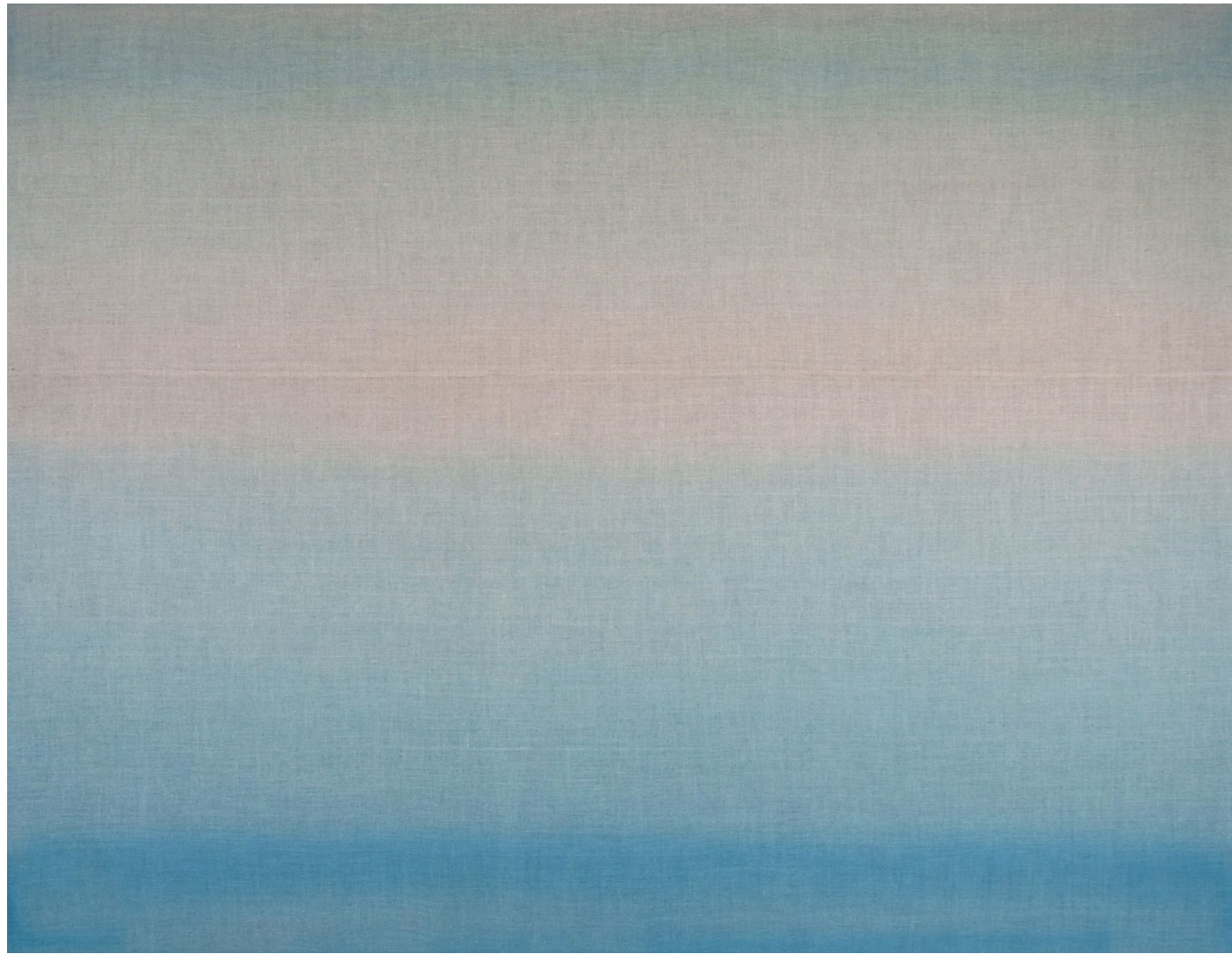


Exhibition views of Water, Colour, Recordings at Art Plural Gallery

Artwork Selection



