

Who Wants to Look at Somebody's Face?

Date: 29 September - 9 November 2018

Location: Pi Artworks, **London**

Private View: Saturday 29 September 2018, 16:00-20:00

Right: Maude Maris, "To be Enjoyed by the Blind" a homage to Barbara Hepworth (working title), 2018, Oil on canvas, 120 x 90cm



Left: Maude Maris, "When Memory is Full" a homage to Emily Dickinson (working title), 2018, Oil on canvas, 24 x 19 cm



Pi Artworks London is proud to present, *Who Wants to Look at Somebody's Face?*, the first UK solo presentation of French artist, Maude Maris. Following on from two successful presentations in 2018 *Recast*, solo show at Espace à vendre, Nice and *Double jeu*, at FRAC Auvergne Collection, Musée d'Art et d'Archéologie d'Aurillac as well as the *Anatolian Studies* (solo), Embac Chateauroux, France (2017); *Who Wants to Look at Somebody's Face?*, celebrates the role of photography in sculpture and painting, with reference to some of the greats of modern sculpture and how they used photography as an archive. The exhibition will feature 12 new paintings of playful compositions, titles of which relate to extracts from texts written by both Barbara Hepworth and Emily Dickinson.

Perhaps best known for hyper-realistic still-life paintings; Maude Maris, evokes images of voluminous intensity. The role of photography in relation to sculpture and painting is a musing that has impulsively drove her to explore important figures of modern sculpture such as Rodin and Henry Moore, Constantin Brancusi, Jean Arp and Ferdinand Cheval (The Postman). It is through such rigorous archival research that she began to look at their use of photography, exploring each composition innocently capturing the mundane, and pursuant of the day to day. Encapsulated within the intimate surroundings of their ateliers; no staging was required to spark her fascination. This is a path which organically led her to turn her gaze to the late dame Barbara Hepworth, whom, was not only one of the few female artists of that time with this focus, but also the way in which she would approach the parallels between sculpture with its basic principles of rhythm, poise, and equilibrium, inherent in human activity.

By examining the legacy of one of the UK's most celebrated British matriarchs of modern sculpture and after having found herself on what some may call a pilgrimage to the UK, between St. Ives and Yorkshire, we see the artist's connection by subtly imbuing the subject matter oeuvre, in homage to the muse before her.

Who Wants to Look at Somebody's Face? Celebrates the artist's instantly recognisable technique, which will see the artist spilling into her characteristic pastelsque brushstrokes, but further exploring, far more vigorously, the particular tensions and relationships of form and colour, leaving them raw and non-binary. We will see the artist tirelessly abstract from archival images, unique compositions of her own, this exhibition also brings about a metamorphose in the artist's trademark visual language, with residual contours and resolution of each assemblage bringing forth inanimate documentaries which realise new textures and forms wielded onto canvas.

About Maude Maris

Maude Maris, b.1980, Paris. Major exhibitions include *Souvenirs de Téthys*, (solo) Centre d'Art Chapelle Jeanne d'Arc, Thouars, France (2018); *Anatolian Studies* (solo), Embac Châteauroux, France (2017); *O! Watt up, de Watteau et du Théâtre*, Maison d'Art Bernard Anthonioz, Nogent-sur-Marne, France (2017); *A claire-voix* (solo), Ville de Thonon-les-Bains, France (2016); *Votive* (solo), Saint-Ange Residency, VOG, Fontaine, France (2016); *Antique Romance*, Pi Artworks London, UK (2016); *Nemeton* (solo), Musée des Beaux-arts, Rennes, France (2015); *Along the Cornices*, by Christian Aubert, Collector, Paris, France (2014); *Dreaming of Vertigo, Raising the Doubt*, Artothèque, Conseil Régional, Caen, France (2012). Major collections holding her work include Artothèque de Caen, France; Collection Fondation Colas Boulogne, France; FRAC Auvergne, France; FRAC Basse-Normandie, France; FRAC Haute-Normandie, France; Musée des beaux-arts, France and Collection Emerige, Paris, France.

Maude Maris begins production by making casts of small found objects, ranging from dolls and statuettes to branches and fossils. These reproductions are then grouped into families. She arranges these families to create a mise en scène, which she then photographs. She then paints this image, increasing its scale over 10 times, while also manipulating the object's surfaces, shadows, colours and depth so that the outcome is almost unrecognisable from the original model. Through the smooth perfection of its surfaces, Maris' paintings exist in silent and splendid detachment from the assembled objects which they depict. The creative process is conceived of here as a series of filters, which serve to create distance between the original objects and the final painting, and act in a manner analogous to - although quite different from - the mapping and modelling carried out by computer graphics systems.

About Pi Artworks

Pi Artworks Istanbul/London was founded in Istanbul in 1998. In 2013 it became the region's first gallery to expand internationally when it opened a space on Eastcastle Street, London.

Pi Artworks continues to be one of Turkey's primary commercial galleries, promoting Turkish artists within the international market and introducing international artists to its local market. Since opening a second venue, Pi Artworks has worked to enrich the UK art scene. It has helped realise major institutional exhibitions. It has initiated collaborations with universities, including a long-running Curatorial Open arranged with Goldsmiths, London. It has also commissioned exciting new exhibitions by curators such as Sacha Craddock, Oliver Sumner, and Morgan Quaintance.

Founder and Director Yesim Turanli is based in London and currently sits on the Art International selection committee and since 2013 the Tate Middle-East Acquisitions Committee.

Exhibition Details

Title: Who Wants to Look at Somebody's Face?
Address: 55 Eastcastle Street, London, W1W 8EG
Website: www.piartworks.com
Dates: 29 September - 9 November 2018
Private View: 29 September 2018, 18:00-20:00
Opening Hours: Monday to Friday, 10am to 6pm, Saturday 11am to 5pm
Admission: Free
Travel: Oxford Circus Tube Station
Twitter: @piartworks
Facebook: <https://www.facebook.com/piartworks/>
Instagram: @piartworks

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