

Blaise Schwartz





*Movement on the ground, 2023*  
100 x 80 cm, oil on canvas

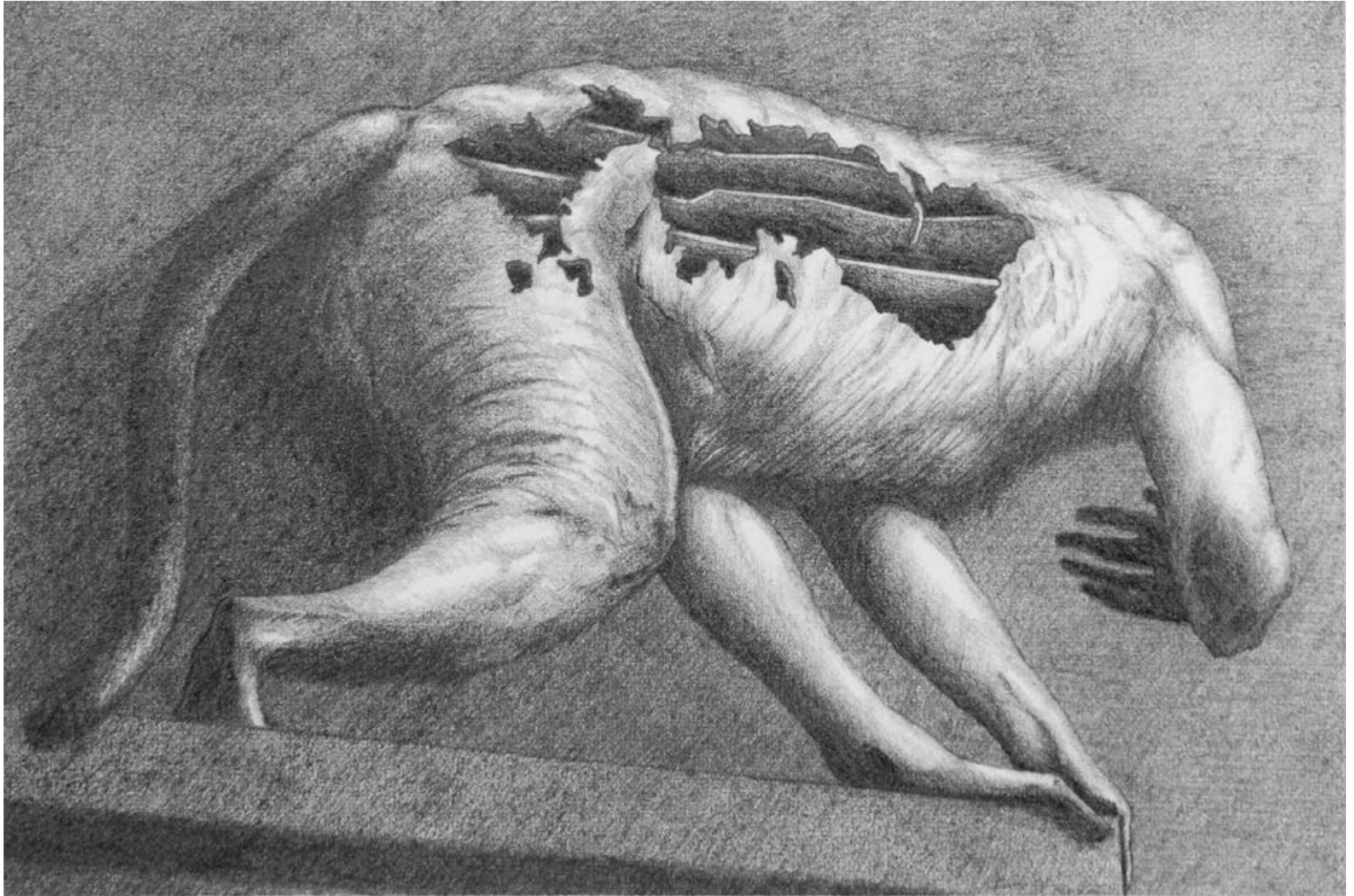


*By night*, 2023, 15 x 15 cm, oil on canvas





*The Stroller*, 2022  
5 x 9 cm, oil on wood



*The Stroller*, 2022  
14 x 19 cm, graphite on paper



*Into the cave*, 2023, 149 x 196 cm, oil on canvas







*Bats 11*, 2024  
25 x 24 cm, oil on canvas  
*Bats 8 and 6*, 2024  
24 x 16,5 cm each, oil on canvas



*Bats 5, 9, 7 and 10, 2024,  
24 x 16,5 cm each, oil on canvas*





*Chiroptera*, 2023  
38 x 38 cm, oil on canvas



*Bats 1*, 2022  
20 x 15cm, oil on canvas  
*Bats 2*, 2022  
20 x 15cm, oil on canvas  
*Bats 4*, 2022  
20 x 15cm, oil on canvas



*Three Ears, 2024*  
100 x 243 cm in total, oil on canvas





View of the exhibition «人之初...Daily Narratives»  
Atmosphere Space, Nanjing (CH)

