

## Lisa Rosnay

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### URBAN TOTEMS

Installations under plexiglass inside whom she makes live on raw and living material: the wood, dyed the warp threads in the course of time with attention.

It is besides its heat and its anchoring in tradition, that she wants to blend transparency in and in the modernity of the plexiglass, key material of the seventies, its years of childhood.

This wooden boards have all a history before becoming his and can be your.

She works them of deep, luminous colours then annotates them.

Words, messages which call to the imagination of each, as a recall in positive thought, in our me inside, which is sometimes lacking to us, and encourages us to surpass themselves.

Urban Totems, thought like a mantra, to pose or to stick.

### BIOGRAPHY

Born into an artistic environment ? her parents were artists and fashion designers ? Lisa Rosnay grew up in Paris. Surrounded by artworks and books, she developed a passion for the arts and became a set designer. In mastering lights, volumes and space with an eye both critical and nuanced, she became an artist.

Inspired by the spirit of the times and the knowledge of visual and semiological codes, Lisa Rosnay proposes a postmodern plastic arts language which generates a strong sense of the contemporary at the same time as iconic references to art history and popular culture. For the artist, it is a matter of revealing the plastic qualities of the work while keeping in mind its conceptual dimension. To be visually active; Not to see, but rather to look.

Her work questions our civilization and its unrelenting swarming of images. What effect does the proliferation of signs have on our behavior? How to interpret the message our senses send us? Phrases like ?Stand up straight? or ?Home, James!? are not limited to their semantic dimension. They should be deciphered, their matter penetrated to extract a meaning. Reality should be transcended to better be questioned.

Beyond a first level of descriptive and formal reading, a mental participation of the viewer is thus present in all her work. Through an imbroglio of processes and techniques ? the artist mixes natural pigments with medium and uses a rare varnish that enhances darkness while producing a powdery effect ? a magical power attaches itself to the ?conceptual object? which becomes a totem. The Plexiglass frames increase the works? relief and give them great modernity: the viewer is swept up into the living and vibrant matter.

The magnetizing power of those works and their aura are also amplified by the artist?s subjectivity. The wood she uses ? recycled after the dismantling of Arne Quinze?s monumental work ?Rebirth? ? marks the fundamental encounter with the artist and brings her new material. The color symbolism is linked to her personal history, like the blue that alludes to spiritual experiences and sends us back to Yves Klein?s famous remark: ?Blue has no dimension, it is beyond dimensions?. As for the collages, they refer to her carefree youth; close links to her life experiences that she allows us to see. In a factual and yet very evocative register, the artist renders a poetic universe while raising the question of materiality. Balanced between objectivity and subjectivity, void and full, universal and specific experience, her works combine complex interactions.

By questioning our interpretation of reality while providing us with intense retinal pleasure, they operate as tools of consciousness and incite us to escape through dreams. Whilst our daily lives are saturated by pre-chewed swallowed images, the artist forces our imagination to take the time to read them and recover our own power of mental questioning. Lisa Rosnay?s works make the links between form and meaning, between what we see and what we are, appear obvious.

### EXHIBITIONS

2013

Urban totems, Hotel de l'industrie, Paris

Inspiration, Valérie Saudan Gallery

2011

Inspiration, Hotel de l'industrie

2010

Inspiration, Gallery Villedo