

Bernard Moninot *Le vent cesse*, 2024 | pastel and ink on velvet paper | 106 x 233 cm

Bernard Moninot

Le vent cesse

11 January - 1 March 2025

Vernissage

Saturday 11 January from 3 to 8 pm

GALERIE CATHERINE PUTMAN

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The gallery is pleased to present *Le vent cesse* [The Wind Drops], the new exhibition by Bernard Moninot that will run from 11 January to 1 March 2025.

The practice of drawing is central in Bernard Moninot's oeuvre. The choice of artworks presented in the exhibition shows the variety of techniques and the tireless research into new procedures in his work, as well as attesting to his relationship to drawing, described by Jean-Christophe Bailly as follows: "The work of Bernard Moninot does not fit into any of the major expressive categories. [...] It'd be most accurate to say that it is akin to drawing: but an enlarged drawing (in the sense that Novalis was able to speak of an 'enlarged poetry') deployed into spatial objects, on or through tracing materials and with an utterly original line."

Created in the summer of 2024, *Le vent cesse* is the most recent and monumental work in the exhibition (106 x 233 cm). The observation of points of view in blind valleys ⁽¹⁾ – these landscapes of the Jura with which Bernard Moninot is familiar – provided the impetus for his action, which, with the exquisite tenderness of pastel traced on velvet paper, freely transcribes surfaces that are articulated like a stroll through space.

Onto his drawing, the artist has superimposed that of a tree. He set up an ingenious machine in his workshop that enables him to directly record the movements of a pine tree branch in his garden, agitated by the wind. Thus applied, the ink traces a line that seeks to capture the uncapturable. We might say, along with Henri Michaux, that in this way: "It heads towards a place of calm and peace where it finally ceases to be wind." ⁽²⁾

The principle of superposition of two drawings can be found in all of the twenty *Paysages* [Landscapes] from 2021, in variable dimensions. A far cry from the Jura valleys, these fragmented urban landscapes come from the observation of construction sites, of concrete, glass and steel, of which Bernard Moninot delivers a fantasised reality. Made of two-layer acrylic – a polyester canvas in the foreground backed by marouflage canvas on wood – these works with compositions structured by straight lines and grids evoke the windows and conservatories of the early 1970s and his fascination for transparency. With a completely different line, they also refer to the artist's hand as it wanders, to the restoration of depth, and to the meanders of a landscape.

In 2023, the series *Tipp-Ex partition (hommage à Pascal Dusapin)* [Tipp-Ex Score (Tribute to Pascal Dusapin)] ⁽³⁾ leads us into another register, in which sight and gesture are suddenly connected by the evocation of sound. In works like *Silent Listen* or *Le Fil d'alerte* [Thread of Alert], the artist worked on the relationship between image and sound, via installations or drawings. With sparse means and great delicacy, his lines traced in correction fluid on thin Japanese paper evoke musical scores. "As you probably know, I am a virtuoso of Tipp-Ex (correction fluid in roller form) but whereas I use it to erase something; you, you use it to make things appear..." Pascal Dusapin replied in mirror image.

Finally, the moving *Suite ukrainienne* [Ukrainian Suite] from 2023 provides a variation on the detail of the hand gesture of the woman in Bronzino's painting *Venus, Cupid, Folly and Time* (1540–1550). All of the twenty drawings (four of which will be shown), were created using the flame from an acetylene nozzle that deposits the black of the smoke onto a damp sheet of paper on which an aluminium stencil is placed. As it dries, a chemical reaction causes the carbon layer to fragment and disperse like shattered glass after an explosion, illustrating the fragility of this hand.

(1) Blind valleys are narrow, deep valleys or gorges, lined with cliffs that end in cul-de-sacs at the base of which a cave or subterranean network brings forth a waterway that then stretches into the depths of the valley.

(2) Henri Michaux, *La Nuit remue*, 1987, Gallimard

(3) Born in 1955, Pascal Dusapin is a contemporary French musical composer. He is the author of many pieces for soloists, chamber music and large orchestra, as well as lyrical works, and he is renowned for his operas.