*The third ear*, 2023  
101 x 64 cm each, charcoal on paper



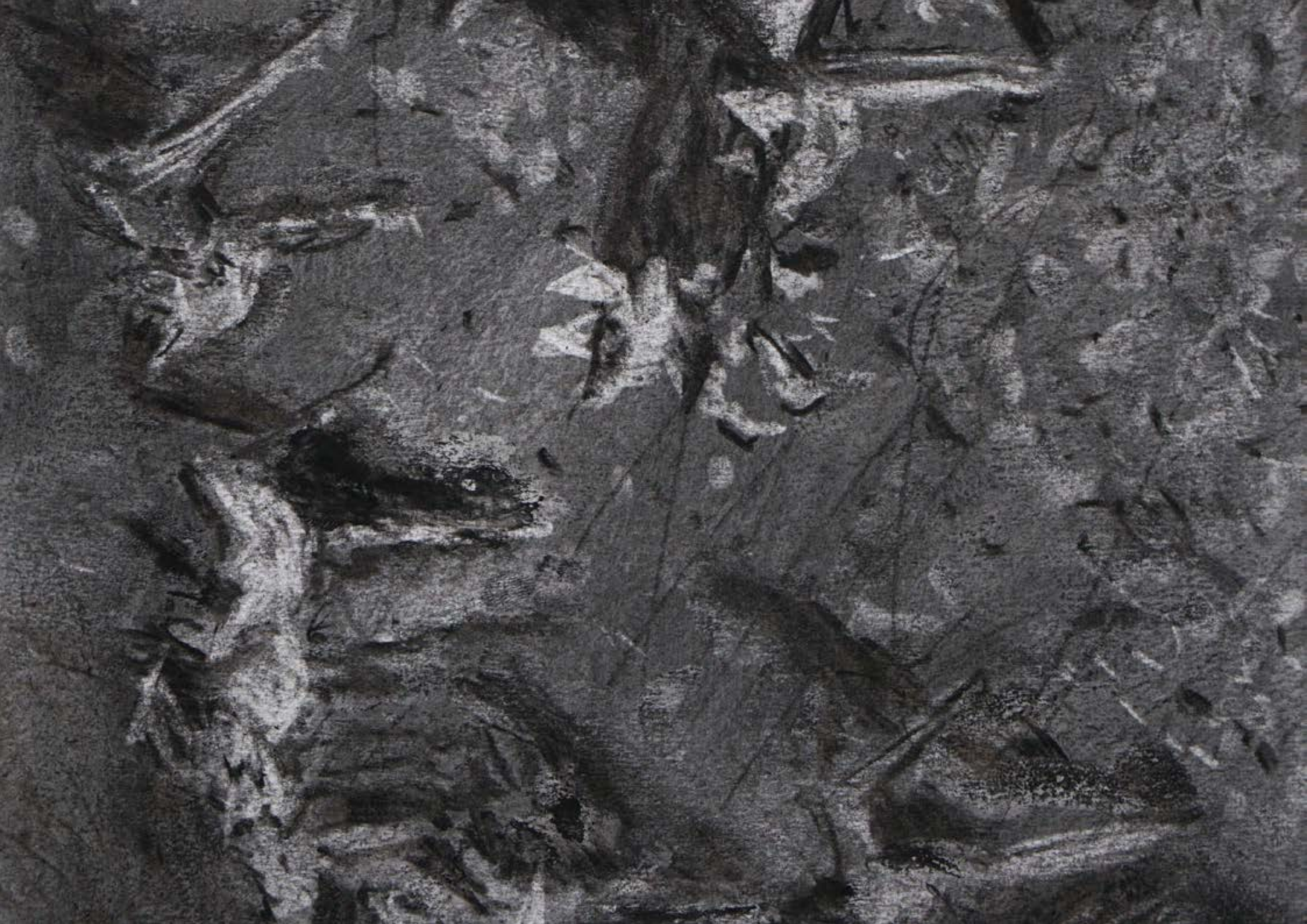


*Animal*, 2023  
29.7 x 21 cm, charcoal on paper

*A hand escapes*, 2023  
29,7 x 21 cm, charcoal on paper



*Hanging*, 2023  
29,7 x 21 cm, charcoal on paper

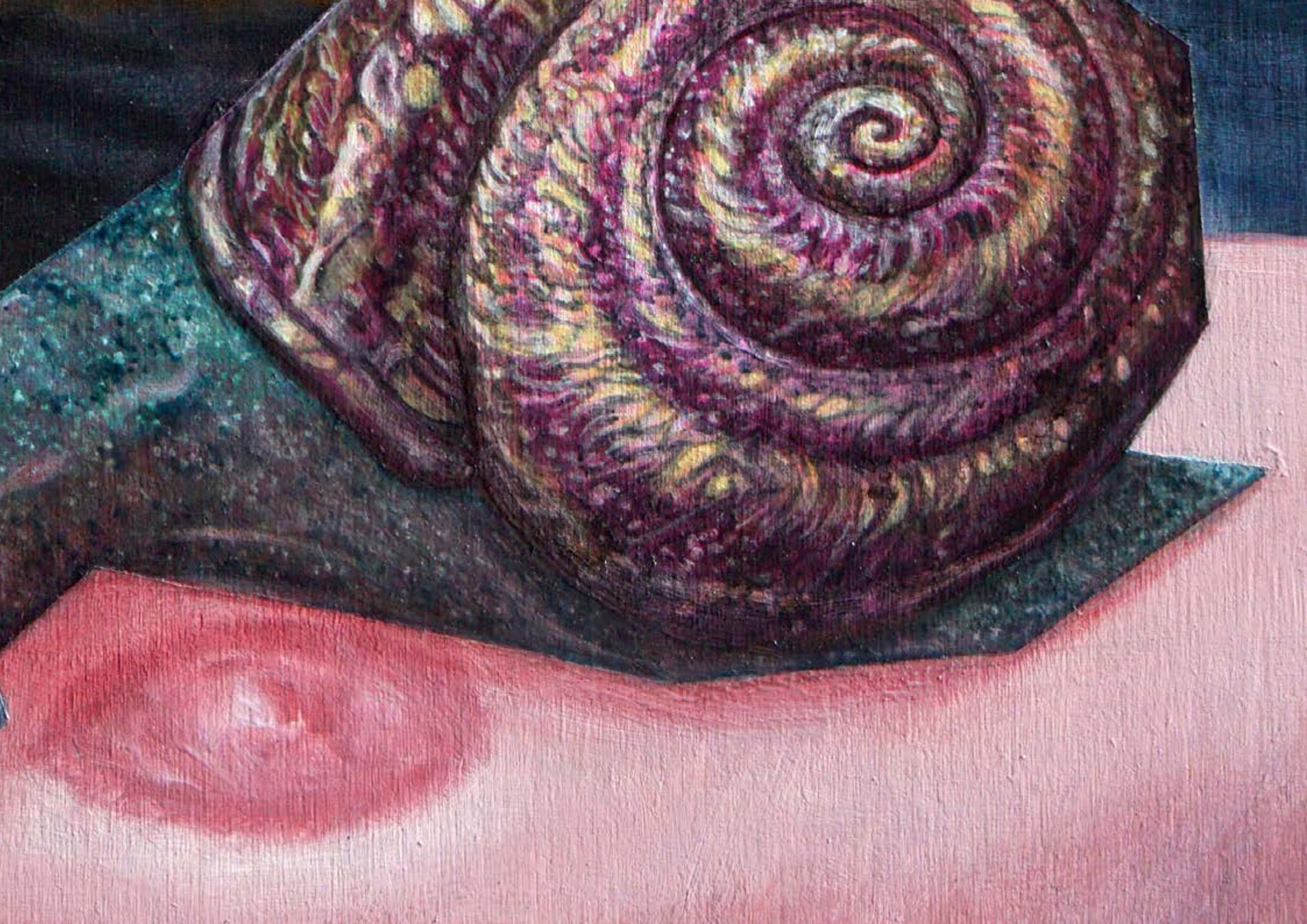




*To the rhythm of fire, 2023*  
20 x 20 cm, oil on wood



*In fire, 2023*  
8 x 16 cm, oil on wood





*Orientations destinations, 2023*  
37 x 37 cm, oil on canvas





*The hand, the sphere and the spiral, 2023*  
20 x 20 cm, oil on wood



*Retractile, full moon, 2023*  
20 x 20 cm, oil on wood







# Multimillennials

Gwendoline Corthier-Hardoin

The “Multimillennials” exhibition presents the latest paintings and drawings created by Blaise Schwartz. His works offer a spatial and temporal interruption, where the figure of man disappears. His work favors animals, plants and minerals, arranged in compositions with multiple narratives.

Among these are monkeys, bats, dinosaurs, dogs or snails, which occupy the space of the canvas and sometimes meet there. The monkey’s hand interacts with the snail, whose horns – in other paintings – resonate with a bat wing or a human finger. This fragmentation of bodies functions in the manner of a visual logograph, an enigma to be solved, one of the possible answers to which could be found in archaism, hybridity and slowness. The snail is a symptomatic illustration of this. An animal that appeared several hundred million years ago, known for its slowness and hermaphrodite, it moves between the inside and the outside, equipped with its spiral shell.

The spherical dimension of this form, embracing the idea of totality, is reminiscent of several paintings by Blaise Schwartz where the earth appears, sometimes in its geographical form, almost satellite, sometimes like a globe. He thus creates distortions of scale, between microcosm and macrocosm, but also shifts in meaning. The earth then becomes an object, enclosed in a brick cage and placed in a window, or materializes in the form of a ball or a simple pebble. There we witness a sort of mise en abyme, the earth – as an object – resting on the earth – the ground –, alongside the vegetation.

« **This fragmentation of bodies functions in the manner of a visual logograph, an enigma to be solved, one of the possible answers to which could be found in archaism, hybridity and slowness.** »

This alternation between the microscopic and the macroscopic contributes to blurring our temporal and geographical framework; no doubt an evocation of this time when the artist traveled across Asia by bicycle, leading him to experience long distances while observing the land, the roads, the vegetation. Already in 2019, the artist recovered a tiled world map from the abandoned school in the village of Liuyin in China, which he moved to a transit area, at the crossroads of a path and a river. Arranging this map in the form of elementary architecture, the aim was to create a dialogue between this cartography centered on Asia and the Pacific, and the houses and tombs in the surrounding area.

