

TABLEAUX 2000-2020

CORENTIN CANESSON

Corentin Canesson

born in 1988 in Brest
lives and works in Paris
and in Bretagne

exhibition

from November 8th 2020
to December 20th 2020

opening

Sunday, November 8th
12pm-6pm

galerie Sator

KOMUNUMA

43 rue de la Commune de Paris
93230 Romainville

OPENING HOURS

Wednesday - Saturday
2pm-7pm

and by appointment

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The age of adaptability.

We won't pretend otherwise: as is the case for many galleries, our programming has been thrown off its axis by this year's events. Projects have shifted and evolved, in an uneasy fluidity determined by our new ways of life, our reduced freedom of movement and a lack of air. A long-planned exhibition has been postponed despite its announcement several months ago. This moment has pushed us to reconsider the ways in which we operate and to give a greater place over to reflection, allowing ourselves a space for original projects as a parenthesis within this new situation. To this end, we have entrusted our programming to one of our members and taken up the challenge of putting together in the space of just a few weeks a monographic exhibition dedicated to the work of an artist who has never shown at the gallery.

More than a parenthesis, then, this ultimately represents a decision to choose a joyful exhibition, by way of a return to the sources of youthful creativity and to the love of painting that Corentin Canesson's work offers us.



Untitled
acrylic and oil on canvas, 150 x 140 cm, 2019



Untitled
acrylic and oil on canvas, 195 x 130 cm, 2016



I just want you to stay
acrylic and oil on canvas, 150 x 140 cm, 2019

Corentin Canesson has been painting for twenty years now. Great, wonderful, congratulations. But a question has to be asked: why should we stop now? Why this survey of sameness? For twenty years, Canesson has been painting the same painting, something he readily acknowledges, along with his unburdened approach to the medium which navigates between highly visible influences and references. But rather than seeing a practice based on reference alone, Canesson's oeuvre must be apprehended *through* this referentiality: his painting must be seen before his art, his appropriation represents a unique and singularly expressive form of freedom. In its dogged repetition and adherence to protocols, his work steps beyond its references in temporal and contextual terms, and tends towards something else entirely. In this context, far from being a declaration of retirement or withdrawal, this exhibition's title – "Paintings 2000-2020" – suggests a subtle intrahistorical meditation. Canesson has been painting the same thing for twenty years, but these twenty years have been spent exploring painting on its own terms and its own obsessions. The distinctions between ground and field, the opposition between abstraction and figuration, the relationship between word and image, amongst others. Does painting here attain a kind of regenerative autonomy? Like a static bubble indifferent to all else, flirting with its own disillusion, through the multiplicity of its surfaces, the excess of its materials and its alienation from images. In this way, Canesson reminds us that painting is above all else a canvas, where structured spaces are articulated with coloured materials. A site where gestures are overlaid with one another, between *discourse* and an *emergent* painting. Through this exhibition, Canesson allows himself, allow us, to step back in order to see differently what has already been undertaken and partly completed. A breathing space that must be seized upon as offering the potential for a new conception of our powers of perception, understanding and critical judgment, a potential that invites us to give ourselves over to the history of painting just as Corentin Canesson gives himself over to the writing of his story.

Diane Der Markarian