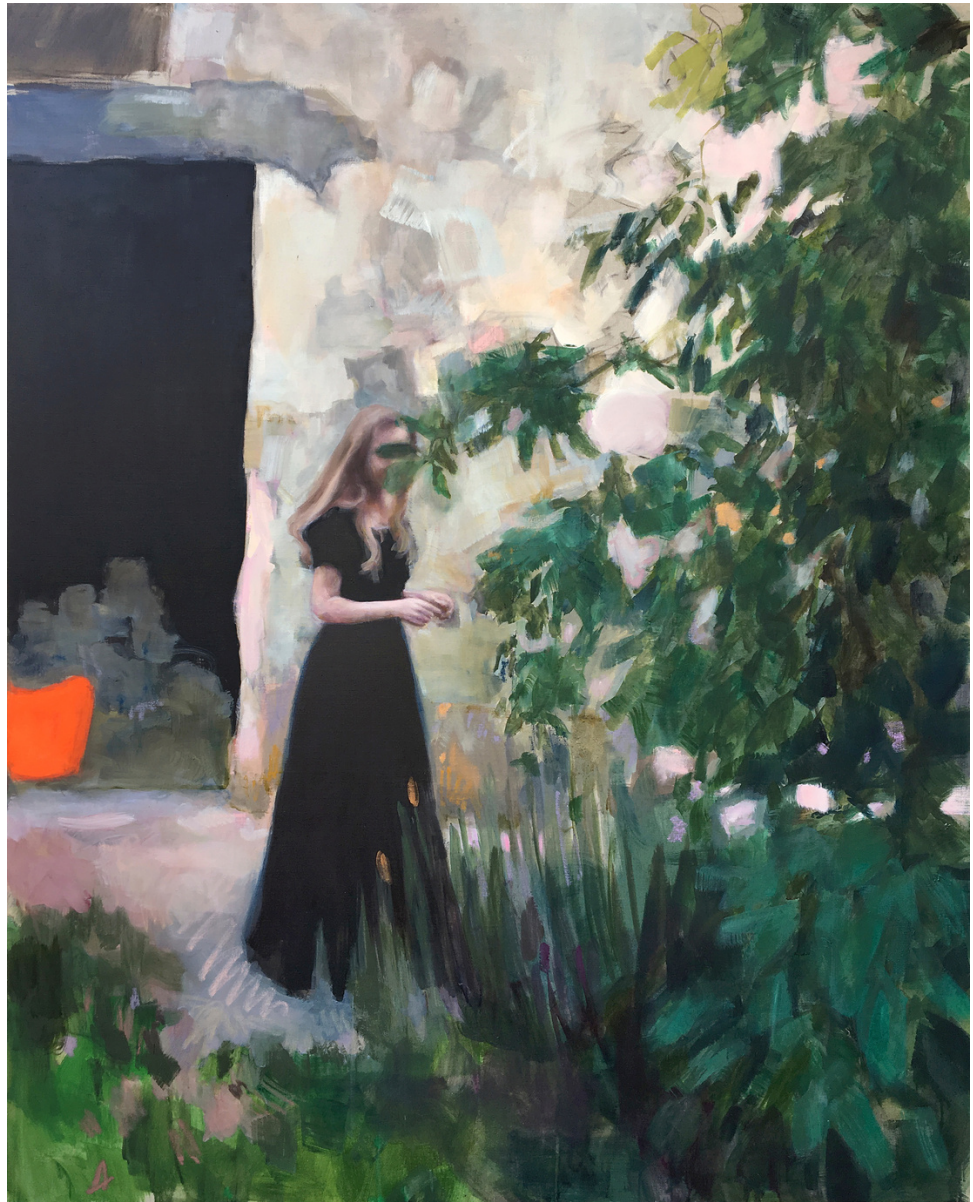


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mercredi - samedi 14h-19h30



"Lucie et la robe noire", 162 x 130 cm, huile sur toile, 2022

Sandrine RONDARD

Waiting for fireflies

Exhibition from June 2 to July 15 2022

Private Viewing Thursday June 2, 6PM

For her first solo exhibition at the Galerie INSULA, Sandrine Rondard presents a body of unpublished work in which she represents chosen moments. She makes them stand out by multiplying the scenes and the formats (from very large to the smallest cubic), like many shots in succession on a film. If in classical painting small formats are for barely sketched studies and narrative formats for finished works (with a focus on extensive detail), here it is the opposite. She frees or forces the gesture, in varying degrees of precision, guided by the light, colour and movement. As in the theatre, there is a unity of place, Arnas (a family home in Burgundy), but the unity of time disbands in the years when her children performed before her, without her ever trying to stage them. "In this exhibition I depict summer nostalgia, childhood impressions."