This physical materialization of the world, this movement as much mental as physical, echoes the paintings presented here, in which an element – living or not – regularly disrupts the space without ever fully integrating into it. Where there is an abundance of vegetation, a computer screen, for example, disrupts our visual perception and creates a loss of bearings. Elsewhere, the satellite vision of the earth is destabilized by the incursion of a yellow parallelepiped, in which a snail slowly curls up. Two spatialities confront each other, like this painting where monkey and bat dominate the low-angle framing. The massive animal is supported by a completely artificial architecture.

The work of Blaise Schwartz presented within “Multimillennials” thus offers multiple telluric visions, bringing together time and space, alternating between the natural and the artificial, to the point of giving his works an enigmatic dimension that gives us inevitably puts one at a distance. His paintings and drawings are part of a process of resurgence, that of animals, human fragments and geographies that we find in several works, and more generally that of a reflection around living things and their evolution.

2023



*Europe, 2023*  
145 x 114 cm, oil on canvas







*Edge of Europe, 2023*  
46 x 61cm, oil on canvas







*The ancient building*, 2022  
100 x 100 cm, oil on canvas







*The box, 2023*  
30 x 40 cm, oil on canvas







*Gaze, levitation, 2023*  
20 x 15 cm, oil on wood

# Three years, and sometimes more

Xavier Bourguine

This is the lifespan of a large loach snail in the wild, the small gray burgundy easily reaching five to ten years in

captivity. Four days: this is the duration of Blaise Schwartz's exhibition, offered on rue Quincampoix (June 15 to 18, 2023) by the new Ad Astra Galerie, curated by Gwendoline Corthier-Hardoin. Multimillennial is the title, the plural of which invites us to consider that the living or geological phenomena represented are multimillennial. Certainly, the snail, the monkey or the bat which inhabit the webs, hermaphrodite or hybrid animals, sometimes perceived as intermediaries before man, are not each multi-millennial, but their species, just like ours, are.

While contemporary figuration, for two or three years widely exhibited and publicized, playing on a very French story of a «return» to oil painting (which has in reality never ceased to be, in attested by artists like Jean Le Gac or Sam Szafran as well as the work of Benjamin Olivennes, *L'autre art contemporain*), is marked by a very strong human presence, Blaise Schwartz evacuates humanity, or at least fragments it. Absent but present, like the *deus absconditus* of the Jansenists, it shapes the universe in its image and on its scale, and for good reason...

How then can we attempt to give the world and species a representation outside of the human, spatial and temporal structures of representation? There has been no shortage of attempts of this kind, often imbued with scientificity or science fiction, all in

distorting ways. When Kupka represents in the *Illustration* of February 20, 1909, the beginnings of humanity – The inhabitant of the Chapelle-aux-Saints cave, in the Mousterian era, he offers a simian and primitive vision of man from Neanderthal, which already exaggerates the first scientific conclusions.

