



Chemin (Path), oil on canvas, 162 x 130 cm

Galerie Dix9 is pleased to present

FLOATING PRESENCES

Act 1- Second part

Louis Salkind

From September 5 to 27, 2015

Vernissage Tuesday September 8, from 6pm to 9pm

GALERIE DIX9 Hélène Lacharmoise

19, rue des Filles du Calvaire 75003 Paris - M° Filles du Calvaire

Tuesday to Friday 2pm to 7pm, Saturday 11am to 7pm and by appointment

Tél-Fax: 33(0)1 42 78 91 77

<http://www.galeriedix9.com>

Hélène Lacharmoise : 33(0)6 33 62 94 07 - hlacharmoise@yahoo.fr

FLOATING PRESENCES

Praticing various disciplines, Louis Salkind forges links between arts, travelling between the worlds of theater, opera, dance and cinema before he decided to concentrate exclusively on painting. A medium through which the artist composes, sets up and interprets reality..

A first part of Act 1 was shown last May. After the strong success of this first exhibition, the artist reveals the second part in September as well as a new series of portraits completed this summer.

For several years Louis Salkind has been painting human figures with no desire to show them. He realized a first corpus for a whole work that he conceived in four acts.

The origin of this series was born from images of a dream. The artist painted his visions, by composing a fresco with bodies, a silent opera in which protagonists are bare exposed and disconnected from space and time. Lost in a transfigured daily life, these figures are trapped, out of context.

Louis maps his canvas with colorful paint touches. Because of a long time of oil drying, he works on several canvases at the same time. Each one is thus made of «story sediments». The presence of colored greys in this first corpus can be explained by the desire to keep some restraint when confronting the violence of the subject - although there is always humor.

Through this quite singular social landscape, Louis Salkind invites the viewer to a poetic view on the human condition.

These «Floating Presences» oscillate at a cross-roads, between the icons of sacred imagery and those of secular allegories.



Ascension, oil on canvas, 146 x 97 cm

The first act happened in a world of bareness: two bowls, brushes, colours and time. There was barely any space to paint and three days of break between each step. We could think of a farandole but it's a much slower dancing procession that unfolds before us. There's flesh all around, five models offering endless meanings. If we start following the path of shapes, we first encounter uncanny bodies, sharp looks, and evanescent gestures. And when the object comes into play, it is distorted, not from its original use, but from its context and its meaning. The funnel force-feeds a thirsty hero; the bride is in white, equipped with blood red boxing gloves... Unseizable monoliths, the bodies facing us are measuring us. The encounter with Louis Salkind starts as an invitation.

It would be possible to approach this work as a kind of canvas sculpture, the strange ordinariness of the postures reminding us of Duane Hanson or Ron Mueck. But the allegories are unstable. Realism is not at stake. Values are twisted around, and the bodies unfold in the bend of a knee, along the bridge of a nose. Life is never where we expect it to be.

The stands are not pedestals. Threatening, they seem on the verge of giving way. The resulting uneven shapes, are they appearing or fading away? Our eyes can't tell. The distance between Mount Olympus and Hell has melted down to nothing, angels won't fall anymore. Each of these blocks has to be considered out of time, in a space that is not only the tangible one of painting, in a location where the idea of norms is annihilated. Economy is the only measure: everything lights up in shades of coloured grey. Thoughts, bodies and objects burgeon into an explosion of shapes that let us breathe.

The best way to experiment this work would be for its spectators to take each other by the hand and for the Galerie Dix9 to transform itself into an endless movement of hands and feet floating in the mesmeric space of Louis Salkind's painting. Utopia or folly, everything is at reach.

Clare Mary Puyfoulhoux

BIOGRAPHY

Born in France in 1982, lives and works in Paris

Artist opened to various disciplines, Louis Salkind forges links between arts, travelling between the worlds of theater, opera, dance, cinema and painting on which he currently concentrates..

Parcours

Theater

2013: "Macbeth", director Matthias Langhoff, Pavillon Mazar, Toulouse, France

2011: "Rêves", director Philippe Adrien, Théâtre de la Tempête. Paris

2008-2010: "Il Campiello", director Jaques Lassalle, Comédie Française, Paris

2007: "Les chiens nous dresseront", director Godefroy Ségat, Théâtre de la Tempête, Paris

2005: "L'Etudiant Roux", director Jean Claude Penchenat. Played in Corsica and Théâtre du Fil de l'eau, Pantin, France

2004: "L'homme, la bête et la vertu", director Jean-Claude Idée, Théâtre Montparnasse, Paris

2003: "Zoorama", director Garance Dor



Pluie (Rain), oil on canvas, 146 x 97 cm

Singing

2009: "La damnation de Faust " by Hector Berlioz,
tenor, Choeur symphonique de Paris, directed by
Xavier Ricour, Théâtre du Châtelet, Paris

2008: « Arias » Choeur symphonique de Paris,
directed by Xavier Ricour, Paris

Dance

2009: "Magma", choregraphy by Stéphane Fratti,
Forum du Blanc Mesnil, France

2009: "Les Fées" by Richard Wagner, directed by
Emilio Sagi, Théâtre du Châtelet, Paris

Writing

Co-writting with Larissa Cholomova: "De particulier
en particulière " - theater.

Novels

Cinema

2006: "A l'Est de moi", directed by Bojena
Horakova.

2005: "Eurydice", directed by James Coleman.
Biennale d'Art Contemporain in Lisboa, Portugal.

2005: short film, La Fémis, Paris



Racine (Root), oil on canvas, 162 x 130 cm