



PORTFOLIO

2025

PIERRE FOURMEAU

Painting practice, selected works

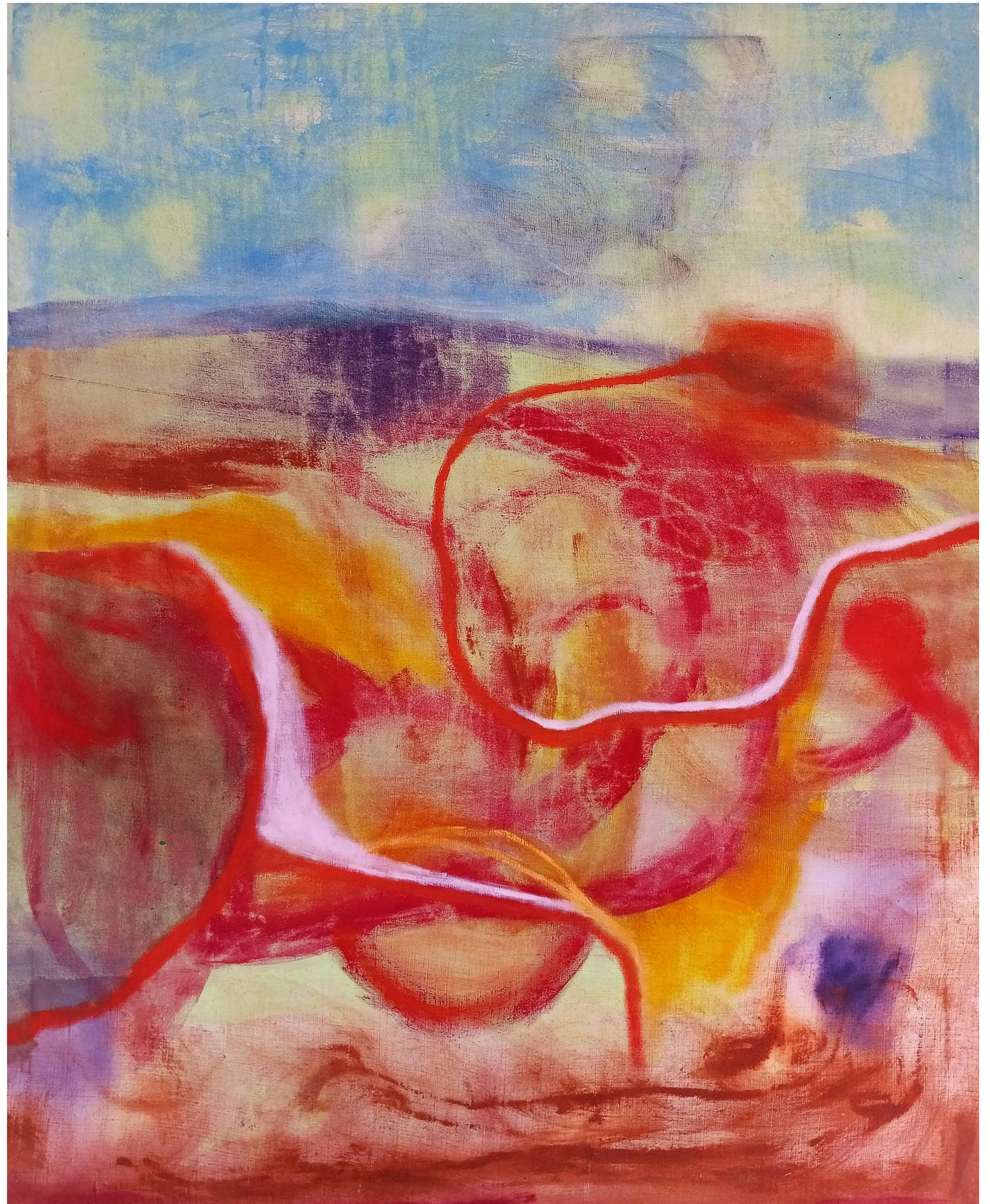
Pierre Fourmeau
+33 6 76 25 50 21
pierrefourmeau@gmail.com
www.pierrefourmeau.com
[@pierrefourmeau](#)

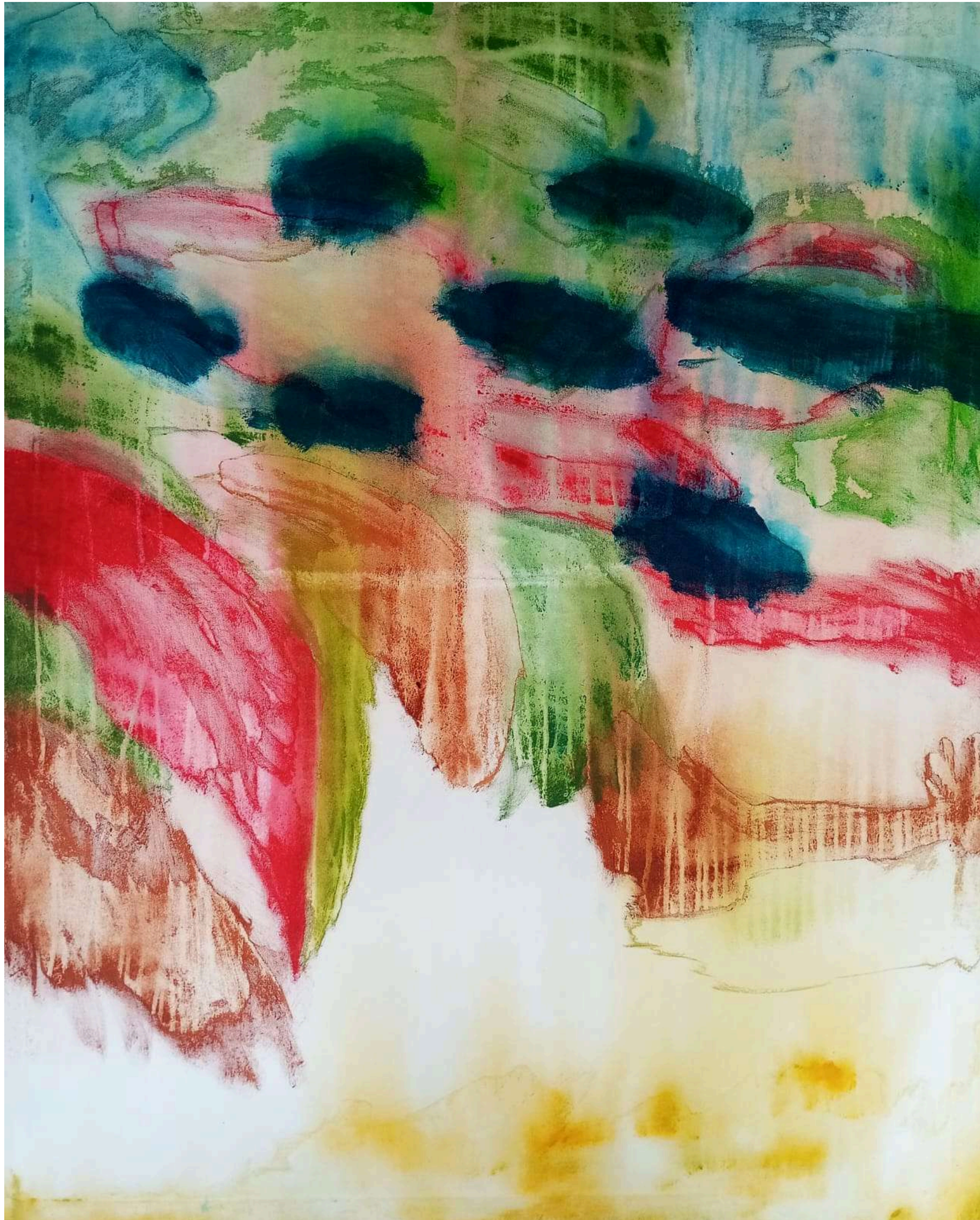
Pierre Fourmeau's pictorial practice unfolds as a research in which matter seems to think for itself. Trained in art history (École du Louvre, EHESS) and shaped by a long experience in experimental music, he develops an emotional abstraction where color, water, and gesture act together.