Bernard Moninot *Tipp-Ex partitions (homage à Pascal Dusapin)*, 2023
acrylic and Tipp-Ex on Japan paper treated with gel medium
45 x 32 cm | Courtesy the artist & Galerie Catherine Putman



Photo : Baldine Saint Girons

Bernard Moninot was born in Le Fay (Saône-et-Loire) in 1949. He lives and works between Paris and Château-Chalon in the Jura.

He studied at the Beaux-Arts de Paris in the late 1960s and started exhibiting his work from 1970 onwards at the Biennale de Paris, the CNAC, Galerie Lucien Durand, then Galerie Karl Flinker.

His first solo exhibition took place in 1974 at the musée d'Art moderne et contemporain de Saint-Étienne. He then participated regularly in major collective exhibitions at the Documenta in Kassel, the musée d'Art moderne de la ville de Paris, or the musée des Sables d'Olonne.

In 1979 a new solo exhibition was held, this time at the Fondation Maeght, proposed by Jean-Louis Prat.

In the 1980s, he pursued his research increasingly directed towards the study of natural phenomena, with a desire to push back the limits of drawing. He undertook public commissions and taught at the École des Beaux-Arts de Bourges, followed by that of Angers.

In the nineties, he presented his work at Galerie Montenay in Paris and at Andata Ritorno in Geneva.

In 1997, a new solo exhibition opened its doors at the national gallery of Jeu de Paume in Paris directed by Daniel Abadie, and the following year at the musée des Beaux-Arts in Dole, but also in Scottish and Finnish museums.

From 1999, he started collecting “wind drawings” with an instrument he’d invented – this enterprise baptised La Mémoire du vent (Wind Memory) has helped him travel extensively for over twenty years.

Between 2005 and 2012, he exhibited at the Galerie Baudoin Lebon.

He was a drawing professor at the Ecole nationale supérieure des Beaux-Arts de Paris from 2006 to 2015.

The year 2009 marks the start of the collaboration with Galerie Catherine Putman. He continues to create major installations and has participated in many projects, exhibitions, magazines, and fairs linked to the question of drawing, and his practice of this medium remains intense.

A monograph published in 2013 with Éditions André Dimanche retraces his work from 1972 to 2012. He then started to collaborate with the Galerie Jean Fournier in 2015.

Between 2021 and 2022, a solo exhibition was presented at the Domaine de Kerguéhennec in the Morbihan, curated by Olivier Delavallade. It continued at the musée de l'Hospice Saint-Roch in Issoudun, and ended at the Fondation Maeght in Saint Paul de Vence.

To be published in 2025:

'Le Fil d'alerte', an illustrated monograph by Bernard Moninot, published by La Sorbonne & Les Beaux-Arts de Paris, with a preface by Alexia Fabre and texts by Hervé Bacquet, Dina Besson, Christian Bonnefoi, Martine Cresta-Meskel, Pascal Dusapin

Bonnefoi, Martine Cresta-Meskel, Pascal Dusapin, Jérôme Duwa, Renaud Ego, Pierre Juhasz, Daniel Kunth, Jacinto Lageira, Serge Lemoine, Catherine Millet, José Moure, Jean-Luc Nancy, Morgane Paquereau, Baldine Saint Girons.



