

The image shows a grid of orange color swatches, likely from a paint or pigment book. The grid is composed of several rows and columns of rectangular swatches. A prominent vertical strip of yellow and white paper runs down the center, partially overlapping the swatches. The labels for the swatches are printed in small text on the white borders between the swatches. The overall color palette is dominated by various shades of orange, from light to dark, with some swatches showing signs of wear or damage.

LOUIS BOUDREAULT

Orange du Liban

Sentine

Orange de cadium

Orange hindou

BOUDREAULT

MAISON

Orange de pyrazolone

Paprika

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LOUIS
BOUDREAU
LES COULEURS
DU DESTINS

EXPOSITION DU 5 OCTOBRE AU XXXX 2017



AN INSTANT LIBERATED FROM THE ORDER OF TIME

Written by Sonia Zampini

The artistic entirety of Louis Boudreault is a refined disquisition on the order of time done with an iconographic and expressive syntax. His work is organized into two specific conditions called Portrait and Envoi, portraits and the compositions structured in color samplers within boxes. Even though these two conditions seem different, they communicate with each other and are tightly tied together by the conceptual analysis that subtends and originates them.

The Portraits were conceived as a kind of cinematic freeze-frame that through the course of time not only defines the described subject, but also adds an extra value: it is not just the image that stays in our minds, it is the significance of a specific period of time that remains immutable in our memory. The presence of the subjects is the exterior matter that involves a specific cognitive condition: the portraits describe a primordial nature observed during its formation, before the individual inclinations and the historic situations could actually give an identity to the subject. Boudreault's work depicts individuals that later became famous in the artistic or cultural environment (P.P. Pasolini, P. Picasso, A. Einstein and A. Modigliani, just to name a few). His subjects are depicted during their childhood years, they are not adolescents yet and their inclinations are just starting to shape their personalities.

The structure of his artworks, which appears to be made up of pieces of paper on top of each other, also has a strongly narrative connotation. The stratification of his paintings is absolute, however it is not limited to the personal history of each subject, it also includes the wider flow of time that – just like in a precise moment – stops to be observed. The iconography therefore becomes a place of dialectic, in which time interacts with memory. In this sense, we understand the reference to H. Bergson's theory on the dualism of time, defining and differentiating its chronological duration opposed to its duration in relation to life, in other words, to the time of consciousness. During life, memory plays a fundamental role since it is tightly tied to the personal formation. This conception of time and memory, which follows strictly individual and therefore introspective dictates, is satisfied in M. Proust "In Search of Lost Time", novel in which the author opposes to the dissolution of time the involuntary memory, the bond with the flow of history. In fact, Proust writes: "Yet a single sound, a single scent, already heard or breathed long ago, may once again, both in the present and the past, be real without being present, ideal without being abstract, as soon as the permanent and habitually hidden essence of things is liberated, and our true self (...), is re-awakened and re-animated when it receives the heavenly food that is brought to it. An instant liberated from the order, so that he should be conscious of it".

The portraits interact with time and memory as they become emblems of an existential and cognitive condition that allows the immobility of the image, seen as a pause in the historical evolution of the subjects, to seize the entirety of an age which is soon going to pass. Boudreault depicts portraits of children that will eventually become artists, in parallel, he uses pure and original colors that will become artworks.

This is how in connection with the cycle of portraits, Envoi was born. Envoi is composed by wooden supports and by pure colors used in relation with their tonality. The conceptual grammar of Portraits now turns into physical condition, the colors retrieve an ideal of the matter, that will constitute the intangible purity of the following paintings.

The artist is fascinated the journeys colors used to take during the Renaissance: together with spices and silk they were shipped to Europe. The boxes Boudreault uses to keep his colors look exactly like those shipped during the 16th century and therefore arouse that wonderful feeling of observing such pure colors.

Boudreault's work could be defined as a research towards the cognitive structure of art strictly related to the human one, the artist's, according to a stylistic observation able to emphasize the unaltered presence of an eternal order of time, which unchangeably declines cognitive eras as constant returns.



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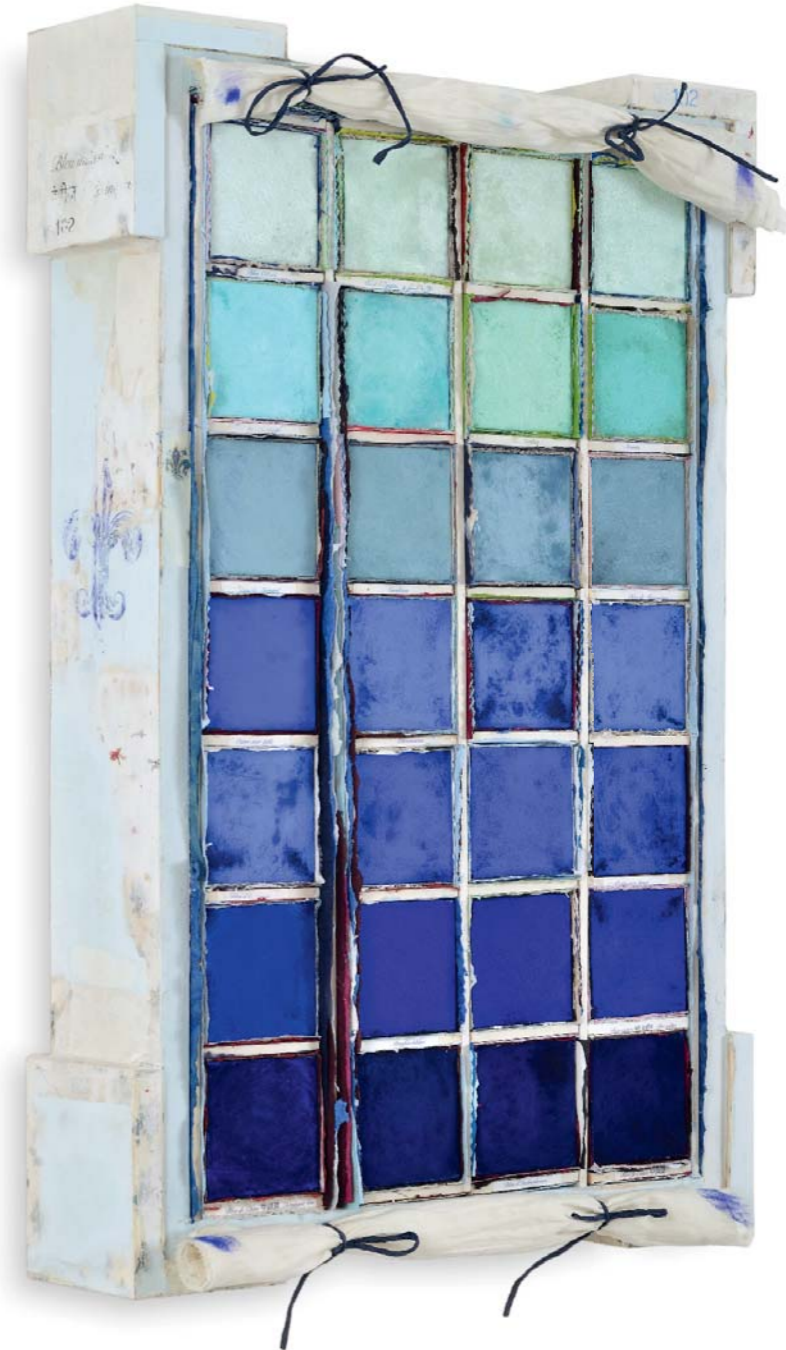
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