

If Marianne Mispelaëre explores the forms of drawing, it is to better focus on her starting point. Only the yardstick of its own deployment measures this suspended time, which therefore constitutes the geste of her artistic practice. It is the time of drawing as she calls it, that of breath, respiration and impulse; a gesture, the extension of the hand and an incorporated choreography; that of attempt, scansion, intuition and repetition; and finally that of commitment - endurance and pleasure merge. When this trace finally happens, it is invested with the sediment of its genesis, it bears witness to the impetus and energy of its realization, and it carries the stigmata of the properties of its support, chosen by design.

Drawing, regardless of the composition, is to elevate the world around with a new fragment. This responsibility is eminently conscious in the work of Marianne Mispelaëre, where the use of the stroke and line is a constant search for the means of appearance, its challenges and consequences.

During this time of drawing, the world momentarily squeezes itself into a mental vacuum. This paused moment remains conscious of what surrounds it and of the world which passes through it: the void and the interval are here reinvested in a dynamic, productive place, which comes to accompany the construction of thought, as does silence with poetry or a musical break. This manner of working can be found in the production of the artist, where the blank page or the white wall, participate in the graphic writing.

Furthermore, it is true that the artists react to the present in which they live. Similarly, the art of Marianne Mispelaëre speaks to today. Her work, the part that gives beauty to emotion, to a feeling in the primitive sense, is not excluded from a form of political anthropology. Her gestures, drawings and actions, are greatly a view on the world, in a relay race between different thoughts.

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