His canvases, sometimes freed from their stretcher and suspended, appear as bodies: fragile, breathing skins, marked by scars and reworkings. Through successive strata—accumulated or washed away with water—his surfaces emerge as palimpsests: shifting archives of a gesture in transformation. This painting does not seek perfection but instability; it privileges hesitation over assertion.

It rejects the illusion of total mastery and embraces doubt as a method: accepting loss, incompleteness, and wavering as the very conditions of a plastic truth.

Acrylic on canvas
120x95 cm





Acrylic on canvas
110x90 cm

“To appear by disappearing: such is the paradoxical tension that traverses these canvases. Here, painting often begins by un-painting. The surfaces are not erected as continuous accumulations but as factories of active absences. Layers are laid down only to be immediately washed, sanded, effaced—letting remnants emerge: edges, halos, pigment-ghosts that stand in for structure.

This regime of appearance/disappearance is not decorative: it stages a material dramaturgy, almost theatrical. Water plays a dialectical role—not as a destructive solvent but as an agent of revelation. Washed zones read like scores of events: turbulences, erosions, displacements of light.

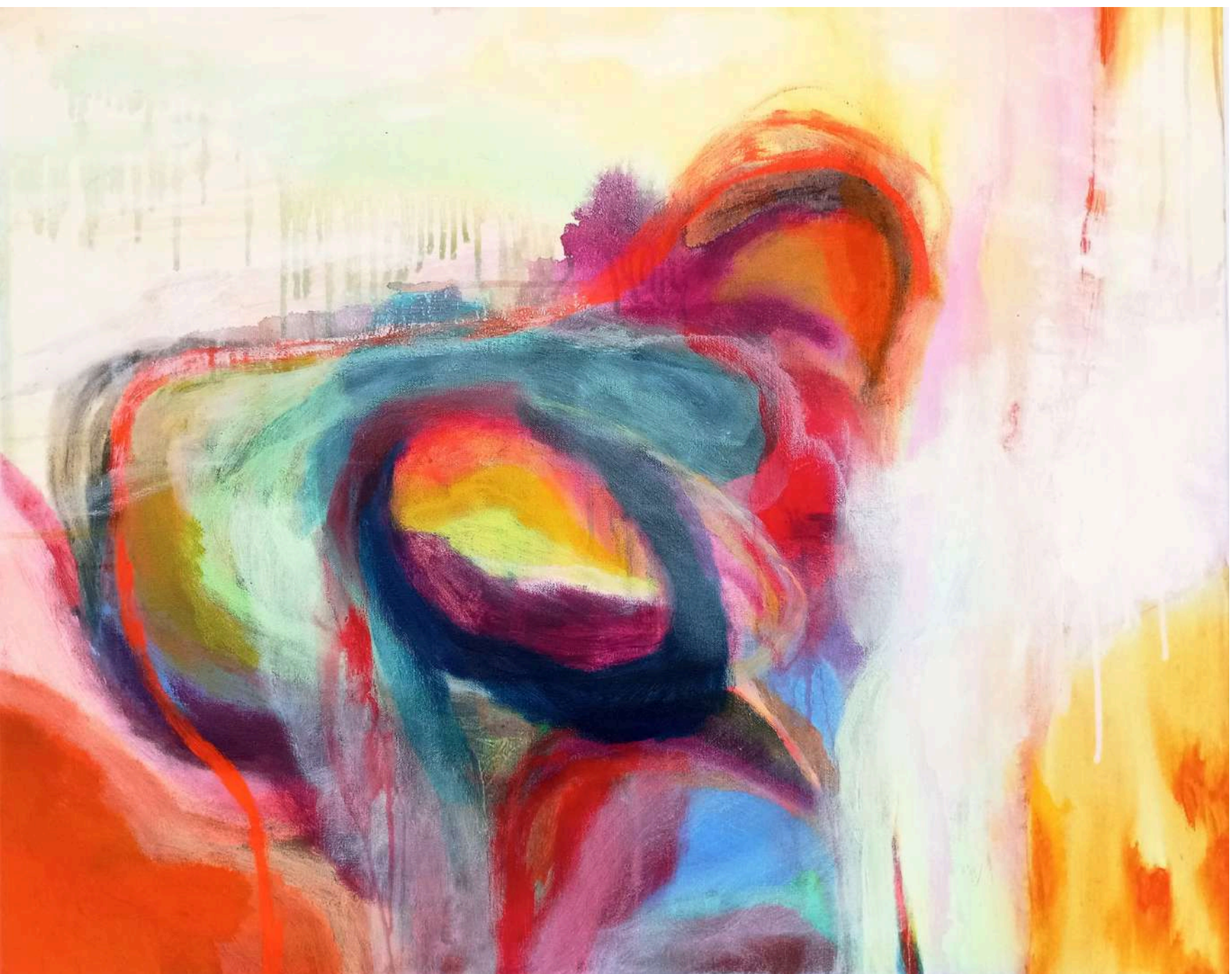
Contrary to the heroic legacy of Abstract Expressionism, the gesture is not sacralized: the hand erases as much as it affirms. This anti-heroism inscribes fragility at the heart of the pictorial act: the artist does not impose, he negotiates with matter, at the risk of losing himself in it. The canvas does not triumph; it wavers.

What results is the sensation of a discreet apocalypse: not a spectacular collapse, but the stubborn remains of a fraying past. Each surface is haunted by survivals—in the Warburgian sense—effaced traces persisting like ghosts, memories returning with insistence. These paintings are not merely to be contemplated; they are to be traversed, as places where time begins again.”

