

2025 — Résurgence

Author/source: Jean-Luc Richard / Galerie Richard

Date: 6 September – 4 October 2025

Source language: French

Jean-Luc and Takako Richard are pleased to present Marc Renard's third solo exhibition at the gallery, from 6 September to 4 October 2025, entitled *Résurgence*, in the Saint-Claude space. "In this exhibition I explore multiple pictorial worlds in which the tension between erasure and revelation is constantly played out. Between singular techniques and varied supports. The works bring forth what seemed hidden, while also exploring the interplay of transparency and material," Marc Renard develops a singular body of work in which painting becomes a space of passage: between surface and depth, matter and light, visible reality and inner presence.

"At the heart of my work, I develop several complementary approaches linked to a central gesture: scraping. On white or translucent canvas, I first apply markers made of alcohol inks, resistant to light, which trace what is hidden or denied. Golden acrylic paint partially covers these forms before being partially scraped away, revealing strata in which the light of the markers re-emerges. On my transparent canvases, which I call 'front-and-back', this scraping gesture takes on an additional dimension. The paint, applied and then scraped, penetrates the canvas, creating a dialogue between the front and the reverse. This double reading invites a shifting perception, in which colour sometimes passes through and sometimes remains on the surface, offering a subtle interplay between opacity, transparency and depth. Through this technical plurality, I affirm the coherence of an approach: bringing forth what seemed erased, in a permanent struggle between visible and invisible, matter and light, memory and presence. With *Résurgence*, I invite you to move through a pictorial space in which each work embodies a different facet of what is seeking to reappear." Marc RENARD

By exploiting the properties of polyester canvas — particularly through a front-and-back technique — he transforms each canvas into a living, vibrating membrane in which opacity and transparency, pictorial gesture and awareness of the world intersect. Colour becomes autonomous there, often fluorescent, embraced as light, matter and tension. It does not represent: it acts, radiates, speaks. But this work on the surface is never dissociated from a broader, more existential questioning.

Behind the form, what touches him is the invisible, the concealed, what resists evidence. Behind a clown mask, there is a damaged man; behind a woman's veil, there is a song, a pain, a life. These veiled faces, these masked or marginal figures become, in Renard's work, figures of being. What he seeks: the enigma of human presence. His pictorial gesture is then as much a crossing through the canvas as a revelation of the other.

His works are traversed by contemporary tensions. One of them, central, is that of our footprint on the planet. In a striking series, he inscribes the paths of global air traffic on the canvas: lines borrowed from flight maps, which have become signs, scars, abstract

calligraphy and symbolic alarms. These paths are at once plastic motifs and silent cries. They make the invisible visible: the density of our movements, the weight of our gestures, the gentle violence of our modernity. But Renard does not stop at global cartography. He is also interested in scenes ignored by the Western gaze: anonymous carriers in Africa, laden with heterogeneous and colourful bundles, travelling on donkeys through sublime landscapes. These visions, at once absurd and poignant, become a source of powerful compositions for him. He sees in them a theatre of fragile balances, invisible forces, survival and raw poetry.

As for the support, he does not attach himself to a single one. In turn, he returns to white linen canvas, which he chooses for what it offers in terms of nakedness, material and openness. Here again, it is erasure that attracts him, what is withdrawn, what escapes the first glance. Whether he paints on polyester or linen, the heart of his work remains constant: crossing thresholds. Confronting what resists.

Jean-Luc Richard, Septembre 2025

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