

DOMAINE DU MUY

PARC DE SCULPTURES CONTEMPORAINES
CONTEMPORARY SCULPTURE PARK

MARIE HAZARD

LE MUY SUMMER 2020

The Domaine du Muy is pleased to welcome the young French artist Marie Hazard on the occasion of its first residency program. This inaugural residency is also a milestone for the artist, marking her return to France since her first exhibition in Paris in 2015.

For the past five years, Marie Hazard's artistic works have centred on weaving, but they have also more broadly incorporated drawing. Their hanging also allows us to appreciate the notion of installation in her work.

--

Marie Hazard weaves.

Marie Hazard draws.

The works in this exhibition are woven paper, polyester, and linen.

Before weaving, Marie Hazard sketches out her work in two dimensions through drawing, which clearly influences the technical and artistic results on the piece. Drawing is an inherent part of the creative process, and is directly integrated into the weaving. These drawings are made with dry and oil pastels, except for one in coloured pencil.

Marie Hazard spent her residency at Domaine de Muy without her loom. She absorbed the environment around her before returning to her studio to transcribe it into her work from memory, recreating colours from her mind's eye; reminiscences of scent and light. This concept of memory is the warp and weft of the exhibition: abstract impressions of southern France as the place where Marie Hazard spent her childhood. This time there is no text, no words or images, no figurative elements; only a multitude of abstract colours blurred, mixed, diffused, and dispersed: a jumble of shapes and patterns. During that particular period of suspended animation that was the spring 2020, Marie Hazard wove every one of the pieces presented here: an obsessive, Herculean undertaking, the completion of which marked the end of that term of solitude and confinement. The artist, provoked and inspired and by the light and colours of Provence, conceived of this body of work as abstract tableaux, providing ample room for uncertainty and the unknown.

Marie Hazard rendered her imagined landscapes in colour combining earth tones, foliage, canyons, and skies. The pastel colours glow, slip, and slam into each other on white or coloured thread. All the nuances and tones dialogue with each other. In these woven pieces, Marie tried to recreate the radiant tactility that she originally envisaged with the pastels on paper. One feels a gritty, manual aspect on the thread : a certain weight, or shine. Her sketches and research appear directly in the fabric, where one senses immediately the lightness, fluidity, quickness, and free hand: a spontaneous, even naïve, energy. At times Marie constructs monochrome fields of woven colour, printing only on certain areas. Conversely, other pieces are entirely printed upon, where colour, the subject, overflows from the cloth. Such is *Cieux errants*, 2020, a large work woven from paper and linen, a singular melange of overlapping stripes of indigo, purple, and orange, which create a visual disorder that is both chaotic and sensual. We are lulled by the contrast of colours in her drawings, alternating from vivid and strong to soft and shimmering. This light echoes that of Provence, *which « courses through the fields and drives away the darkness and makes the day longer*, to use the words of Kandinsky ».1 The colours are omnipresent and absolute, with no hierarchy between those hues in the thread and those added and sublimated through printing.

DOMAINE DU MUY

PARC DE SCULPTURES CONTEMPORAINES
CONTEMPORARY SCULPTURE PARK

And then, « *I cut them up, and put them back together.* » Taking the existing and fracturing it to create a new and distinct composition : the birth of a completely new work, « *like undoing the first stitches of an existence to put on a new life* ».2 In this act of carving up, we see the will to break with her initial expertise, learning to unlearn traditional techniques : turning a woven piece upside-down to display the fringes at the top, for example. In *Sepia*, 2020 ; and *Ravissement*, 2020, the artist chose for the first time to print on the back of the works. Now, a continuity exists from front to back. No more taking sides, no more deciding what is shown or hidden; the work and the motif are completely revealed, laid bare. We see the threads ; the weft is exposed; the artist lets us see and understand the workings of the cloth and her craft. We see the network of lines. The sensibility of Marie's work lies in her revealing imperfection, breaking with the convention of weaving as purely utilitarian or aesthetic. « *My medium is supposed to be beautiful. By deconstructing my cloth, I get conflicting results, which are more random and experimental.* »

Charles Geoffrion

« *The azure sky and the pine trees remind me of the times spent in Provence with my grandfather. I like that calm, when silence fills the space. I contemplate the horizon. I watch the sky as it changes colour. It was beautiful, simple, delicate. The gentle breeze rustles the leaves in the trees; you smell the dry, woody scent of lavender. That's what I wanted to recreate here: my precious memories of these sensations.* »

Marie Hazard

1 Kandinsky, W. (M. T. H. Sadler trans.) 1997: *Concerning the Spiritual in Art*. Dover Publications.

2 Lambert, S. 2014 : *Mark Rothko, Rêver de ne pas être*. Arléa.