

Paul Mignard

Portfolio

Born in 1989, in Paris (FR).

Lives and works in Paris (FR)

Summary

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Paul Mignard graduated from the École nationale supérieure des Beaux-Arts in Lyon, in 2011. He was the recipient of the prestigious Bourse Révélation Emerige in 2018.

His work explores the many aspects of landscape, whether interior or exterior, real or imaginary, sometimes reconstructed from memories of travel. He works on printed fabrics or blank canvases without frames which are then nailed to the wall. Mixing pigments and glitter, he creates dreamlike images inspired by cartography, mysticism and anthropology.

In 2023, Paul Mignard is invited to produce an original work for the IN/SITU program of Expo Chicago 2023, a fair the gallery is participating in for the first time.

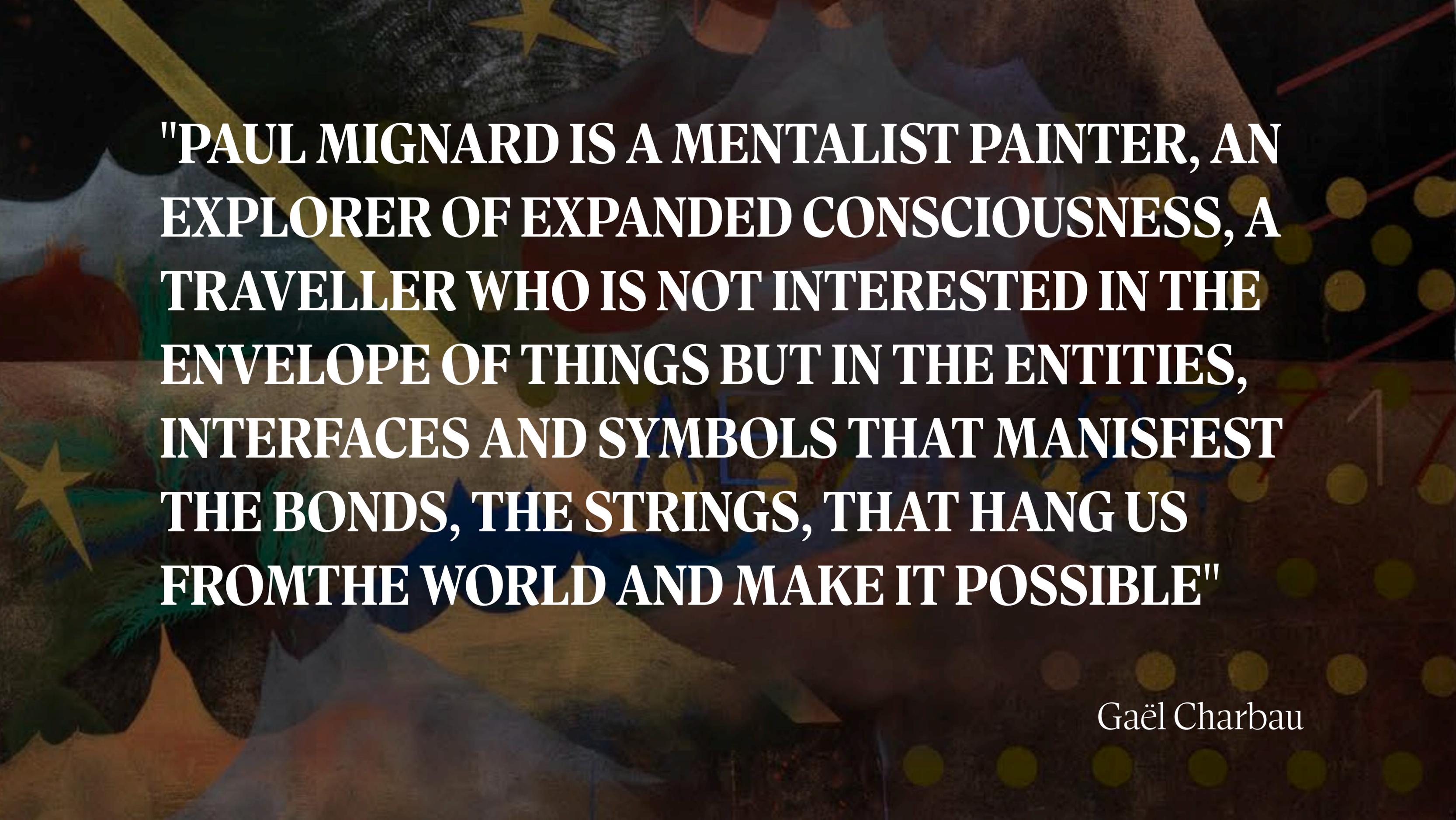
His works have been exhibited in solo and group shows, including *Nopal* at Galerie Poggi (Paris, France), *The Return* at **Fabre** (Paris, France), *Outside Our* at the **Villa Emerige** (Paris, France), *Le temps des assassins (The Time of the Assassins)* at the Galerie Michel Journiac (Paris, France), and *Rappelles toi de la couleur des fraises (Remember the color of strawberries)* », at the **Crédac** (Ivry-sur-Seine, France).