It is perhaps through the medium of the snail that Blaise Schwartz achieves, by detaching himself from the concern for verisimilitude, a more accurate evocation. We remember Arasse interpreting in Francesco del Cossa's *The Annunciation* the presence of a disproportionate snail as a symbolic pivot indicating to the viewer that the scene playing out in the image belongs to another order of reality

than his world. Likewise here, the snail, sometimes as large as continents, invites transmutations of scale and time. A folded snail is like a mineral sphere, a small planet. The slowness of the animal,

which drools as the painter spreads thin layers of paint on the canvas, also evokes the idea of a long time.

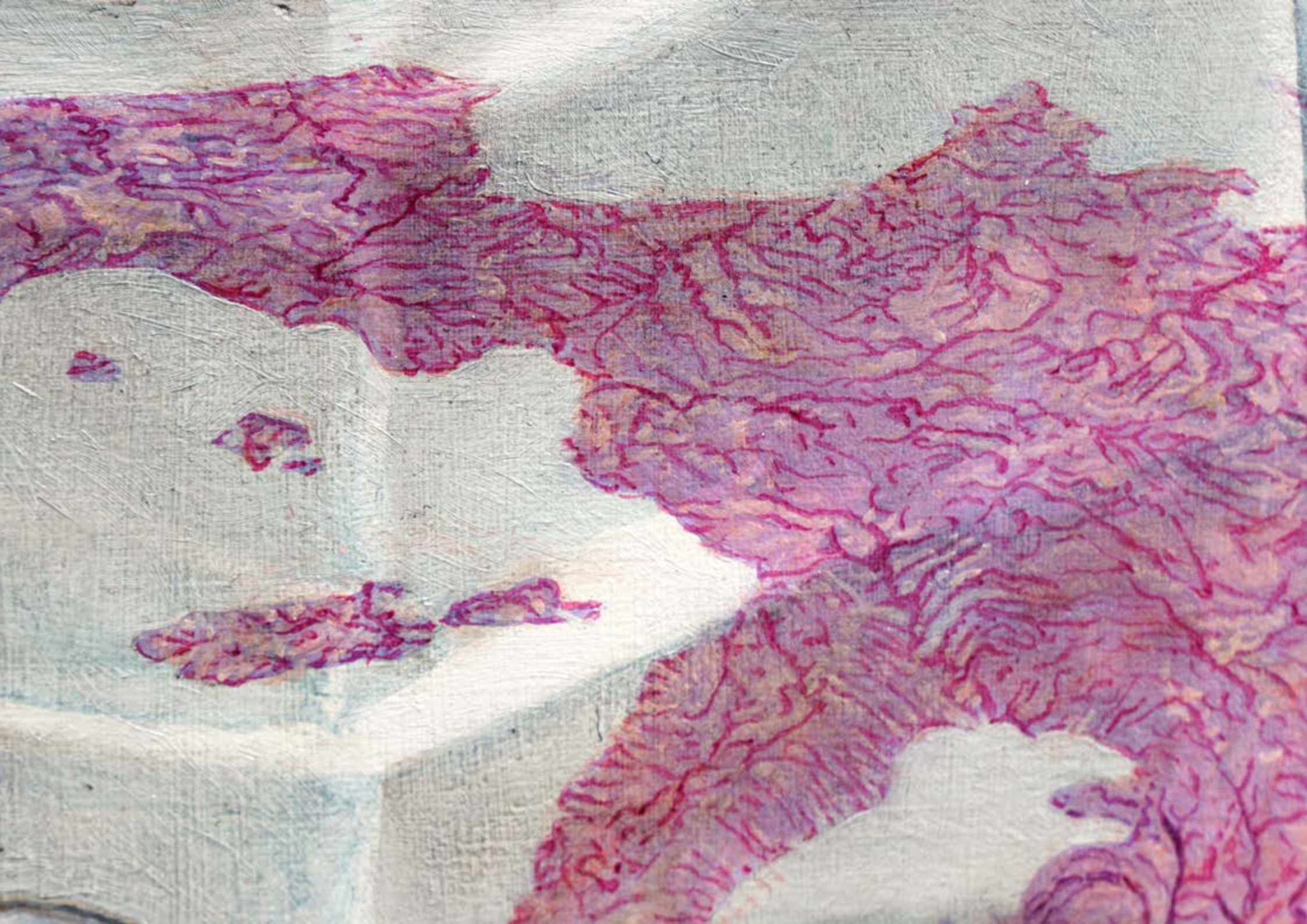
Other elements fuel this representation, which is all the more multi-millennial in that it is intended to be outside of time. On certain canvases, we thus find terrestrial views reinventing previous stages of plate drift, reinventing because these are not copied according to scientific projections. Screws and drops of water sometimes parasitize the images, further confusing the microcosm and the macrocosm. By superimposing fragments and different scales, Blaise Schwartz shows us the depth of time.





