

**PRESS-RELEASE /**  
**Marion Charlet « EDEN »**

Exhibition from the 12<sup>th</sup> of January to the 24<sup>th</sup> of February 2018  
Opening in the presence of the artist the 11<sup>th</sup> of January 2018



© Marion Charlet – I will rest there, 2017 – acrylic on canvas - 110 x 160 cm

The gallery is very pleased to present the first solo exhibition of Marion Charlet in Brussels. The young French painter, born in Paris in 1982, used to live in Brussels for a few years but she left last year to settle again in the French capital. By a fortunate coincidence, the selection committee of Art [ ] Collector whose we presently features the ten first laureates chose her as the 12th laureate. She will be presented in a solo show at the Patio Opera in Paris in 2018. She was also one of the selected candidates for the 12th edition of ArtContest in 2016.

The work of Marion Charlet appears as the expression of a constructed, recognizable and homogeneous universe, instantly creating ambiguity and confusion: What does this unclassifiable artist, whose art can to a certain extent be associated with the last generation of the Figurative Narration without its political message, say to us ?

Entering one of this true painter's canvases propels us in the heart of a daydream we don't own. In the form of a psychoanalytic sinking she invites us to share with her some visions and non-referent spaces, derivations from the void, the absence, the silence and the wait. Following Marion Charlet in her feminine-like world equate to rely on a mermaid duping us by her shapes about the real dangers of her charms. In fact, it goes on entering neither without any transition nor without preparation in a post-apocalyptic universe, stamped with a seal of numerous antagonisms.

Oppositions proliferate indeed, thus creating a mixture made of childish quotations, in which acidulous and fluorescent colors challenge the black, that encircles the objects or draws through the joint patterns of the tiles, as if an eighties look-alike chromatic filter in the Twin Peaks fashion had covered the film: blue light (according to David Lynch, the color blue is the gate to the unconscious), and violent shadows, chromatic flash, and a muffled gloomy persistence.

A clear opposition exists between a tidy, knife-cut world, structured with perspective and architecture, placed at the heart of the Californian culture controlled as in the American way and completely static, and an exotic nature, chaotic, moving and luxurious, in the style of Douanier Rousseau, very sexual, with languorous and charming fearing flowers.

Between these two poles - the organized and the deconstructed - the artist invites the viewer to dissolve the self into the smooth medium of acrylic and its flat areas of strong color, like an effervescent pastille in a cup of water. Little or no animals... but plants, however, and in profusion, as if the human presence had abandoned the canvas, leaving some witnesses suggesting their visit (objects, tools, diverse materials...). These lives suddenly become useless or not really necessary anymore. Some compositions are as these earth paradises hurriedly abandoned before the hit of a devastating cyclone.

This EDEN is a deserted paradise, where memory and remembering adjoin the anecdote and the pathetic, haunting the a-topic spaces - which means without space, and particularly without spirit, mysterious troubling ambiances, sort of Jurassic parks from which mutant creatures could emerge, still invisible to the eyes of a profane too focused on its present and civilization... Little or no soothing and comforting horizon lines, but many vanishing points: this EDEN could be a place of delight, a journey full of charms, a perfect happiness state, but we wisely advice to check its perfect innocuousness, before running into it...

Constantin Chariot, December 2016 (translated from French)

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Opening hours : Tuesday to Saturday, 11 a.m. – 6 p.m.