

Coda: Some tracks of reading a painting by Paul Bureau

"I present. I do not depict, I paint."- Pierre Soulages

The experience of Paul Bureau's painting requires patience and contemplation. Consider One on One (B|W). The painting has a deep serenity, almost eternal. Its effect bewitching, however, does not call for a passive or static attitude. These paintings hang together to your body image, not as a mirror, but rather as a symbiotic partner. Sticking to a single point of observation in the space will not allow you to read this work in multifaceted. You have to move in front of her with a constant step. His rugged field will assert itself as you move and the fullness of its surface will attract you as an absolute force.

One on One (B|W) is a nine-foot pictorial menhir that uses archeology optics. One must be carried away by the richness of pure color and prepare oneself for surprises that a virtually unicoloured surface would not seem to contain. Its grid protruding captures and then enters the eye, like a pebble ricochets on the surface of a calm water. These reverberations will seize you and provoke you. Dive in and you will see the black field explode in a lunar luminosity.

At some point, the epiphanies that are the delicious growths of pigment you will lead to the depths of the black and glossy surface, and even beyond, in the process of his creation, close to the heart and the intention of the painter himself. Oasis of pure color on these otherwise monochrome paintings, the stains will remind you the finger painting of childhood, when an instinctive pleasure characterized the experience of pure color, and will the attendance of this painting a rich feast for the senses.

Materiality speaks in itself of exaltation. Office tables have little in common with the abstract expressionist painting. They come close, however, by their explicit materiality and by the hegemony that results from the pictorial gesture. Its materiality being sensual and tactile, the object paints us to slowly decant it. The factuality of the table does not allow any complacency.

Painted stains are a kind of indexation that leads, through different phases of the life of the painting, at the moment of its genesis.

Office painting is open to many inquiries and meanings. the artist returns to the fundamentals of painting (color, materiality and texture) just as they did important abstract painters - Mondrian, Ryman and Tomma Abts - to assure the truth of their medium.

Seemingly resolute and inevitably black, the painting in question reminds us of these words of Soulages:

"I like the authority of the black. It's a color that does not compromise. A violent color, but that still stimulates the interiorization. Both color and non-color. When the light reflects on it, transforms it, transmutes it. It opens a mental field in itself. "

"A mental field in itself. These words evoke eloquently the experience of the painting of Office, where the play of light over black, activated by a myriad of textures, invites us to include it in our own "mental fields".

Office works are not self-referential entities. They are provocations. They encourage questioning and contemplation. Their thick skin of paint to oil is a sensual presence in the living space, which could well change our own condition, namely that of our being-in-the-world. This is their meditative potential.

Sumptuous and austere at the same time, One on One (B|W) is a trap for the nomadic gaze and voluptuous.