Paul Mignard joined the Galerie Jérôme Poggi in 2018.

Paul Mignard's syncretic paintings revisit the landscape genre from the depths of psyche and time. His universe thrives on para-sciences such as alchemy, astrology, and the anthropological study of ancient oral traditions or folklore from across the world. Working with an acrylic medium, he sifts or blows pigments, metal powders and glitter dust directly onto loose canvases, sometimes printed beforehand and always exhibited unframed.

His practice's strong ritual dimension breaks away from Western contemporary canons. His colorful aqueous compositions unfold visual palimpsests that evoke occult charts, linking motifs pertaining to the human body and nature to esoteric signs, geometric forms, and partial reproductions of ancient scriptures – notably pictograms and ideograms.

Profoundly inspired by Taoist doctrines, Paul Mignard further suggests the mutual transformation of the self and its environment through his depiction of mental landscapes, where the past and the present, reality and imagination, as well as the sacred and the profane aren't separated but irrevocably connected.



"PAUL MIGNARD IS A MENTALIST PAINTER, AN EXPLORER OF EXPANDED CONSCIOUSNESS, A TRAVELLER WHO IS NOT INTERESTED IN THE ENVELOPE OF THINGS BUT IN THE ENTITIES, INTERFACES AND SYMBOLS THAT MANIFEST THE BONDS, THE STRINGS, THAT HANG US FROM THE WORLD AND MAKE IT POSSIBLE"

Gaël Charbau

Exhibitions

Selection

2018 — 2022

212 Paul Doumer, Rueil-Malmaison (FR), 2022

Paul Mignard - Exhibitions - *1 Immeuble 1 Oeuvre*

Commission for the Emerige Group's « 1 Immeuble 1 Oeuvre » charter

As part of the Emerige Group's "1 Immeuble 1 Oeuvre" charter, Paul Mignard has released two paintings with a mystical universe at "212 Paul Doumer" in Rueil-Malmaison, including 177 homes, designed by Kanopia Architectures and developed in co-promotion with Brownfields. "Citadelle d'Upupa" and "Blason 212" are inspired by the city's heraldic ornaments.



