

published monograph *Stéphane Bordarier Peintures 1996-2005*. Bordarier, who has exhibited with Galerie Jean Fournier since 1989, is distinguished by his use of a single color per canvas. Casting an unsentimental eye toward fundamental properties of painting, he manages to avoid the air of inscrutability that seems to surround most contemporary monochrome paintings. He does this, in part, through his conception of the canvas simply as a painted surface that can receive hue-infused light.

Bordarier approaches the canvas much the same way as did the late American painter Raymond Parker, simply as a place to paint large patches of solid color. But where Parker mixed oil colors on prepared canvas, Bordarier, influenced by the technique used in Italian frescoes, has developed a method of brushing or scraping raw acrylic pigment into drying glue applied to the canvas.

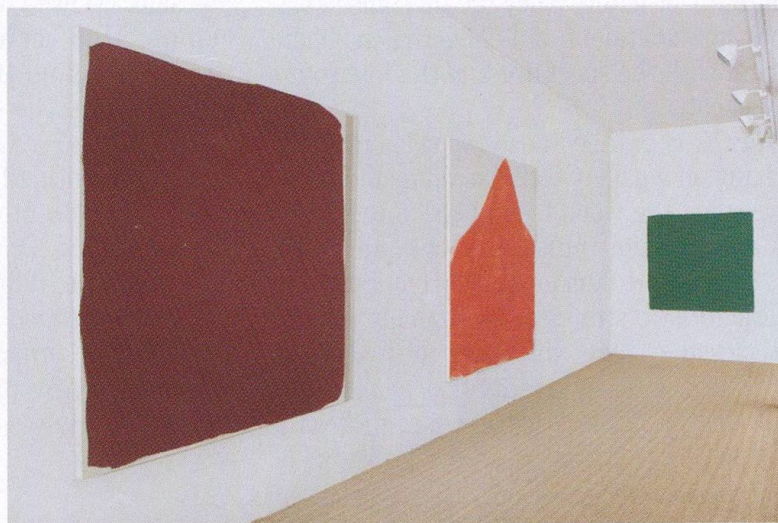
In the earliest work shown here, a roughly 68-inch-square untitled canvas from 1996, a degree of transparency lingers in the scrapings of the completed mars violet work. The color reaches over some edges of the canvas. Near the corners, it skirts in by 5 or 6 inches, resulting in an overall image of an expansive ovular shape with slightly ragged edges. Bordarier has stated that the rapid drying time of the glue and the imprecise measurement of pigment introduces an element of uncertainty into how the edges are resolved.

It becomes clearer as one views subsequent works that Bordarier is in pursuit of an uninflected surface of non-referential color. Later works achieve degrees of greater opacity, removing any residue of the artist's touch. In *Ensemble VI-2005*, Bordarier abuts four roughly 55-inch-square canvases that progress, left to right, in shades of red oxide, brown, mustard and black. The edges of each color are relatively firm as they echo the square format but, in places, pull in from the perimeter of the canvas to reveal a sliver of white ground.

Donald Judd once observed that there was nothing impersonal about his work. Similarly with Bordarier one detects a well of strong feeling in his carefully crafted explorations of the materialism of painting.

—Joe Fyfe

View of Stéphane Bordarier's exhibition, 2006; at Jean Fournier.



## PARIS

### Stéphane Bordarier at Jean Fournier

This exhibition focused on the same period as the recently