Bernard Moninot *Nuages*, 2023
acrylic on paper

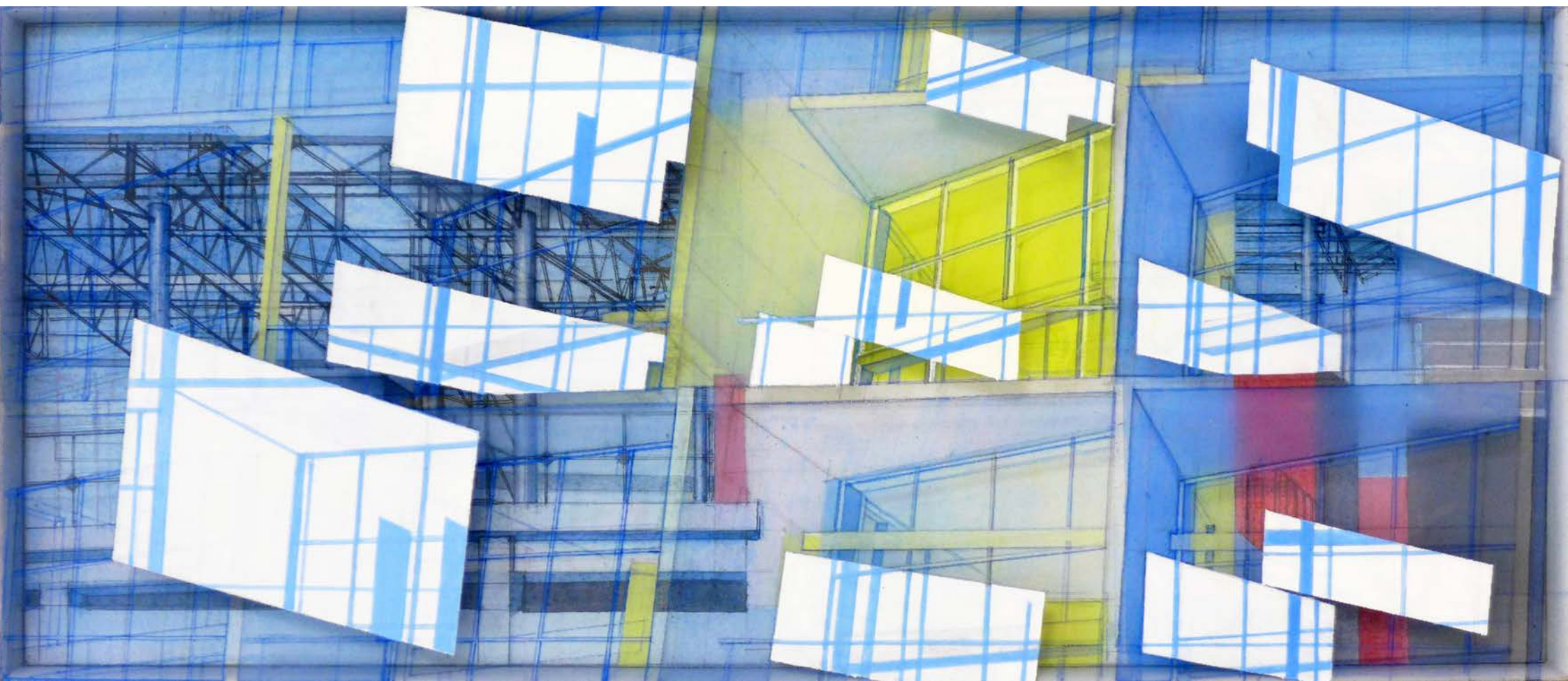
12 x 16 cm | Courtesy l'artiste & Galerie Catherine Putman



