

PIERRE-MARIE BRISSON

French, b. 1955

"Pierre-Marie Brisson's works are authentic and seem to 'emerge from the ground'. They resonate with the mysterious, bewitching and primitive magic that emanates from prehistoric frescoes and archaeological sites."

BIOGRAPHY

Pierre Marie Brisson integrates French decorative aestheticism - evident from Manet to Matisse. Using a collage technique, Brisson combines various elements in his compositions, imitating the rough surface of an ancient wall, the craquelure of old paint, the decorative pattern of wallpaper and woven fabric. Brisson's art is avant-garde and ingenious, yet timeworn and antique. It is skillfully crafted with the best materials, yet part of its success rests with the fact that his works are fashioned from the discarded fragments of our disposable civilization, rescued and revitalized by the hand of an artist.

Born in Orléans, France Pierre-Marie Brisson never had formal art school training, but was inspired by, and worked with, several artists, including Bernard Saby, Bram Van Velde and James Coignard, essentially learning his craft as an apprentice.

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Pierre-Marie Brisson's work is heavily influenced by his unique view of art and history. He has a penchant for and is inspired by primitive art and has a profound respect for the traditions and heritage that were passed down to him by the painters, draftsmen, sculptors and artists of past centuries. Brisson is a multifaceted French contemporary artist who is adept in several different media, including painting, engraving and sculpture. He has made a name for himself in the lineage of celebrated masters, prolonging, perpetuating and honoring their history by bestowing his singular genius upon it.

He uses several subjects and motifs repeatedly. Art historian Jennifer Katanic observed: "His work unravels the mystery of art through a careful reflection on familiar motifs. Matisse is recognized through his palm fronds and dancers, Degas by his ballerinas, the masters of Ancient Greece in a trio of athletes and the feminine graces. Each motif is transformed through process and materiality into a living picture. Jasper Johns accomplished something similar in his use of the American flag; immediate recognition of something known freed the viewer to experience

the making of art more directly. And that in turn, allowed the viewer to figure out more readily what exactly the artist was accomplishing through his choices.”

SELECTED EXHIBITIONS

- 2018** Bill Lowe Gallery, Atlanta, Georgia
2016 Collégiale St Pierre Le Puellier, Orléans, France
Maison des Princes Museum, Pérouges, France
Space Dominique Bouchet, Tokyo, Japan
2014 Bill Lowe Gallery, *In the Mood of Matisse*, Atlanta, Georgia
2013 Space Ugot, Marseille European Capitale of Culture 2013, France
2010 Museum Faure, Aix les Bains, France
2004 Musée d'art et d'histoire de Cognac, Cognac, France
Musée de l'Hospice Saint-Roch, Issoudun, France
Villa Béatrix-Enea and Georges Pompidou Gallery, Anglet, France
2003 Musée des Beaux-Arts, Chateau de Foucaud, Gaillac, France
1999 Städtisches Museum, Gelsenkirchen, Germany
Musée de Gelsenkirchen, Gelsenkirchen, Germany
Fondation Carcan, Carcan, Belgium
Chateau de Lussan, Lussan, France
1992 Platform, Beirut, Lebanon

PUBLIC COLLECTIONS

George Pages Museum, Los Angeles, CA, USA
Musée de Beaux-arts, Gaillac, France
Musée Faure, Aix les Bains, France
Art and History Museum, Belfort, France
Bibliothèque Nationale, Paris, France
Städtisches Museum, Gelsenkirchen, Germany
NSU Art Museum Fort Lauderdale, Fort Lauderdale, FL, USA
Achenbach Foundation, Fine Arts Museums of San Francisco, CA, USA
Georges Pages Museum, Los Angeles, CA, USA
French Consulate, New York City, NY, USA
Jewish Museum, New York City, NY, USA