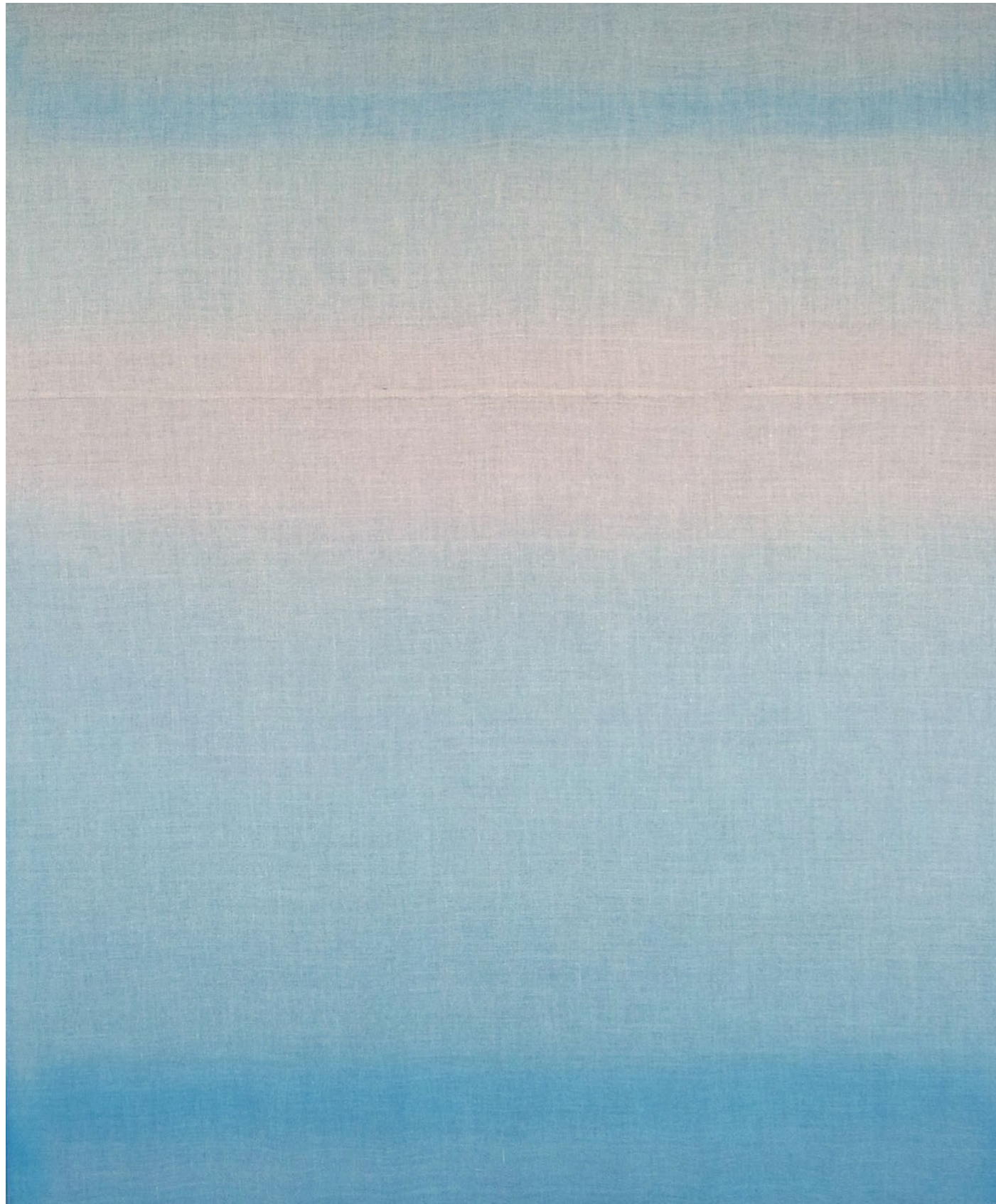
Couleur du temps 1 2013
Acrylic painting on raw linen canvas
220 x 170 cm