Summer evenings, children's games, nostalgia for these suspended and lost moments. So many long shots taken from a film to say nothing of the painting.

« [...]

De l'oiseau que fut mon Premier Amour,
Et qui chante encor comme au premier jour ;
Et dans la splendeur triste d'une lune
Se levant blafarde et solennelle, une
Nuit mélancolique et lourde d'été,
Pleine de silence et d'obscurité,
Berce sur l'azur qu'un vent doux effleure
L'arbre qui frissonne et l'oiseau qui pleure. »

Paul Verlaine, Le Rossignol

(Poèmes saturniens/paysages tristes, VII, 1866)



"La notte 3 (les phares)" 97 x 162 cm, huile sur toile

Arnas, at the height of summer. The last glimmers of the day are competing with the night's dark veil which attempts to shroud the landscapes. It is dusk, the time when the nightingale's song breaks the silence of the twilight; the night begins to fall. The last rays of the sun are struggling to break through and gently grace an arm, an ear or a cheek, a glint on a t-shirt, white dress or table at the bottom of the garden. The skies are monumental, tormented or flamboyant. The contrasts are greater, and the specks of light gain a foothold.

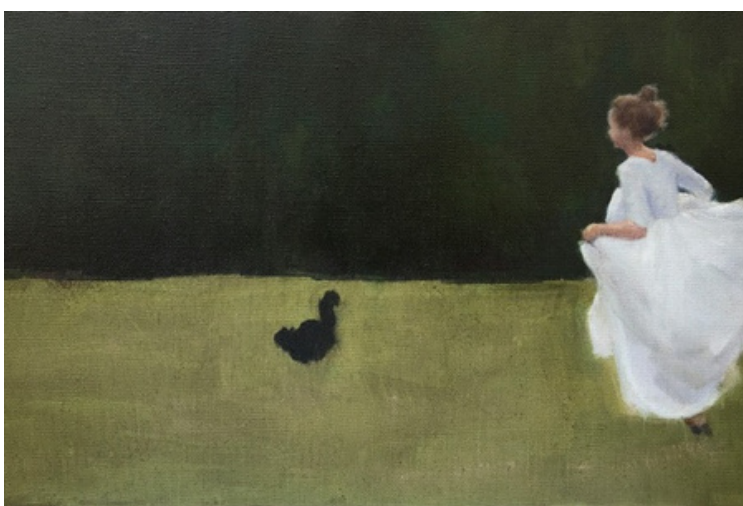
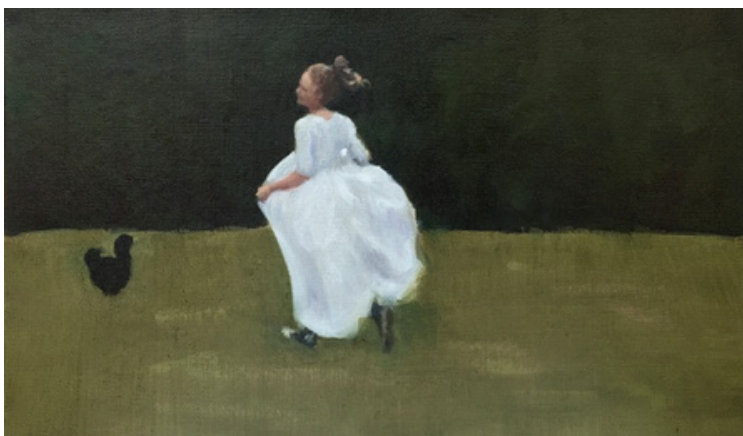
Sandrine Rondard expresses them as splashes of colour. She focuses on this in-between time, just before everything is swallowed up by the darkness. That is when it all happens: "My children vanish into the light or the darkness, into those moments of beauty offered by the sky, moments I have acknowledged; moments of 'atmospheric' grace that everyone has experienced, no matter what century."

Children run from one side and then from the other, jump, pause momentarily, just to catch the light. You can hear the cries of joy, sense the heat of the late summer day, feel the wind in the distant cypress trees. The white patch of a dress from another age takes us back in time to the fêtes galantes (courtship parties) painted by Fragonard or the silent monumentality of Arnold Böcklin, a piece of pink tarlatan becomes an accessory in a bewitching dance à la Loïe Fuller, bright garlands float up to the moon evoking Van Gogh's *Starry Night*. Interpretation is not set in stone, each to their own.