Etienne Morel



Acrylic on canvas
130x100 cm

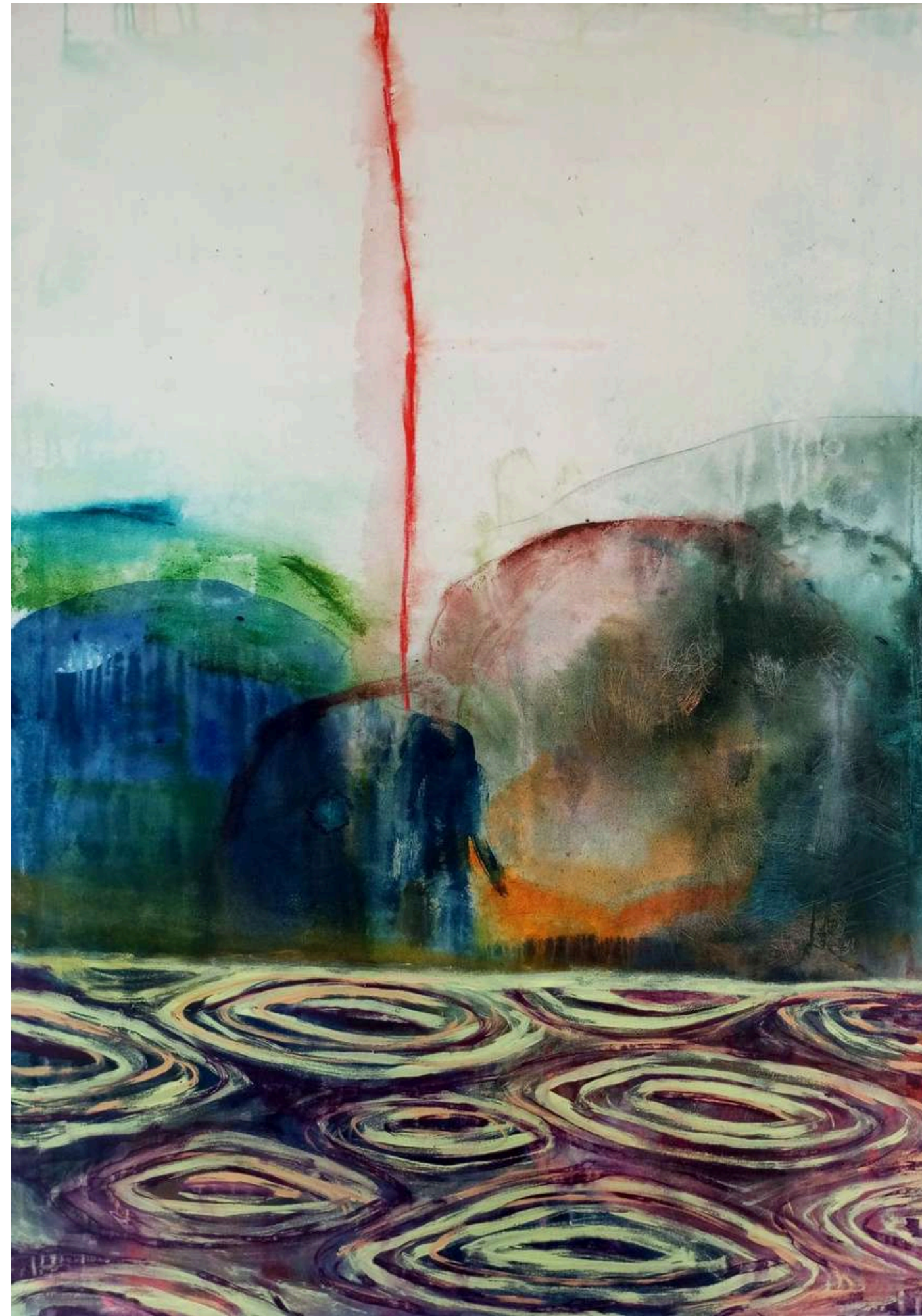


Acrylic on canvas
60x90 cm

Process Archaeology

Here, painting begins with a withdrawal. Washes and scrapings do not correct anything: they become the very framework of the canvas, carving light like a liquid sculpture in fresh matter, as if time were inscribed directly within it.

Each canvas appears as a site suspended at the exact moment—neither interrupted too soon, nor carried through to closure. What remains is a power of recommencement: an ethics of the unfinished, where instability is not a flaw but a resource.



Acrylic on canvas
130x100 cm

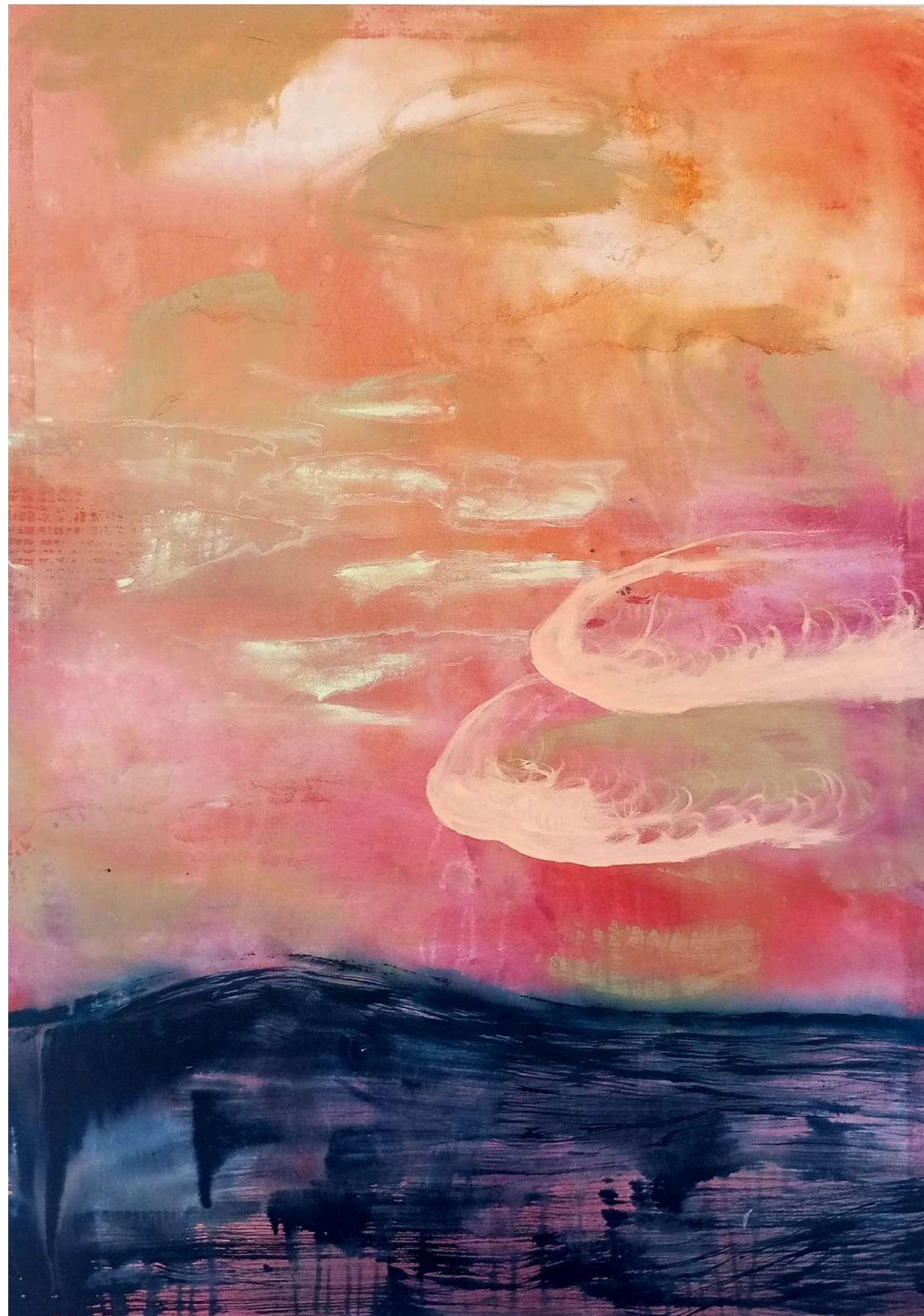
Precarious Persistence

In an era of smooth and instantaneous images, these surfaces claim their anachronism. Scraped, washed, suspended, they resist the speed of visual consumption and impose another temporality: slowness, hesitation, duration.