*The in-between*, 2023  
22 x 16 cm, oil on wood









*Tonnes 1, 2023*  
19 x 28,5 cm, graphite on paper



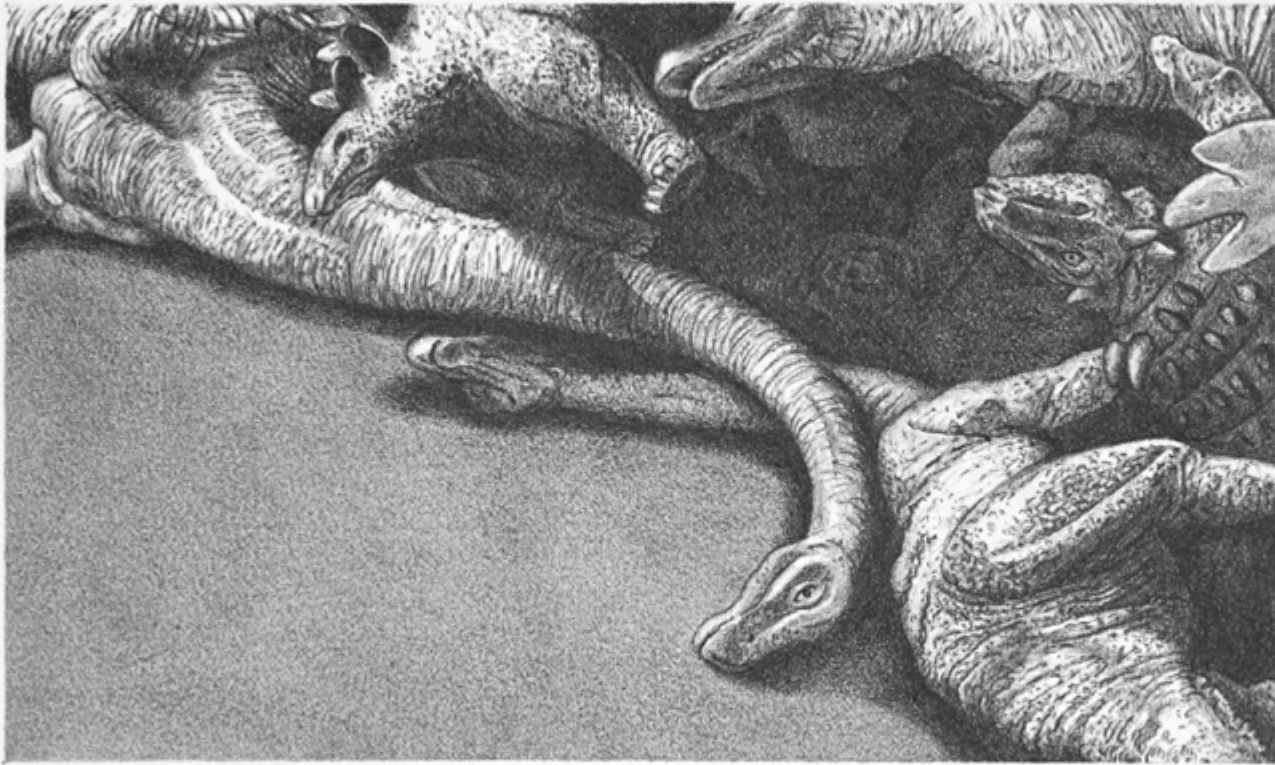
*Tonnes 2, 2023*  
19 x 28,5 cm, graphite on paper



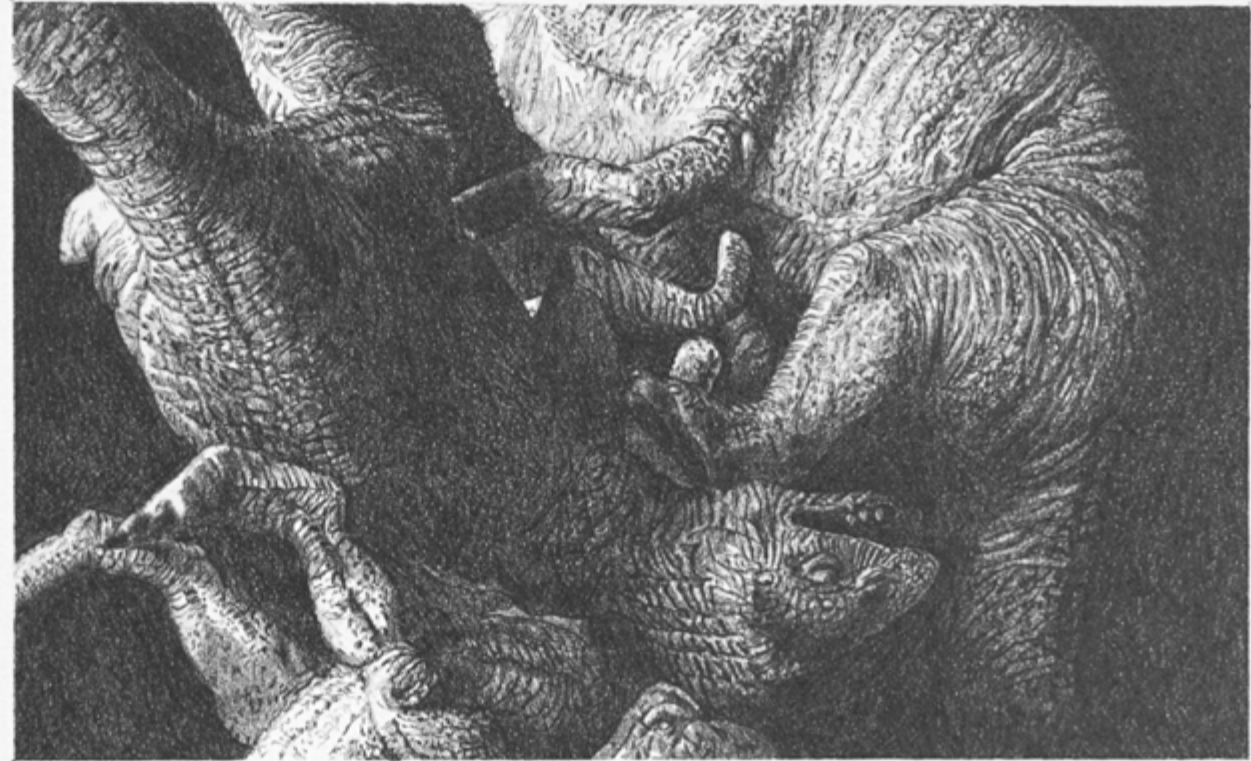
*Tonnes 3*, 2023  
19 x 28,5 cm, graphite on paper



*Tonnes 4*, 2023  
19 x 28,5 cm, graphite on paper



Tonnes 5, 2023  
19 x 28,5 cm, graphite on paper



*Tonnes 6*, 2023  
19 x 28,5 cm, graphite on paper



# Setback

ELORA WEILL-ENGERER

In postmodernity, time has been subjected to the accelerated rhythm of

life, it is hurried and repetitive, and passes without leaving a trace. Time devoid of meaning has affects on our environment : spaces have been reduced, and stripped of their particularity. Geographical coordinates dissolve, homologue, and specific places are substituted by replaceable, modular, and non-essential spaces, in short, «non-places ». This « non-place » also signifies that there is nothing that occurs in any given space. The scenes painted by Blaise Schwartz, are marked by a slowing or pausing of time : they are less about specific actions and

more about the moments leading up to, or following them. In other words, they are not anchored in any specific context (historical or spatial) and as such, they do not deliver a narrative but rather the prerequisite or framework for one.

