

MATIÈRE À TABLEAU

Exploring the relationship between painting and textiles has been an underlying theme of my pictorial research for some 20 years. The symbols, gestural mark-making and compositions that I add to the painting surface are always done in an attempt to render the issue of pictorial support tangible. My installations of the past few years have been the vehicle for expressing this continuing preoccupation¹.

The works presented in the McClure Gallery draw their inspiration from the canvas itself as it appears when hung. The paintings, with compositions reminiscent of a particular kind of abstract art, are constructed of overlapped dyed canvas squares. To assemble the works, I used the same method as in my previous pictorial installations, which involved superimposing and layering pieces of canvas covered in various patterns. For this exhibition, however, the pigment-saturated pieces are monochromatic and function as individual broad brushstrokes. The interplay of these juxtaposed and overlapping coloured surfaces is an allusion to the technique of *impasto* with its thick, layered effect. Handled in this manner, the monochromatic pieces simultaneously become support and medium.

Other paintings, mounted on stretchers, employ various painting strategies to convey the same idea of the loose canvas, its surface represented by a rectangle, either alone or grouped in a checkerboard pattern.

With the works in *Matière à Tableau*, I claim painting both as object and as subject of my practice, an end unto itself. In short, painting is my “support”.

¹ *Dans le ventre de la baleine* (2010), *La bonne aventure* (2011) and *Vœux* (2016)