As Walter Benjamin wrote: “*To articulate the past historically does not mean to recognize it ‘the way it really was’; it means to seize hold of a memory as it flashes up at a moment of danger.*” This work seizes such flashes, not to restore the past, but to insist on persistence within disappearance. Thus fragility turns into strength—not as a posture, but as the very condition of appearance.



Mixed media on canvas
120x100 cm

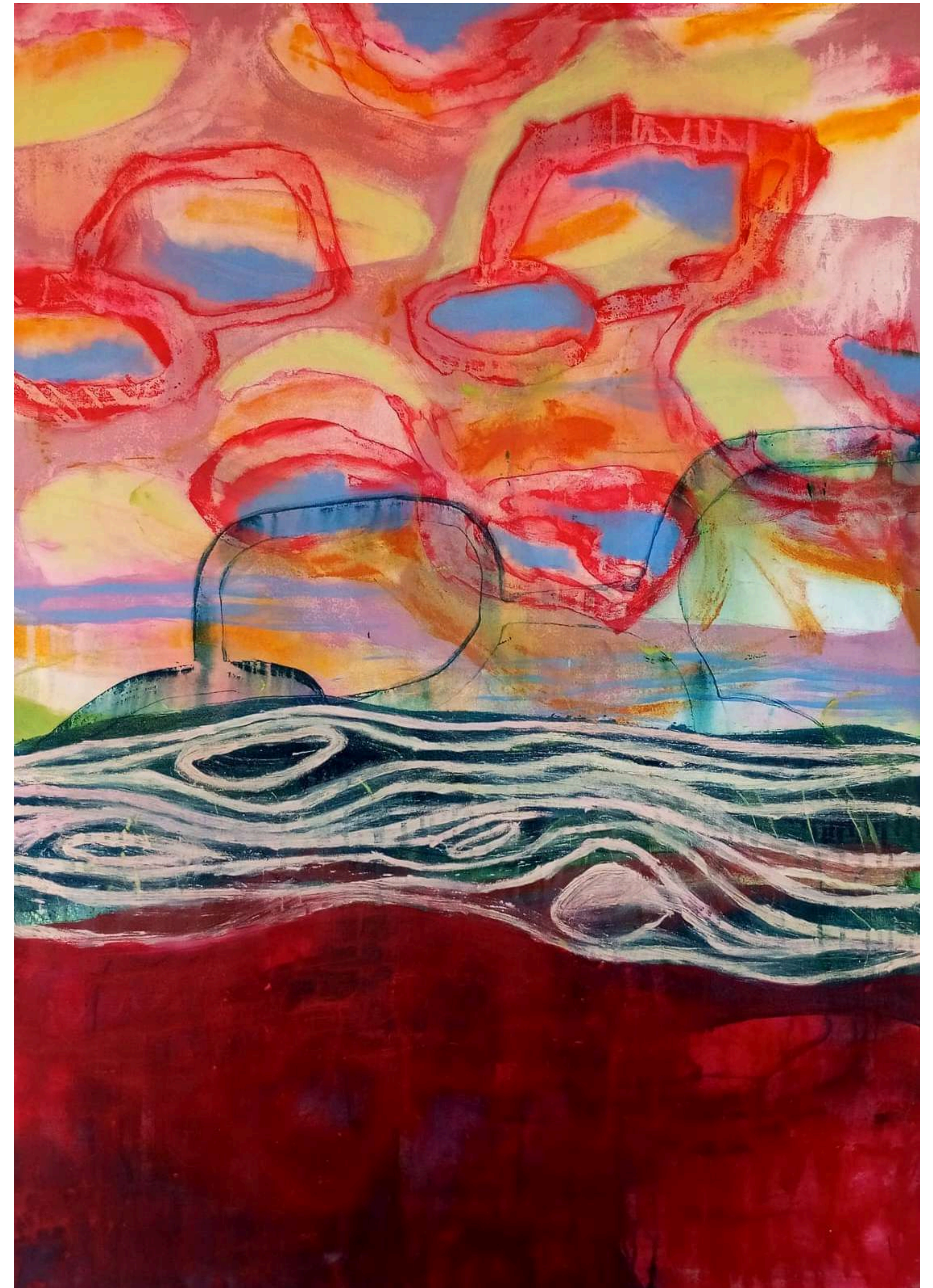


Acrylic on canvas - 120x100 cm
View and details

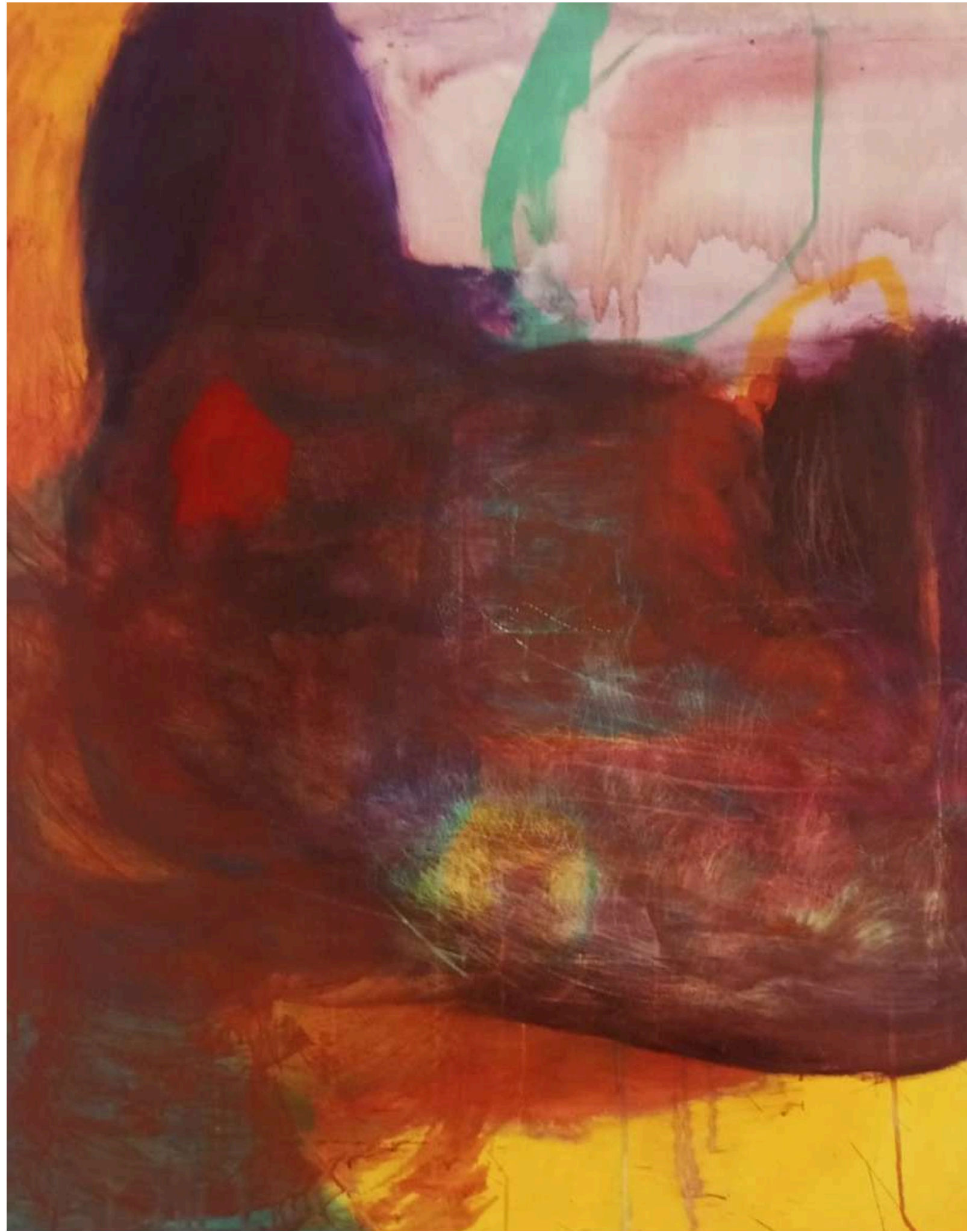
Landscape's Temptation

It is not a matter of representing a landscape, but of letting its temptation filter through: erased horizons, persisting forms, suspended atmospheres. At times, a halo of light or a barely drawn line evokes a vanishing horizon, an unstable mirage.