Couleur du temps 8 2014
Acrylic painting on raw linen canvas
220 x 170 cm



Couleur du temps 9 2014
Acrylic painting on raw linen canvas
140 x 170 cm



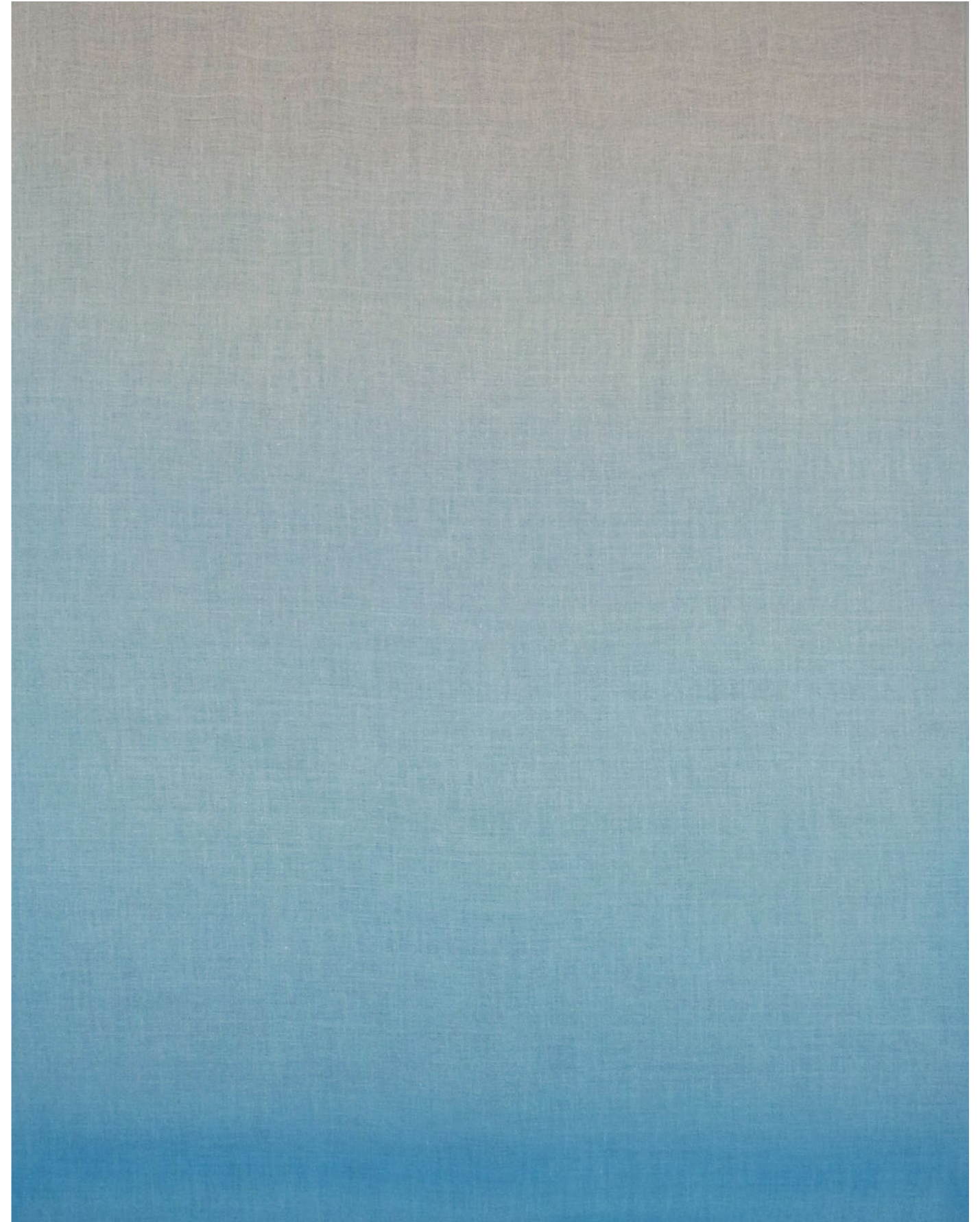
Couleur du temps 10 2014
Acrylic painting on raw linen canvas
140 x 170 cm



