



## MIRRORING

HUGO PERNET & HUGO SCHÜWER-BOSS

20/06/14 - 10/08/14

It would almost be what we could call an exhibition "on the pattern". "To work "on the motif" is to place oneself in the presence of a model, the virgin canvas having in principle to become the mirror, more or less faithful, of the spectacle controlled by the painter [1]". On the motif, therefore, because all the paintings were produced on the spot, in view of the exhibition and, above all, taking into account the specificities of the place of this exhibition, which, for abstract paintings, is nevertheless rare enough to be pointed out. Of course, these will not be the first monochromes to be produced according to the dimensions of their place of display, however, this precision nevertheless brings a smile to one's face. The idea is quite seductive indeed, to imagine the two artists motionless and mute in front of their easels, all busy staring at the landscape before them, the density of their concentration readable in their tight foreheads, their eyes half-closed, all busy, therefore, immortalizing monochromes to the exact dimensions of the windows of the Bains-Douches d'Alençon, to transcribe on freshly prepared canvases the interval of the engaged pillars which scandalize the architecture. And the light projecting its anamorphic geometrical cuts on the walls without worrying about what will be hung on them...

Hugo Pernet and Hugo Schüwer-Boss are not at their first collaboration, nevertheless, despite the "fortuitous homonymy [2]" of their first name, they would like to specify that they do not work as a duo [3]. 3] This brings us back to the figure of the mirror mentioned above. In truth, if they thought about the exhibition once they were there, they actually painted the canvases in the basement of the Bains-Douches room, thereby adding a filter to the motif, that of memory or retinal persistence - depending on how fast they could walk down the stairs to their "easel. Perhaps, like the Alice behind the mirror, they invented "a new way of descending a staircase quickly and well.

Monochromes, I said, yet you may object, some are not so monochromes. And you will be right as much as I am. While those of Hugo Pernet, two of which are painted in the colors of a raw canvas, are framed with American boxes, those of Hugo Schüwer-Boss have colored frames around them. Depending on the point of view one adopts, it will therefore be monochrome or polychrome paintings that one will look at. Pernet, for his part, pushes perfidy to paint his frames and to match them with his other paintings: he painted two canvas-colored monochromes and one that could be called "lavender", so the one that is canvas-colored and thought symmetrically to the one that is lavender-colored has a lavender box. "Indeed depth guaranteed! "And that's how it is here, wherever you look in space, each element refers to another. Whether it is the shape of the windows and their arrangement or the width of the doors, we are constantly being tossed from the trivial to the pictorial and vice versa. With "Mirroring", Hugo P. and Hugo S.-B. construct an inextricable logic game that is as fascinating as it is vertiginous, in six elements of a frightening apparent simplicity. In any case, the whole point of a mirror is to see what is on the other side.



1] <http://www.universalis.fr/encyclopedie/motif-peinture/>

2] Hugo Pernet, in the text accompanying the exhibition.

3] Although we will end up believing it, since they also exhibited together at La capelleta in Mosset (the city, not the painter) Languedoc-Roussillon, from July 12 to August 10, 2014.

4] Lewis Carroll, *Through the Looking-Glass*, (1871), Collector's Library, London, 2004, p.150: "She (...) ran downstairs-or, at least, it wasn't exactly running, but a new invention for getting downstairs quickly and easily, as Alice said to herself. »