As Michel Collot writes, “the landscape is an invention of the gaze” — here, it appears like a mirage, always elusive, always balanced between emergence and erasure.



Acrylic on canvas - 120x100 cm
View and details



Acrylic on canvas
110x90 cm



Acrylic on canvas
110x90 cm

Scarred Surface

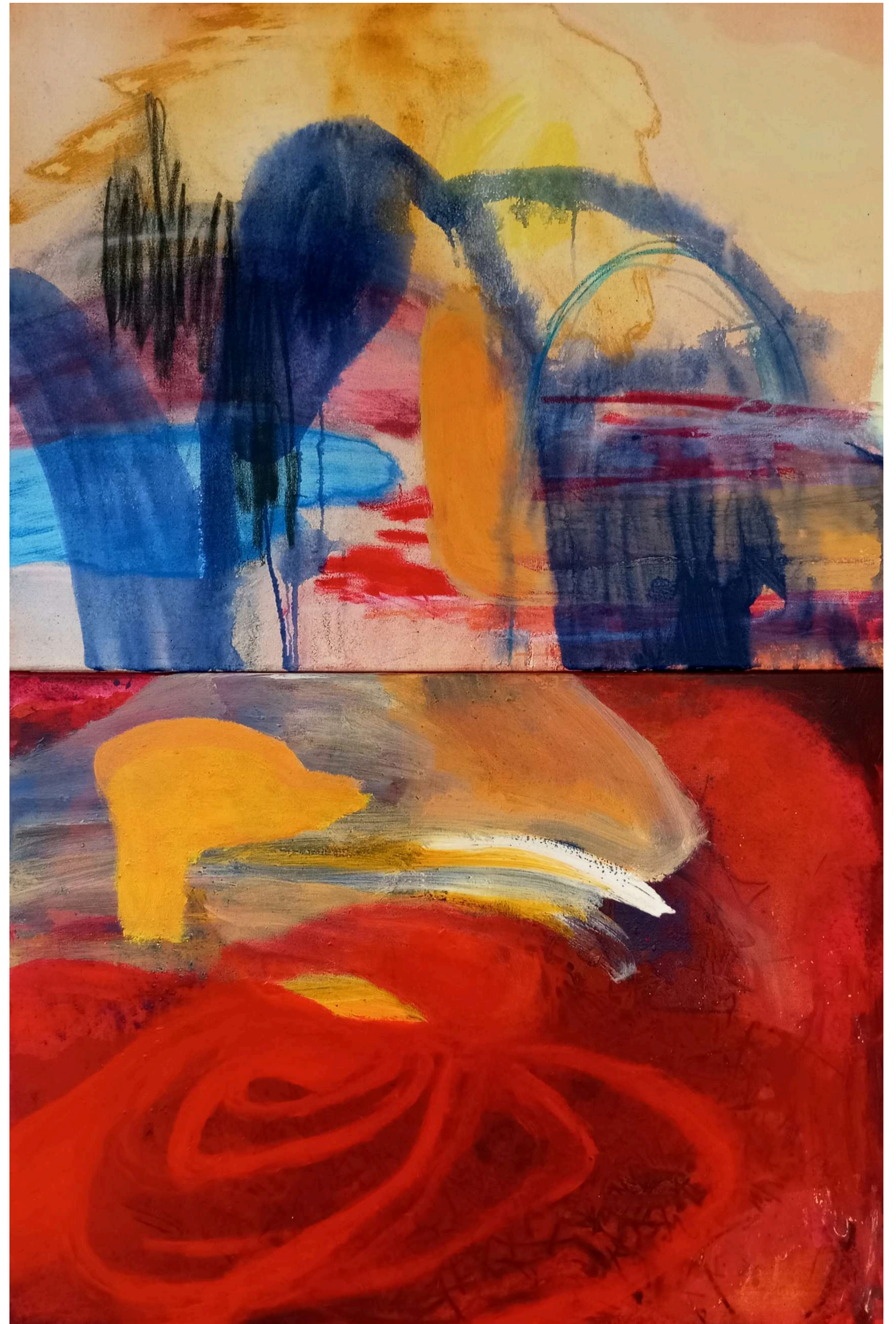
Scraped, folded, erased, the surface is not a medium to be preserved but a matter to be tested. In wearing down, it reveals its barest part — a vulnerability that turns into strength.