Couleur du temps 12 2014
Acrylic painting on raw linen canvas
140 x 170 cm



Couleur du temps 13 2014
Acrylic painting on raw linen canvas
220 x 170 cm



Couleur du temps 14 2014
Acrylic painting on raw linen canvas
140 x 170 cm

Biography

French artist living in Berlin, Agathe de Bailliencourt has two different artistic approaches that continuously feed each other: she works in her studio on canvas, paper or linen but also outdoors directly onto urban space, architecture or nature. The recurrence of multiple patterns in her work such as the straight line or the sentence "Je m'en fous" (literally: I don't care) seems to tend to an unreachable reproducible horizon of freedom, defining spatiality, a readable landscape. Nature and paint are in constant dialogue in her work as she applies paint on spaces or infuses nature on paper. The construction of a space where nature and artificiality, inside and outside meet, seems to form the precise and determined destination of Agathe de Bailliencourt's on-going both artistic and physical research.

Agathe de Bailliencourt was born in 1974 in Paris. She graduated from Ecole Boule, Paris and Ecole Nationale des Beaux-Arts, Cergy Pontoise, France. Agathe de Bailliencourt participated in the Singapore Biennale in 2006 with a site-specific paint installation. In 2007, she completed her first large-scale light projection at the IHZ-Building/Berlin followed by a second light installation in 2008 at the Berliner Dom, as well as an installation for the Shanghai Zendai Museum within the same year. In 2009, she was invited by Mori Art Museum in Tokyo to take part in the Roppongi Art Night and then later that year returned to Japan for the Tokyo Wonder Site Residency. In 2010, she published an artist book with Revolver Publishing and had her first New York solo exhibition at Lu Magnus, Expressway to your Skull. In 2011, she completed a permanent public installation for a high school in France. In 2012, Agathe de Bailliencourt took part in three residencies: Lower Manhattan Cultural Council's workspace program, the Art Omi residency in Ghent, New York and Marfa Contemporary, Marfa, Texas. The artist currently lives and works in Berlin, Germany.

Curriculum Vitae

Education

1998 Ecole Boule, Paris, France
1995 Ecole Nationale des Beaux-Arts, Cergy Pontoise, France

Solo Exhibitions

2014 "Water, Colour, Recordings", Art Plural Gallery, Singapore
RH Contemporary Art, New York
"Hues of Time", Marfa Contemporary, Marfa, Texas

2013 "Sheer", Benrimon Contemporary, New York
"Eintritt", General Hardware Contemporary, Toronto

2011 "Word and Wilderness", Studio Krimm, Berlin. Curators: Barbara Krimm & Julia Rosenbaum

2010 "Expressway to your Skull", Lu Magnus, New York

2009 "Haut les cœurs!", Galerie Catherine & André Hug, Paris
"My so-called life (in Japan)", YOD Gallery, Osaka

2008 "My so-called life", Galerie Catherine & André Hug, Paris
"Occupation à 6", Hugo Boss Exhibition Space, Berlin. Curator: Matthias Harder

2007 "Urban 64", Taksu Gallery, Singapore

2006 "Tanglin", Galerie Catherine & André Hug, Paris
"J'aime - J'aime pas", Taksu Gallery, Singapore

