

AXIOMATIC

Erica Hinyot, MM Gallery press dossier, September 2016

A large part of art history, and above all of abstract art, runs through Marc Renard's work. An award-winning painter since his artistic studies, and strengthened by the maturity of an extensive body of work, he excels in monumental compositions.

In 1989, the artist met Emile Veranneman (who personally knew and exhibited Picasso, Bacon and Soulages) at his celebrated foundation. The visionary patron organised two solo exhibitions for Marc Renard, followed by a series of further exhibitions and acquisitions.

Hungry for modernity, the artist is also fascinated by digital imagery. He invents for himself a paradoxical concept of abstract art: the hyperrealism of the virtual world.

His composition is a “chromatic translation” within a set of geometric planes made up of patterns and transparencies punctuated with tonal accents. Might these zones, perceived in isolation, be “floating”? Not at all. They define territories that “imprint” themselves on the retina!

Alongside these vibrant surfaces — metallic or fluorescent — which interact by bursting into one another, a highly powerful, deliberately orchestrated whole is interposed.

The “Matéria” is structured under the artist's hands. During the process, if chance is tinged with lyricism, it nonetheless finds its place on the canvas.

Standing before the finished painting, a shift occurs, as in a moving film... It brings to mind the sequences of that “cult” object of my adolescence, the View-Master. Then, very quickly, a passage of matter, a line, a patch of white, or a “scraped-away” area intervenes as an axis, a stabilising pivot. Another image comes to light.

Marc Renard's artistic approach — “the intention that makes the law” — is the axiom that distributes Euclidean elements across the canvas.

Struck by Marc Renard's axiomatic paintings, I click through my magical View-Master and linger at length on some striking images!

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