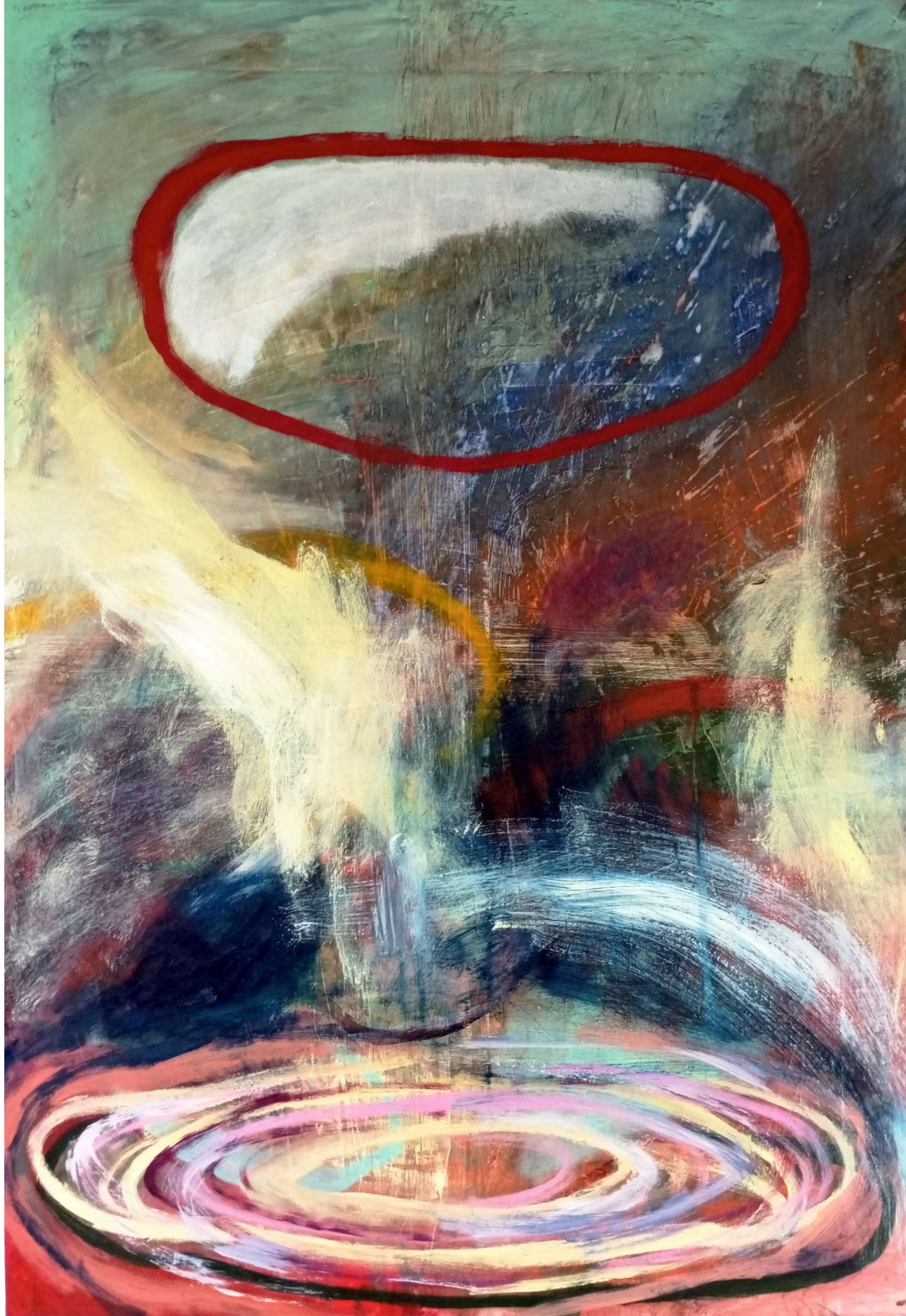
Acrylic on canvas
130x100 cm

Lingering Ghosts

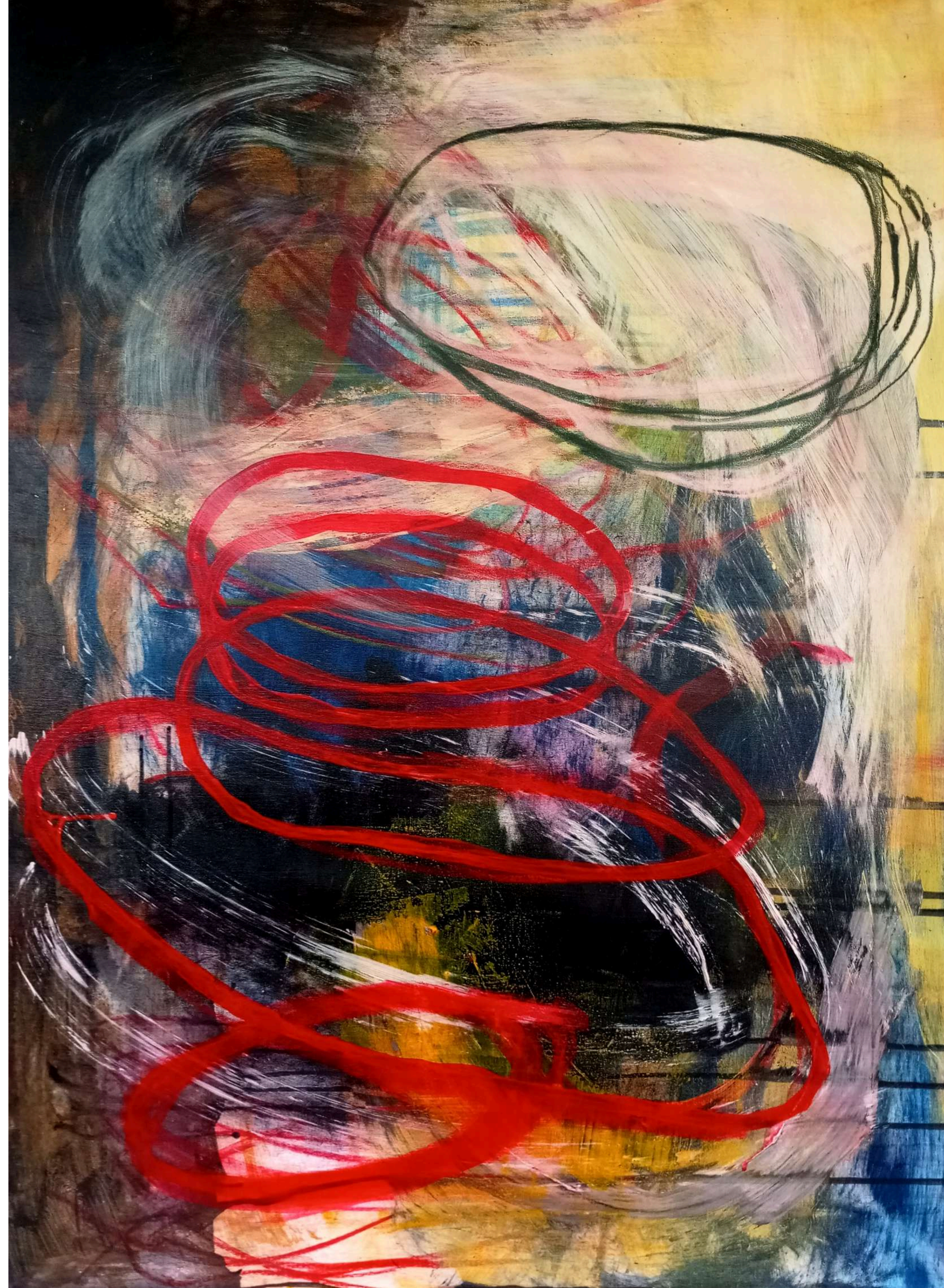
Fourmeau's surfaces are haunted by survivals: erased gestures that persist like ghosts, residual figures that appear only to dissolve again. Not the nostalgia of a lost past, but the persistence of a memory that insists.