The decor and figures conjured by the artist may bring to mind characteristics of fantastic novels of the 19th century, particularly the supernaturalism of Edgar Allen Poe or Jules Barbey d'Aureville. Firstly, because these paintings are realistic, however strange and frenetic. And secondly, because, through excluding the representation of an

**« ... the recurrence of bats and snails, two animals that are as easily identifiable unfurled as they are abstract and geometric in their folded form; in fact, they are two elements that embody several aspects of painting itself. »**

event in its paroxysmal form, the paintings bring us to question time itself, as mentioned above, in stark contrast to linear time, we find something closer to a distortion of time, a bug, or some kind of anomaly beyond our control.

In the works of Blaise Schwartz, we are dealing with the illustration of stories more than of history in its anachronistic form. Dark passages, dormant waters, and hermetic abbreviations are the pictorial means used by the artist to bring beings and objects together in a psychedelic space that are normally distanced on the scale of the 'Grand Narrative'. In addition, through his work, he raises questions about the act of painting, notably with the recurrence of bats and snails, two animals that are as easily identifiable unfurled as they are abstract and geometric in their folded form; in fact, they are two elements that embody several aspects of painting itself. Associated with a phobic subconscious, these beings provide clues to the dreamlike quality of the artist's imagery, again further exaggerated by the restriction of space and overall physical incoherence. Marguerite Yourcenar, *The Dark Brain of Piranesi* (1959) refers to *Imaginary Prisons* (In Italian, the 'Carceri d'Invenzione', 1745-1760) of the eponymous artist as being a «fictitious world, and yet ominously real, claustrophobic, yet megalomaniac» which

«is not without reminding us of the one in which modern humanity locks itself more each day, whose mortal dangers we are beginning to recognize». The same is true for the painting of Blaise Schwartz, which draws between archeology (past) and imagination (future) enough to lend a constituted image to a fictional narrative, which would be impossible to create with anything but pictorial means. The bright yellow blocks are the only visual elements that tie these paintings together, while simultaneously emphasizing their artificiality. Above all, these yellow blocks are used to build impossible architectures. Beneath the tiles, which lead nowhere, black silt stirs, and a symbiotic vision of species becomes apparent, aquatic or terrestrial passages reveal themselves and engulf the viewer's gaze, somewhere between the physiocratic theory and a parody of the theory of evolution.

2022



*Bats*, 2022  
120 x 90cm, oil on canvas



*The Box*, 2022  
20 x 15 cm, oil on wood



*A fold*, 2022  
65 x 81 cm, oil on canvas



*Snails*, 2022  
20 x 20 cm, oil on canvas





*The box*, 2022  
90 x 120 cm, oil on canvas

# Chrysalises

XAVIER BOURGINE

The chrysalis paintings  
(Les chrysalides) by  
Blaise Schwartz are

plunged in shadow, only certain strange yellow surfaces produce a glimmer of light. They have been colonized by bats, hanging from walls and shelves. They observe us, or perhaps dream hidden behind their chrysalis wings. Questions arise from this confrontation, where up and down are inversed: do the bats see the world upside down when they hang head down? Is it not the observer who sees upside down from their human perspective?

Something outside of the painting's edges makes the compositions expand, pulling with it the constituent elements,

spreading them  
out towards  
something  
unknown wide by  
an omnipresent  
body of water.

Terrestrial globes roll or float, and clouds drift beyond the edge of the canvas, they are no more contained in the paintings than the bats and monkeys that coexist in the same world. Each element has been carefully selected for a migratory, zoonotic, or overall transitory character: the figures of monkeys, that are present in a few paintings, bring to mind the dissimulated ape in the 'Dying Slave' of Michael Angelo as a human in the making.

« ... the figures of monkeys, that are present in a few paintings, bring to mind the dissimulated ape in the 'Dying Slave' of Michael Angelo as a human in the making.

The construction of space itself is contaminated by this movement. Perspective, the culmination of a Western, scientific, and political vision of reality (Arasse clearly demonstrates that it addresses the subject appearing as both an individual and an observer), distorted in the 20th century, continues its metamorphoses. The infinite vanishing point, as the promise of a mature subject, is no longer present here more than as a shadow of a ghost, as if abandoning the belief in a final stage of progress or evolution.

Just as bats become chrysalises, other objects populating these canvases suffer the impossibility of reaching their imago, a term that in

zoology, designates the final stage of an individual's development. The adult becomes the "image" of a species, its model in the imagination as well as its completion. However, in these paintings, the unfinished is in everything. The bare, glowing skin of bat wings, and the glimpse of fingers escaping from a box, are hints of a fragmented human.

Humanity is in fact present, but caught up in a process of dehumanization, a kind of glitch where



spaces and objects have become figures, actors or inhabitants.

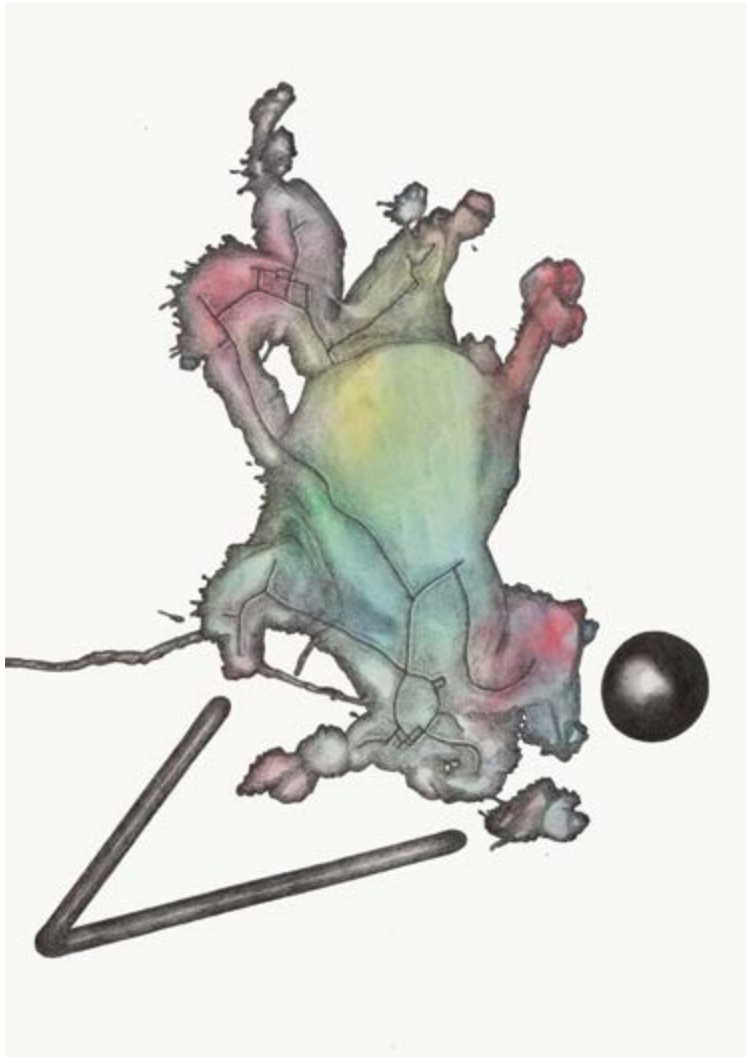
The smooth touch brushes away any affect, and creates a sort of distancing in which any seemingly known object, as materialized in this pictorial world (only a fragment of our own) becomes ambiguous, unnamable. Blaise Schwartz's paintings express the latent temporal qualities of the chrysalis, where the imago incubates.





