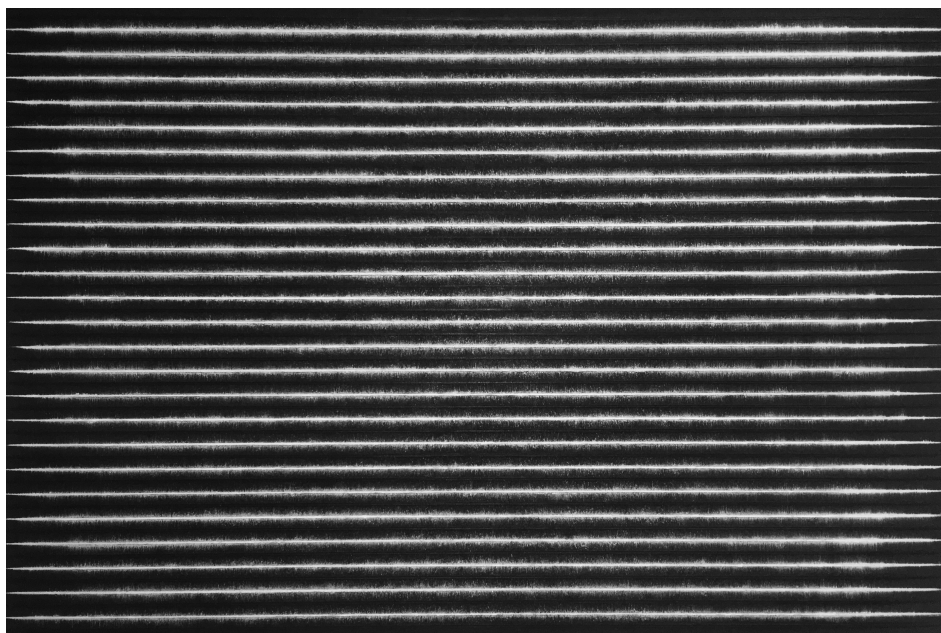


PRESS RELEASE // CAROLINE PAGÈS GALLERY



Yazid Oulab, *Portée silencieuse*, 2016, oil on canvas, 130 x 195 cm

Yazid Oulab

Portée silencieuse

Opening on Saturday, November 26 from 5 to 8 pm

November 24, 2016 – January 28, 2017

Caroline Pagès Gallery

Rua Tenente Ferreira Durão, 12 – 1º Dto.

[Campo de Ourique]

1350-315 Lisbon, Portugal

T [+351] 21 387 33 76

M [+351] 91 679 56 97

gallery@carolinepages.com

www.carolinepages.com

Open from 3 - 8 pm Tuesday through Saturday, and by appointment.

It is necessary to free oneself from painting before one can finally paint. That's what the artist has been doing over all these years. Soaking paper sheets in olive oil to represent transparency. Exhausting the qualities of graphite, which he uses in a raw state, sometimes inserted in a power drill to create a *Noyau cosmique* (Cosmic Core) or diluted, simply to 'paint with graphite'. He questions our notions of erasure and presence. Incidentally, we encounter a *Mur de l'effacement* (Wall of Erasure) in Yazid's oeuvre. But the painting persists. And one must return to it. Although the artist continues to use the same support for his paintings - the canvas and the frame - he uses a new method to spread colour on the canvas. He paints with a plumb line. He once again uses a labourer's tool. 'Each line is a series of impacts on the canvas, made with a paint-soaked plumb line'. I ask him to demonstrate the process. The painting reveals itself at the first gesture. It's a question of music. They are like musical scores. In a classic manner, with five lines,

sometimes with four, as if he were composing a Gregorian chant, or even a single line for instruments of indefinite height. Musical scores without notes, and therefore, silent. Many artists have tried to imprison sound, such as J. Beuys' famous grand piano covered in felt. This painter records "his music" on a canvas with the delicate and certain gestures of a Qanun player.

Extract from the text, *Partitions Silencieuses*, by Abdelkader Damani (2015) written for the solo exhibition, *Portée* by Yazid Oulab, at the Selma Feriani Gallery in Tunis.

Yazid Oulab (DZ/FR) graduated from the School of Fine Arts in Algiers in 1985, and afterwards studied at the École des Beaux-Arts in Marseille. In 2009 he was invited for an artist residency at the Atelier Calder in Saché, Touraine. He has exhibited on both sides of the Mediterranean and worldwide. He has taken part in numerous group exhibitions at institutions such as the Institut des Cultures d'Islam (Paris), Centre Georges Pompidou (Paris), The Grand Palais (Paris), the Lille Métropole Musée d'Art Moderne, d'Art Contemporain et d'Art Brut (Lille), the Museum of Old and New Art (Australia), the Musée des Abattoirs (Toulouse), the FRAC Lorraine and Picardie, the Château de Servières in Marseille, Haus der Kunst in Munich, the MUDAM (Luxembourg), the Circulo de Bellas Artes in Madrid and the MNAC (Bucharest) among many others.

Some of his solo exhibitions include *Portée* (2015), Selma Feriani Gallery, Tunis ; *Survivances*, Caroline Pagès Gallery, Lisbon; *Noyau cosmique* (2013), Eric Dupont Gallery, Paris; *Yazid Oulab* (2013), curated by Pascal Neveux, FRAC Provence-Alpes-Côte d'Azur, *L'ère du graphite* (2012) and *L'âge du graphite* (2011), Eric Dupont Gallery, Paris; *Tailler la montagne*, ESAC, Pau, France; Atelier Calder, Saché, France, Maison Max Ernst, Huismes, and *Le lien*, Centre d'Art Contemporain, Saint-Remi, France in 2009.

His work is represented in many public collections including the Musée National d'Art Moderne (MNAM)- Centre Georges Pompidou, Paris; the Serralves Museum, Oporto; the Fonds National d'Art Contemporain, Paris; the FRAC Picardie, Amiens, France; the city of Marseille, France and Les Abattoirs Museum, Toulouse, France as well as the Fondation Musée d'Art Moderne Grand Duc Jean in Luxembourg.

For more information and visuals please contact the gallery at [+315] 21 387 33 76 or [+351] 91 679 56 97 or email us at gallery@carolinepages.com.