2005 "J'aime - j'aime pas Wall", Comme des Garçons Guerilla Store+65, Singapore

Selected Group Exhibitions

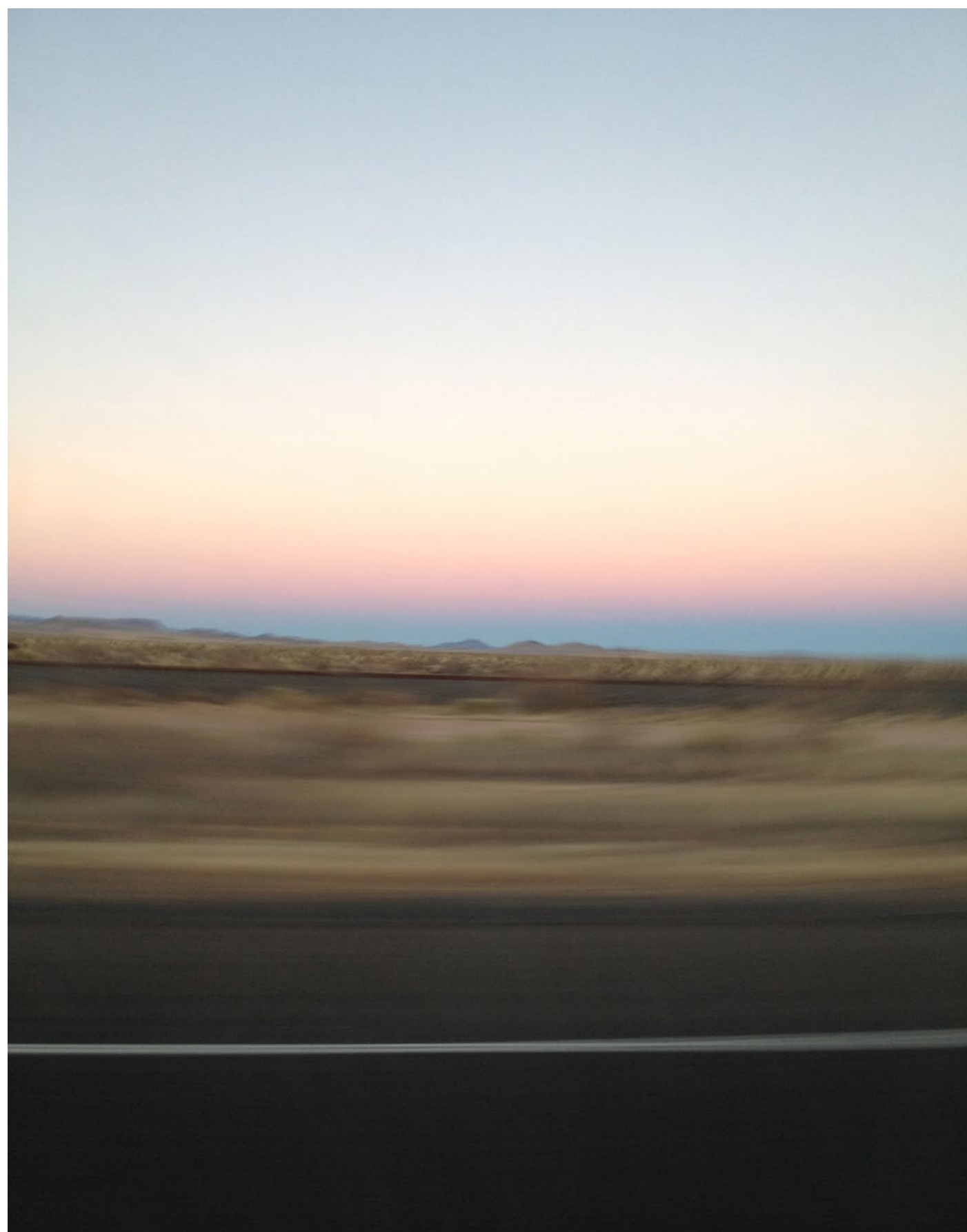
2014 Singapore Night Festival, National Museum of Singapore
The American Friends of The Louvre's Young Patrons Gala, New York
Dallas Art Fair, Benrimon Contemporary, Dallas
Flux: Collective Exhibition, Art Plural Gallery, Singapore