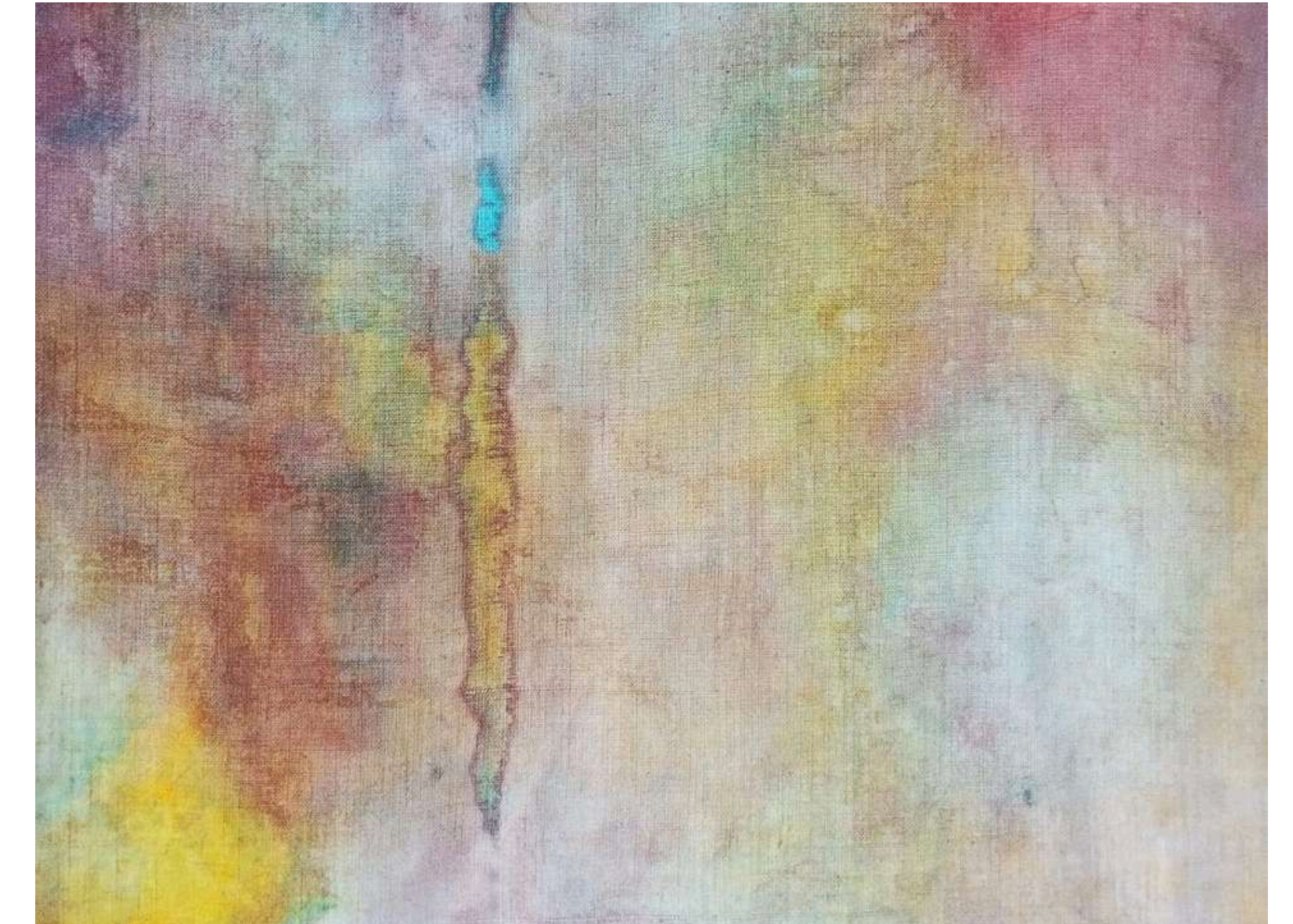
Mixed media on two canvases
122x82 cm



Mixed media on canvas
110x90 cm



Mixed media on canvas
100x80 cm



Fragile Topographies

Freed from the stretcher, painting regains an archaic materiality: a raw, absorbent canvas, traversed by water and pigments. Folded on the ground, soaked and then left to rest, the surface becomes a site of waiting.

