

**CORENTIN CANESSON, TOMITA MASANORI, HATIÇE PINARBASI, EMMA SEFERIAN, MELISSA SINAPAN, ACHRAF TOULOU**

**LA CONSTITUANTE**

**Vernissage** 21 October 17h – 20h, 36 rue d'Enghien, 75010 Paris

Parliament is pleased to present the sixth exhibition of its programming, La Constituante, October 19 to December 11, 2021.

Playing on the name of the gallery (Parliament), the title of the exhibition proposes a reflection on the standards of current painting. The constituent or constituent assembly is that moment when the cards are reshuffled, when a group begins to write a common future. It is not a question here of rewriting a definition of painting or even of wanting to create a foundation - that would be presumptuous and futile - but rather of observing more singular forms in a period when figurative painting has made a comeback.

"How do forms emerge? How are they constructed?" are questions that arise in the exhibition. This constituent ventures into a very partial and assumed reading of a painting that juggles with the idea of abstraction. Through the abstract, the artist touches a dimension that seems deserted at first glance, a place where our visual reality vanishes. Here, the objective is to shake up reference points and to be interested in the physical impact of the image. An extremely basic question has been forgotten: what do we see? Are we even asking this question today? For the constituent, we are asking to look, to engage the eye; not simply to scroll and chain the thousandth image of the day. The constituent requires attention as it is participatory and plural if one so wishes.

The immaterial is also speech, language. The artists involved conceal a vocabulary of forms that can be reminiscent of signs or symbols; a kind of language is born. In Corentin Canesson's work, the painting becomes automatic and embodied, the bars look like bones or letters. The gesture comes as it were as a slogan. Masanori digests images from his daily life that he schematises to the extreme; his paintings fade away little by little, they exist in slow motion. In a very different register, Hatiçe Pınarbaşı deploys forms in space, going beyond the traditional framework of painting. The painting metamorphoses into a leaf or a symbol while retaining an element of mystery. Through effects of perspectives and visions, Emma Seferian embarks on games of reflections; the understanding of space becomes flattened, objects and landscapes move from blurred to reduced forms. Melissa Sinapan fantasizes about a past and decorative painting, very distant from the current canons; obsessed by the history of art, her works are those of contemplation, of an immemorial and infinite time. Achraf Touloub defies the absorption of his images by the digital. His paintings suggest dimensions of the sensible that disappear in the simplifying context of communication. The viewer has no choice but to let himself be contaminated in order to appreciate the depth of the work.

A proposal by Loïc Le Gall.

Corentin Canesson (1988, France) is currently exhibiting in the exhibition L'Âme primitive at the Musée Zadkine in Paris. His works are notably present in the collections of the FRAC Bretagne, the FRAC Pays de la Loire and the Fonds d'art Contemporain- Paris collection.

Tomita Masanori (1989, Japan) lives and works in Tokyo. He has exhibited at Shop Taka Ishii Gallery (2021), Kayokoyuki and the Satoshi Ohno studio in Yamanashi.

Hatiçe Pınarbaşı (1993, France) is exhibiting at Salon de Montrouge 2021. She attended the Burki workshop at the Beaux-arts de Paris.

Emma Seferian (1997, France) is a recipient of the Horizon-Artagon grant. She recently exhibited at HubHug 40mCube in Rennes.

Melissa Sinapan (1990, France) spent several months in 2021 at the Triangle France residence in Marseille. Having passed through Moly-Sabata, she had her first solo exhibition at La Serre in Saint-Etienne in 2019.

Achraf Touloub (1986, Morocco) recently exhibited at the Palais de Tokyo during the Anticorps exhibition. In 2021, he had a solo exhibition at Passerelle Centre d'art contemporain in Brest; his work has been acquired by the Centre Pompidou, the BPS22 Charleroi and the Barjeel Foundation.

# Parliament

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