2013 Untitled, Benrimon Contemporary, Miami
Group show, Bridgette Mayer Gallery, Philadelphia
White Box Spring Benefit, New York
Dallas Art Fair, Benrimon Contemporary, Dallas
"Eternity", Numthong Gallery, Bangkok

2012 Pulse Miami, Benrimon Contemporary, Miami
Toronto International Art Fair, General Hardware Contemporary, Toronto
Hong Kong Contemporary Fair, Christine Schreyer Corporate. Curator: Francine Méoule
White Box Spring Benefit, New York

2011 Emerge Art Fair, Lu Magnus, Washington DC
"The five senses", The loft at Lower Parel, Mumbai, India
"Stay Hungry", allotment gardens at Gleisdreieck, Berlin. Curators: A. Redeker & T. Ligthart
"What The Thunder Said", Lu Magnus, New York

2010 "Group show", General Hardware Contemporary, Toronto
"Contiguous Zone", YOD Gallery, Osaka
"L'ouverture", Galerie Catherine & André Hug, Paris
"Tough Love", Plataforma Revólver, Lisbon, Portugal. Curator: Shaheen Merali



Marfa, Texas

2009 "Anonyme Zeichner N.10", Kunstraum Bethanien, Berlin
 "No Man's Land", former French Embassy, Tokyo. Curator: Hélène Kelmachter
 "Collage: Collage", NurtureART, New York. Curator: Jackie Klempay
 Show Off Fiac, Galerie Catherine et André Hug, Paris
 Art Singapore, Taksu Gallery, Singapore
 "Up there - Down here", The Source Gallery, Shanghai, China. Curator: Eva Voigt
 Art Osaka, YOD Gallery, Osaka
 "Locals Only", Taksu Gallery, Singapore
 "Roppongi Art Night", National Art Center, Suntory Museum of Art & Mori Art Museum, Tokyo
 Tokyo Art Fair, YOD Gallery, Tokyo

2008 Scope Miami, Magnet, Miami. Curator: Jill Clark
 "Intrude Project", Shanghai Zendai Museum of Modern Art, Shanghai. Curator: Biljana Ciric
 Art Elysées, Galerie Catherine & André Hug, Paris
 Contemporary Istanbul, Berlin Art Projects, Istanbul, Turkey
 Art Singapore, Taksu Gallery, Singapore
 "Oh Mon Dieu!", light projection on the Berliner Dom, Berlin
 Art-Athina International Art Fair, Galerie Tristesse, Athens, Greece. Curator: Sarah Belden
 "Art Multiples" Ke Center for Contemporary Art, Shanghai. Curator: Biljana Ciric
 "Strings of destiny", Apparao Galleries, New Delhi, India

2007 "Je m'en fous", light projection on the IHZ-Building, Festival of Lights, Berlin
 "Group Show", Galerie Tristesse deluxe, Berlin
 Art Elysées, Galerie Catherine & André Hug, Paris
 "Cold Comfort", Nuit Blanche, installation realized with J. Fleming, Toronto, Canada
 "Backjumps Live issue #3", Galerie Tristesse deluxe, Berlin
 "48 Stunden - Neukölln", L32, Art & Culture Festival, Berlin
 "Get it (W)All!", LIP Gallery, French Cultural Center, Yogyakarta, Indonesia

2006 Singapore Biennale 2006. Artistic Director: Fumio Nanjo
 Art Singapore, Taksu Gallery, Singapore
 "Some kind of Wonderful", Kapok Gallery, Hong Kong

2005 Group Show, Galerie Catherine & André Hug, Paris
 "Writing !" Galerie Catherine & André Hug, Paris
 "Vision Express International", Shanghai Youth Biennale, Shanghai. Curator: Fumio Nanjo