*The Flooded Store*, 2021  
125 x 137 cm, oil on canvas

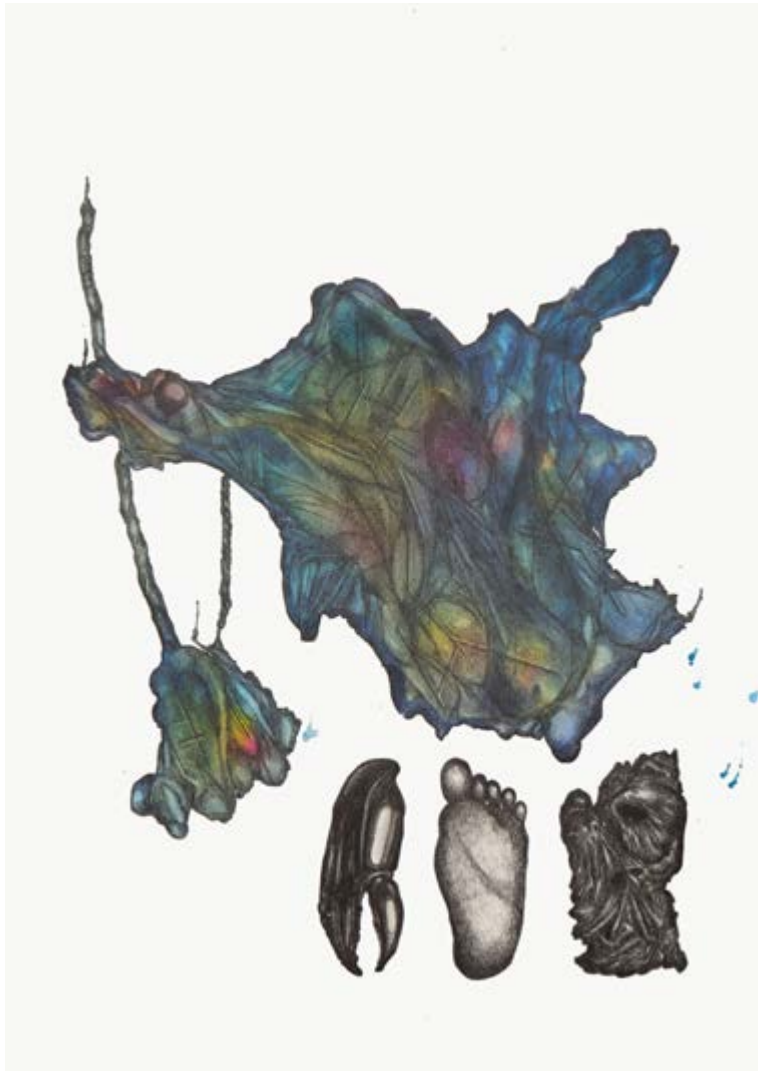




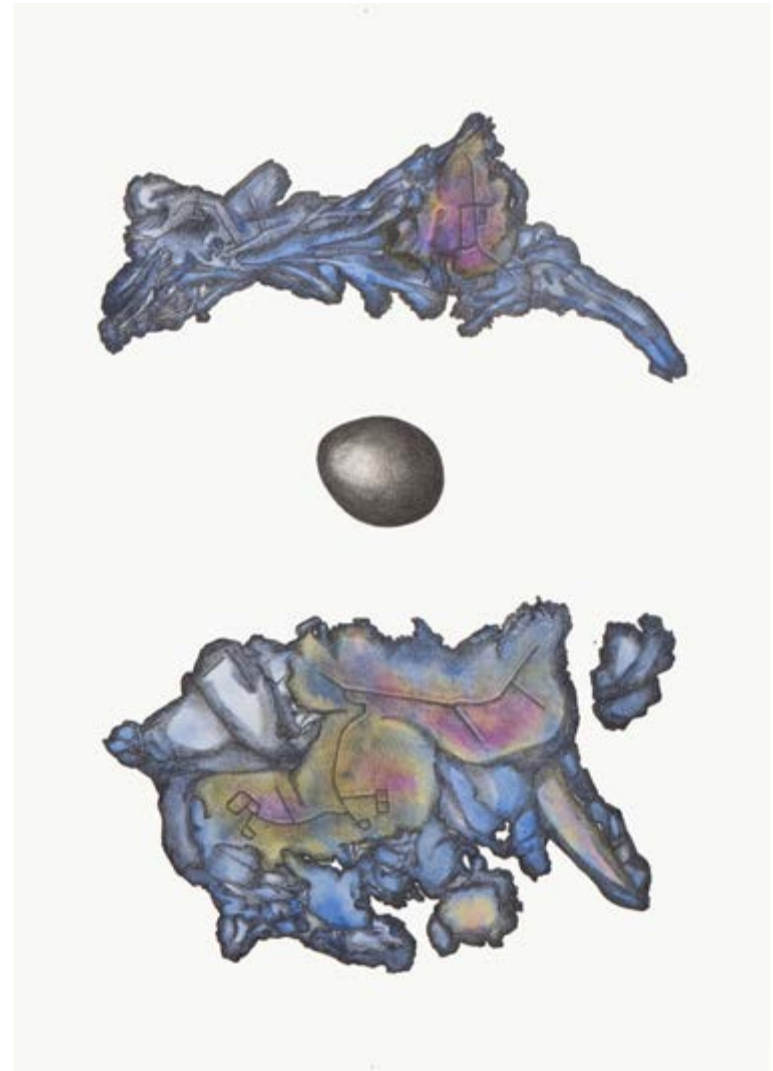
*Terra Nullius n°22*, 2020  
42 x 29,7 cm, graphite and watercolor on paper



