

Dominique Fiat gallery presents a collective exhibition exploring different ways in which artists make use of paper. An artist can paint or draw on the sheet of paper, use it as a working tool or even model it as a material. It plays an essential role in his creative movement and it's a determining factor in the welcoming of the piece.

The paintings on Mylar by **Ed Moses** create contrasts between bright acrylic colors and wide black movements. A sensation of speed proceeds from the artist's typical broad movements.

On the contrary, **Renato Orara** draws with a ball pen with a mental concentration usually referred to calligraphy masters. In his series *Ten thousand things that breathe*, objects of the daily life appear in minute detail with successive ink coats that create infinitesimal grey tones.

Tania Mouraud's plans and sections *Initiation Spaces*, place meditation rooms into imaginery environments suitable for contemplation. Paradoxically enough, the despoiled lines of the drawings intensely suggest the sensory experience of these meditation places.

Thomas Lélou works with thick colored paint on glossy pictures taken from Playboy's old issues. The artist's interventions play a plastic contrast on these outmoded images and emphasize as much as they hide the feminine figures striking poses.

Gilles Balmet shapes bright white papers in the gallery space. His oximoric intallation *Paper Stones* fluctuate between the fragility of paper and the mass of rock. Besides, he makes stenciled paintings using the sheet of paper as a working tool, which reproduces petal patterns and disappears. For other pieces, he folds the paper and multiplies freshly painted black forms or else cracks the paper surface with green vegetal or mineral lines.

Jeanne Susplugas combines collages and colored stencil on the off-white pages of a sketchbook untitled *The end of the green parrot*. The zigzag folded pages offer a sequence of images connected to each other by association of ideas. As in other two framed drawings, the artist talks about the body, its transformations and palliatives, always hesitating between fear and a poetry tainted with humor.

Carolyn Castaño's drawing deals with the current image of woman through strass collages and curls of watercolor that seem to fly in the wind like peacock feathers. Has feminity become only a matter of make-up, glitter and ostentation?

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