Public Collection

2010-11 Permanent installation for the François Truffaut High School in Mainvilliers (28), France
 Winner of the 1% artistic competition, Région Centre

2009 Permanent installation for the new French Embassy, Tokyo

Selected Residencies

2013-14 Marfa Contemporary, Marfa, Texas

2012 Art Omi, Ghent, New York

2011-12 Artist-in-Residence, Workspace, Lower Manhattan Cultural Council (LMCC), New York

2009 Tokyo Wonder Site, Tokyo - Project supported by the French Embassy in Japan

2007 French Cultural Center, Yogyakarta - Project supported by the French Embassy in Indonesia

Commissions

2014 Light projections for Lower Manhattan Cultural Council (LMCC) Gala, New York

2013 Light projection for Lower Manhattan Cultural Council (LMCC), 40th Anniversary Gala, Cipriani Wall Street, New York

- 2012 Drawings for WERK Magazine & Comme des Garçons, Singapore
- 2009 Permanent installation for the French-Japanese Institute, Tokyo
Wall painting at Graf, Osaka
Installation at OOO Space, Osaka
- 2008 Installation and drawings for the Hugo Boss Exhibition space, Berlin
- 2007 Limited edition of shoes for Converse
Drawings for O Magazine, Osaka
- 2006 Permanent wall painting at the National Art Council, Singapore
Drawings for the Singapore Biennale 2006 with WORK, Singapore
- 2005 Drawings for WERK Magazine, Singapore
- 2004 Limited edition of T-Shirts for Comme des Garçons, Tokyo
Paintings for Song + Kelly 21, Singapore
Drawings for Ogilvy & Mather – Mental Illness campaign, Singapore
Awards: Gold & Silver Lions at Cannes Lions 2005, Print Winner at London International Awards 2004, Best of Show Award from Singapore Creative Circle 2004
- 2003 Drawings for WERK Magazine & Comme des Garçons, Singapore
- 1998 – 2002 Artistic direction for Studio Li Edelkoort, Paris
Artistic direction for Francis Wacziarg, New Delhi, India
Prototypes for Garouste & Bonetti, Paris

Other

Part of the Artist Registry of the Drawing Center's viewing Program in New York

Selected Publications

- 2014 "Art Plural, Voices of Contemporary Art", Michael Peppiatt, Gatehouse Publishing, Singapore
- 2012 "Art en Cours", French-Japanese Institute & Shueisha Publishing, Tokyo
WERK Magazine No.19, Issue for Club21 & Comme des Garçons
- 2011 "Ruby Mag Book", Die Gestalten Verlag, Berlin
- 2010 "Despite Territories", Artist's book, Revolver Publishing, Berlin
"Staging Space", Lukas Feireiss, Die Gestalten Verlag, Berlin
"Tough Love", catalogue of the exhibition at Plataforma Revólver, Lisbon, Portugal
"Exhibition Season 2009/2008", NurtureART, New York
"No Man's Land", catalogue of the exhibition at the former French Embassy, Tokyo
- 2008 Catalogue "Intrude Art & Life", Issue 10, Shanghai Zendai Museum of Modern Art, China
Catalogue "Art Multiples 2008", Ke Center for Contemporary Art, Shanghai, China
- 2006 "Belief", catalogue of the Singapore Biennale 2006
"J'aime - J'aime pas", catalogue, Taksu Gallery, Singapore
- 2005 WERK Magazine No.11, Singapore
TOC 8, Revue de dessins, SMP association, Marseille, France
- 2003 WERK Magazine No. 7+8, Special issue for Comme des Garçons, Singapore



"From here to there", Acrylic paint on grass. one straight line of 270 meters / 295 Yards long, with a shade of blue. Art Omi Residency, Ghent, New York, 2012.

Acknowledgements

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Lara Sedbon

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Vijaya Krishnan

Images
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