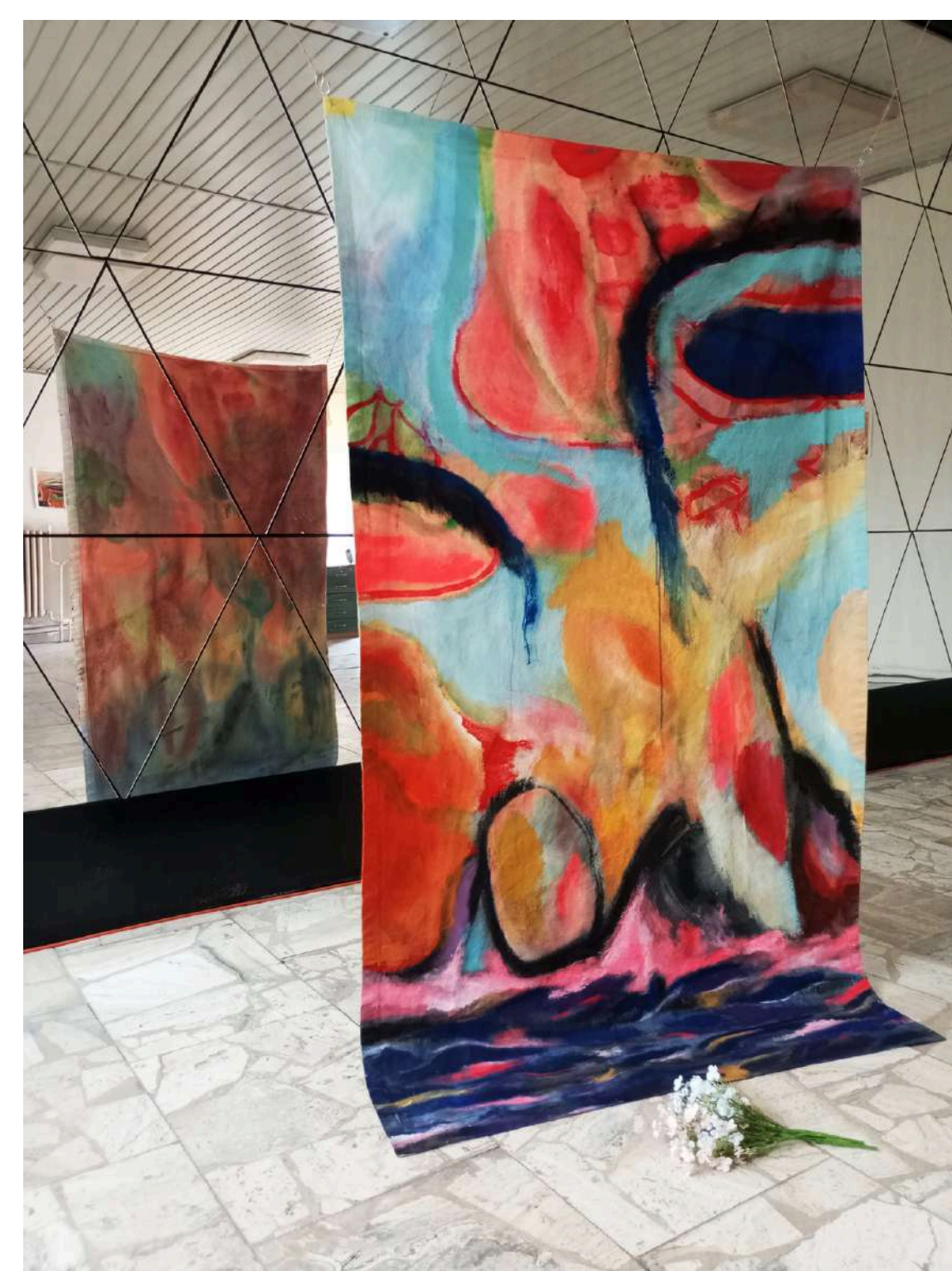
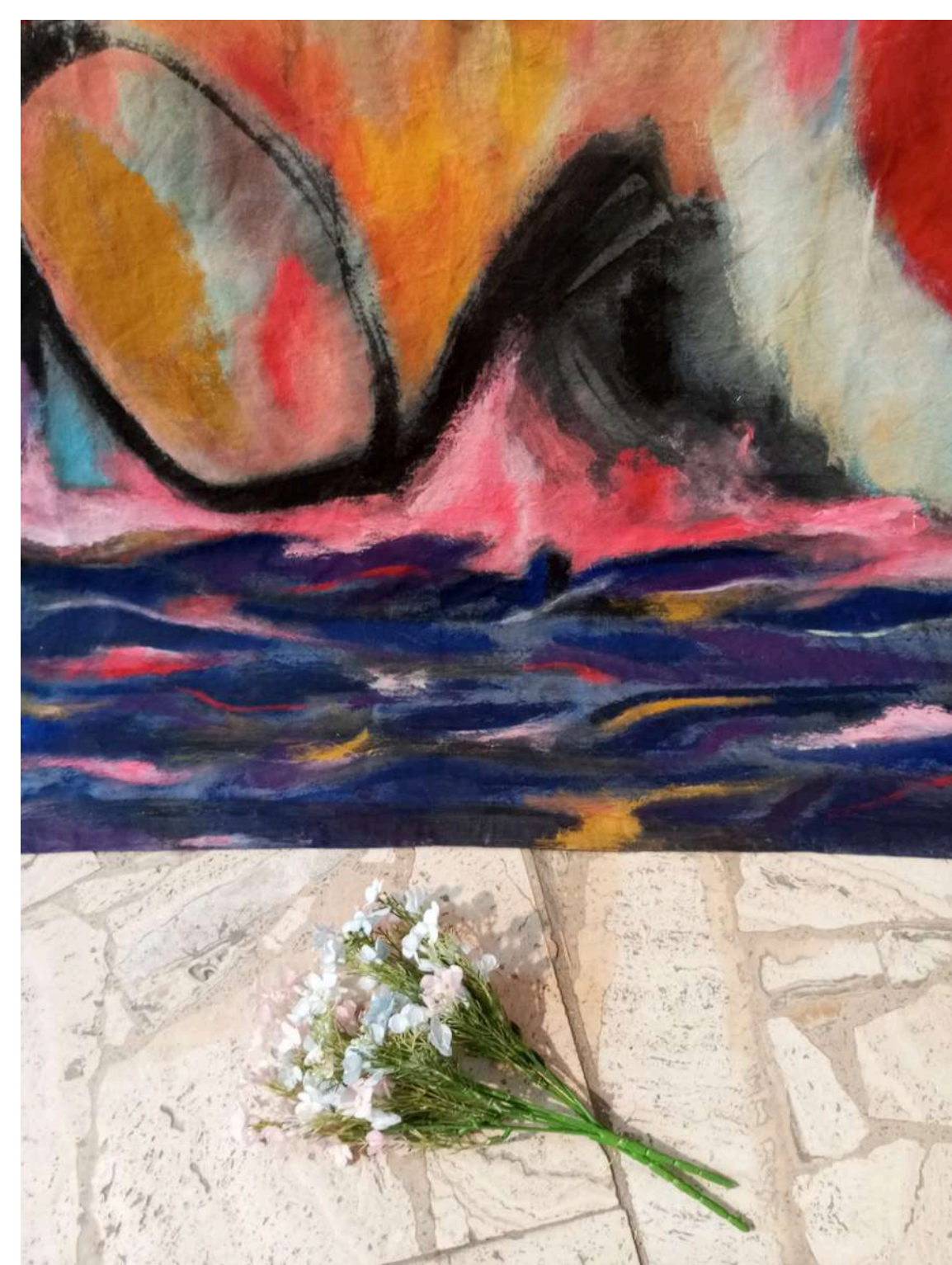
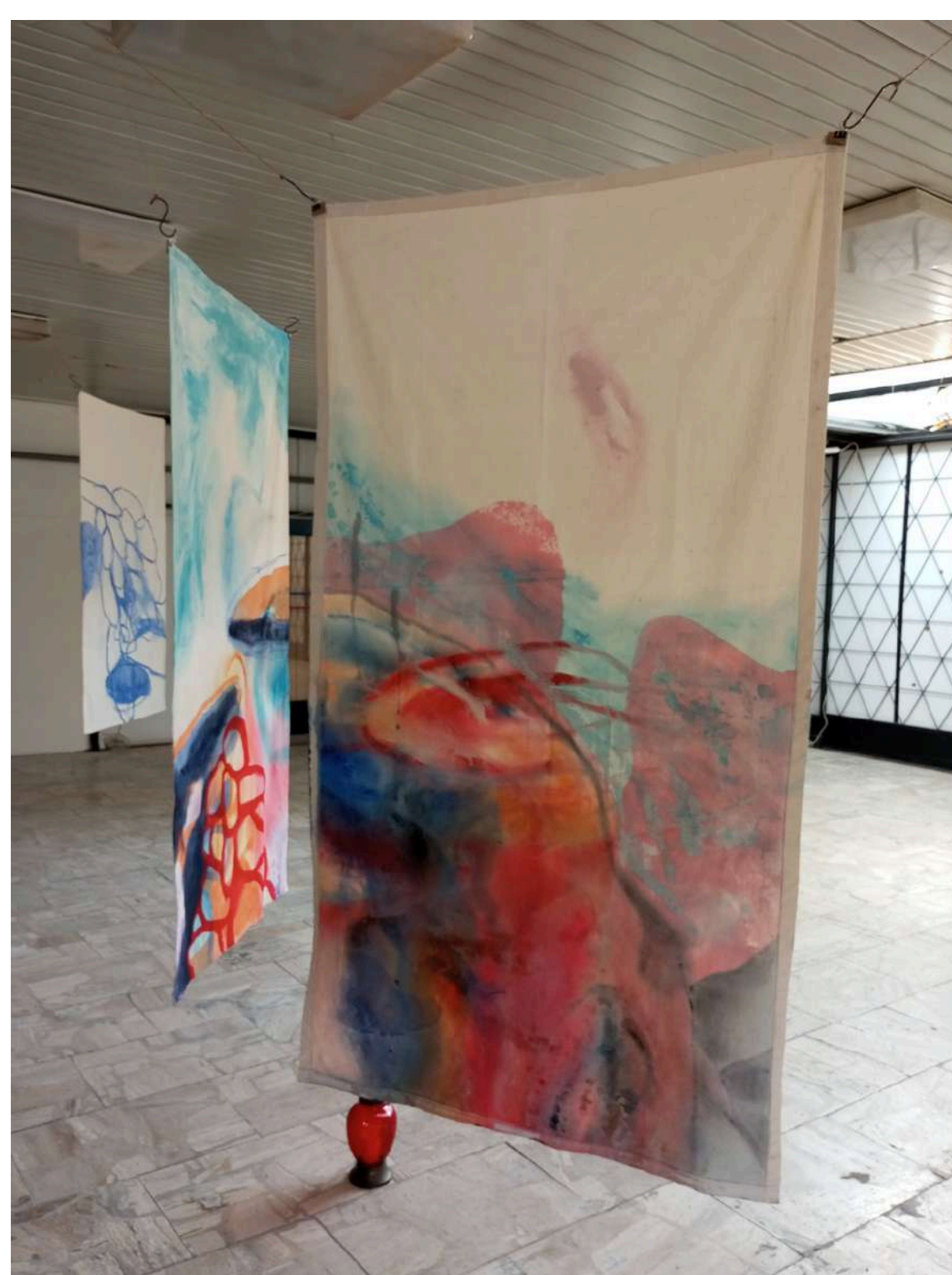
As the water evaporates, color settles into the folds, inscribing an unpredictable memory. Once unfolded, the marks emerge like scars, the flows like veins. What appears is not a planned image but the trace of a pact — a gesture shared with matter and with time.



The Archive of the Underside

In Slovakia, certain canvases were presented freed from their stretchers and suspended in space. They no longer appeared as frontal images but as membranes to be traversed. The front and the back entered into dialogue: the visible face responding to its reverse, an archive of erased gestures.

The viewer was no longer in front of the painting but within it, caught in an experience where seeing meant inhabiting doubt. The canvas became a threshold: neither a window nor a closed object, but a fragile passage between appearance and disappearance.



Lost eyes, 2023

View of the exhibition at ŠUM, kultúro-komunitné centrum,
Trebíšov, Slovakia - Curated by Katarína Gubková