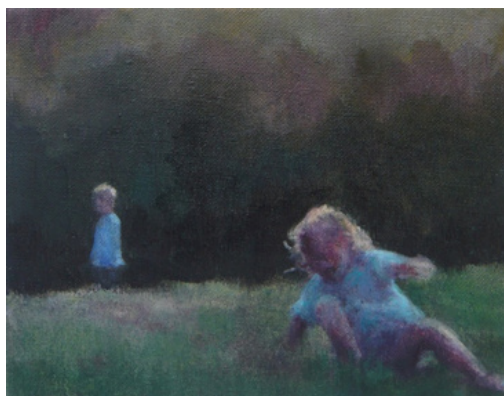
All these scenes have movement in common (prominent or contemplative), a timeless issue in painting approached here by multiplying the scenes as a film director would. A blend of sensitivity and emotion which distances us from the almost surgical rendering of a Muybridge, always cited as the pioneer of chronophotography. The subjects painted here concern Sandrine Rondard's innermost private life, her children, as was the case for the Austrian photographer Heinrich Kühn (1866-1944). The same sensitivity develops, as Kühn drew photography towards painting; an aesthetic familiarity emerges based on a certain framing, impression, sky, detail and atmosphere. They have this common gaze, more than a hundred years apart. As with Kühn, the contours become blurred, the compositions simplified, the resonance mounts. If reality is the starting point, the artists shift the focus to the field of art. The subject then fades away to focus on the relationship between light, form and colour. The entire history of painting assembles here.

Today, the page is turning. The years of childhood have passed, too quickly of course, hence the great nostalgia that emanates from this last series. So perhaps this desire to capture a light at a given moment amounts to suspending time and fixing it in the transparencies of oil paint. A way of reaching eternity.

Stéphanie Pioda, March 2022
Art historian and journalist



"La course au chat", 24 x 41 cm chacune, huile sur toile, 2022



"L'heure bleue, petite série", 19 x 24 cm chacune, huile sur toile, 2021

CAREER

After growing up in Egypt, Sandrine Rondard went to the École nationale des Beaux-Arts de Dijon at the end of the 1980s, where she developed her drawing and painting skills. She then went to the École nationale de Cergy to study photography, video and graphic design and embarked upon a career as an art director in publishing and the art press. For the past fifteen years, she has focussed entirely on painting and her work has been exhibited regularly since 2011.



Main exhibitions

2020

Les Grands Verts - Exposition personnelle
Under Construction gallery - Paris
Anyways - Exposition collective
Under Construction gallery - Paris
Mur Pignon - Exposition Urbaine
Ville de Montreuil

2019

Biennale de Gentilly
Double Mixte
Exposition collective
A+Art Montpellier
Art Central Hong Kong
Avec Olivier Waltman Gallery
Bienvenue Art Fair
Avec Under Construction gallery - Paris

2018

Chistmas Party 4, Inquiétante étrangeté
Exposition collective
Under Construction gallery - Paris
CO2 La petite collection - Exposition collective
Galerie Bertrand Grimont - Paris
Bienvenue Art Fair
Avec Under Construction gallery - Paris
Animae Animarum - Exposition personnelle
Under Construction gallery - Paris
Rock on paper - Exposition collective
Under Construction gallery - Paris

2017

In a mysterious way II - Exposition collective
Under Construction gallery - Paris
Mur Pignon - Exposition Urbaine
Ville de Montreuil

2016

Les heures avant la nuit - Exposition personnelle
Avec le soutien du CNAP
Under Construction Gallery - Paris
YIA
Avec Under Construction Gallery - Paris
La femme à la bûche - Exposition collective
Under Construction Gallery - Paris
In a mysterious way - Accrochage collectif
Under Construction Gallery - Paris
ART Paris ART Fair
Avec Under Construction Gallery - Paris

2015

Décor(s) Naturel(s) - Exposition collective
Under Construction gallery - Paris

2014

Errance - Exposition collective
Galerie Popy Arvani - Paris

2013

Contre Champs - Exposition collective
Abbaye de Léhon - Léhon

2011

Wonderland - Exposition collective
Amelia Johnson Contemporary - Hong Kong



INSULA Gallery

Created in 2008 by Véronique Cochois, the Galerie Insula is a unique place to encounter contemporary art. An innovative and exacting artistic selection, but without a priori for a multidisciplinary programme - painting, photography, sculpture, engraving and drawing - where the quality of the works and the sensitivity that they reveal, beyond their belonging to various current trends, somewhere between poetic figuration and abstraction, take precedence. Its programme gives pride of place to views of the natural, plant and animal world. The Galerie Insula invites you to discover emerging and promising talents as well as established artists whom it accompanies in their projects.

Located in Paris in the heart of Saint-Germain-des-Prés since 2011, the gallery organises six to eight exhibitions per year within its space. It has participated regularly in Photo Saint-Germain and Mois de la Photo. It has exhibited its artists at Lille Art Fair, Art Elysées, DDessin and Art Paris Art Fair.