*Terra Nullius n°25*, 2020  
42 x 29,7 cm, graphite and watercolor on paper



*Terra Nullius n°16, 2020*  
42 x 29,7 cm, graphite and watercolor on paper



*Terra Nullius n°18, 2020*  
42 x 29,7 cm, graphite and watercolor on paper



Populated Areas 6, 5 et 8, 2022  
5,7 x 8 cm each, oil on wood





*Double Fields* 雙重場域, 2019  
dance, around 30mn

video link: <https://blaiseschwartz.com/double-fields>

A work by Blaise Schwartz, He Haoran and Li Kunlong

Dancers: He Haoran, Li Kunlong  
Musicians: Passepartout Duo

at Dimensions Art Center on 2019.06.08 for «Double Fields» exhibition opening, Chongqing, China

at In Free Live Art Space on 2019.06.09 followed by a concert of Passepartout Duo, Chongqing, China

'Double fields' is a three-people creation, and Passepartout Duo joined in the process for the music. The main stage element, an installation-painting, was realized before the start of the scenographic work and was a determining factor to exchange with Haoran and Kunlong.

He Haoran was a sailor for three years and experienced street dance before contemporary dance. Li Kunlong, after years as a dancer in the army became independent contemporary dancer, and he is the creator and director of IN FREE LIVE Art Space.









A tiled world map, centered on Asia and the Pacific, was recovered from the abandoned school in Liuyin village in China.

I decided to move it outside the school, in a passage area, a crossroads where roads and river meet. I gave it the form of an elementary architecture, not to leave it directly to the topology of nature, creating a dialogue with the houses and tombs scattered in the surrounding countryside.



Fangyan shijie (放眼世界), 2019  
150x60 x 85 cm, tiles, concrete, metal



*Stairs*, 2018  
145 x 145 cm, oil on canvas

## The Recent Paintings...

GUITEMIE MALDONADO

The recent paintings of Blaise Schwartz may disconcert the average city

dweller, cut for too long from any real contact with nature, since he depicts a dog sleeping in the grass or waiting for its master, perhaps waiting for an order. This dog is alone, but only in appearance, for the painting implies that the viewer, most likely a human, is confronted with a form of dog-being, this «animal side» recently analyzed by Jean-Christophe Bailly.

This is not the only theme of this painting that explores the broader relationship of man to the world through, inter alia, the link between nature and culture. [...]

To realize his paintings, Blaise Schwartz starts as much from a thing seen as from a sensation, which unfolds on all planes, from the physical to the psychic. After loosely determining it, he tries to shape it through painting. Therefore, there are likely no univocal explanation for what he shows, but rather an invitation to project oneself into this universe that he creates, to explore it and to let growing the questions that come to light, starting with this one: what has one gained, or lost, in cutting oneself off from nature and the animal world?



*Towards*, 2012  
45x45 cm, oil on canvas

2013

extract from the catalogue *hasard d'ensembles*, Beaux-Arts éditions

## CURRICULUM VITAE

Born in Gien in 1992

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Instagram : [schwartz.blaise](https://www.instagram.com/schwartz.blaise)

### SOLO EXHIBITIONS

- 2023 «Multimillennials», Galerie Ad Astra., Paris
- 2022 «Les Chrysalides», Atelier b., Paris
- 2019 «Concrete, Tiles, Hallucinations», WuShan Gallery, Chongqing (CH)  
«Double Fields», Dimensions Art Center, Chongqing (CH)

### COLLECTIVE EXHIBITIONS

- 2024 « Boulogne-Billancourt Art Faire », Espace Landowski, Boulogne-Billancourt (FR)
- 2023 « 人之初.. Daily Narrative », Atmosphere Space, Nanjing (CH)
- 2021 «La Nuit des Chimères», Galerie Ephémère, Montreuil  
«L'Hectare et la Grenouille», Espace Voltaire, Paris  
«L'hydre», Group show of L'hydre, studio exhibition, Paris
- 2019 «Yingmei and her Friends in Chongqing», participating in the exhibition of Yingmei Duan, Dimensions Art Center, Chongqing (CH)  
«Time Mirror», Sichuan Fine Arts Institute, Chongqing(CH)  
«100% L'Expo», La Villette, Paris
- 2018 «A Shoal of Waterfowl», Half Image, Shanghai
- 2017 «Felicità 17», Palais des Beaux-Arts de Paris
- 2014 «En quête de l'excellence», Centre Culturel Chinois, Paris
- 2013 «Hasard d'ensembles», GAC, Annonay

### RESIDENCIES

- 2019 **Art Itchol**, Maihar, India  
2 months / painting and installation  
**Dimensions Art Center**, Chongqing, China  
6 months / painting, installation, dance
- 2014 **Study trip hosted by UQAM, Faculty of Arts**, Montréal, Canada  
2 weeks / visits and workshop

### EDUCATION

- 2016 **Graduated with honours from the Beaux-Arts de Paris (DNSAP)**  
Djamel Tatah's Studio  
Option Technique of painting with Pascale Accoyer  
Essay on *Wang Bing's* movies with Guitemie Maldonado
- 2015 **Student exchange at the Central Academy of Fine Arts (CAFA), Beijing**  
Departement of experimental art, master level  
Licence of *Chinese Language and Civilization* at INALCO
- 2010 **CAAP (Classe d'Approfondissement en Arts Plastiques)**  
Preparatory class for art schools entrance examinations