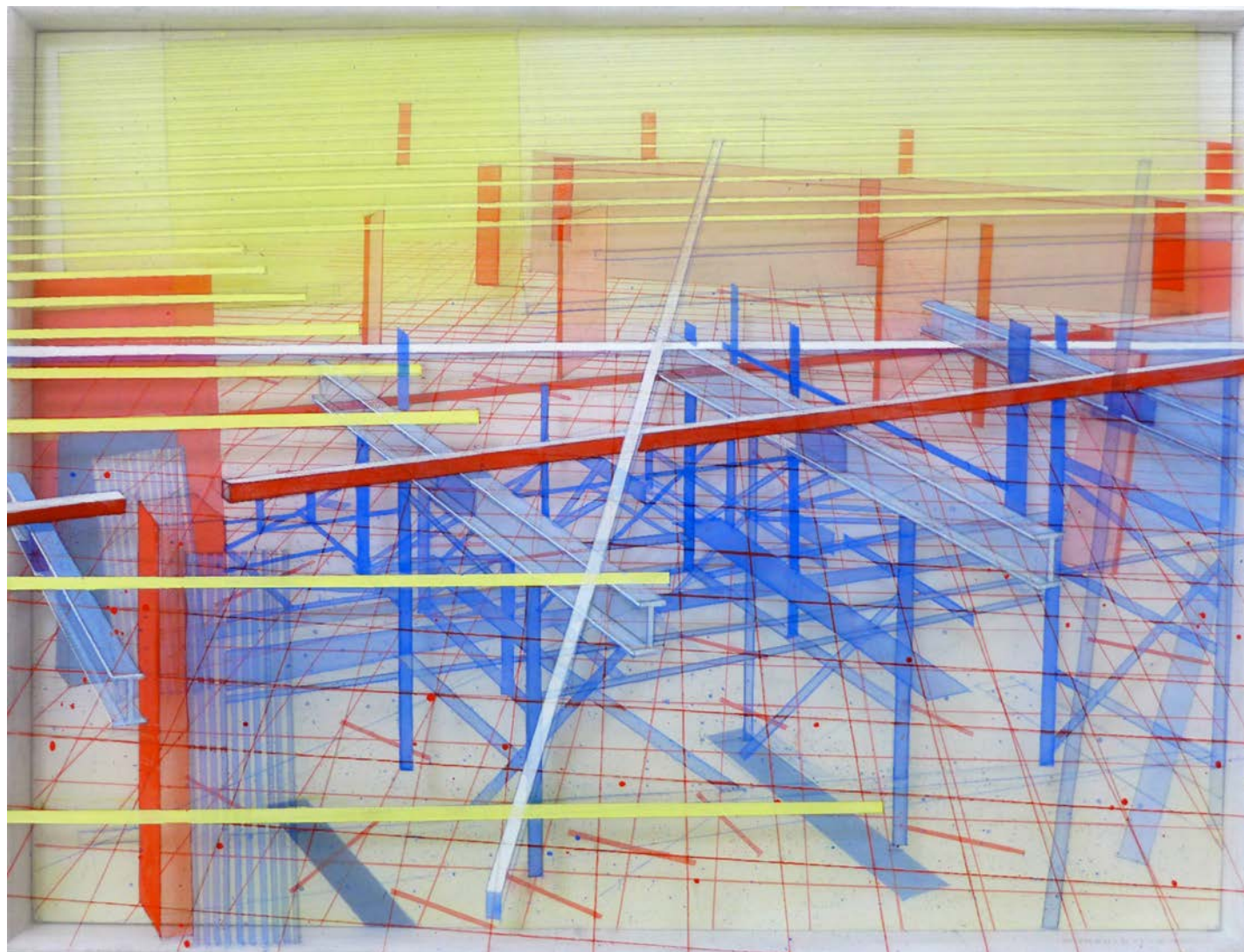
Bernard Moninot *Suite ukrainienne n° 2*, 2023
Acetylene smoke on paper fixed with Lascaux fixative
42 x 29,5 cm | Courtesy the artist & Galerie Catherine Putman



Bernard Moninot *Prémonition de l'avalanche #6*, 2019
graphite and acrylic on paper mounted on wood and polyester silk canvas
31 x 43 x 2,5 cm | Courtesy the artist & Galerie Catherine Putman



Bernard Moninot *Paysages (chantiers) #5*, 2021-2022
acrylic on canvas mounted on wood and polyester silk canvas
21 x 48,5 x 2,2 cm | Courtesy the artist & Galerie Catherine Putman



Bernard Moninot *Paysages (chantiers) #12*, 2021-2022
acrylic on canvas mounted on wood and polyester silk canvas
31 x 41,5 x 2,2 cm | Courtesy the artist & Galerie Catherine Putman