Les Oseraies, Faverolles (FR), 2021

Paul Mignard's residency at Les Oseraies

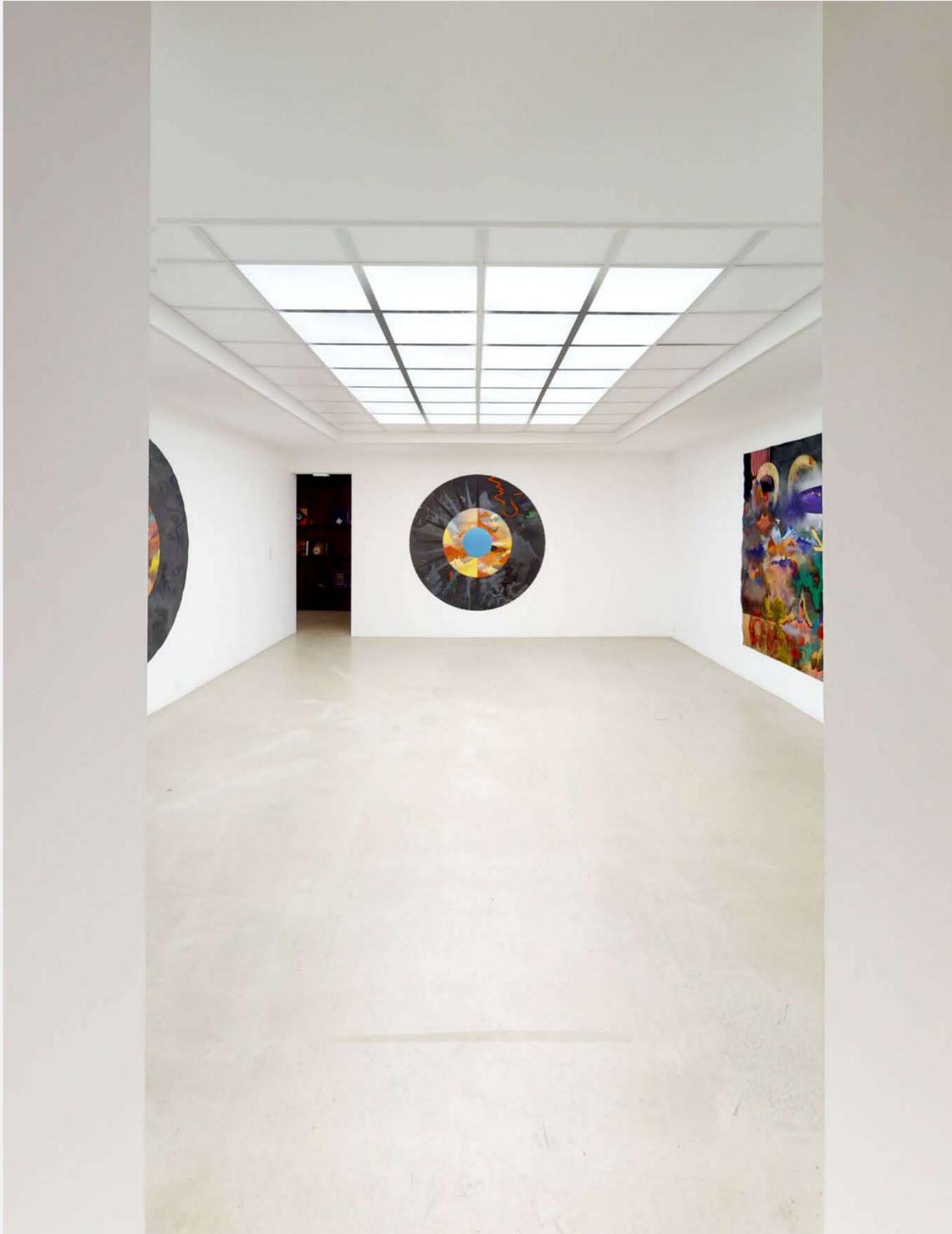
Paul Mignard - Exhibitions - *Les Oseraies*



Galerie Poggi, Paris (FR), 2021

Paul Mignard - Exhibitions - *Nopal*

Exhibition view of *Nopal* (Solo show)



Invoking a quasi-encyclopaedic logic, Mignard's works bring mysterious and strangely universal tales out of oblivion. The internal logic of the paintings, like alphabetical coincidence, places side by side the sacred and the profane, the figurative and the abstract, the immense and the intimate, the dreamlike and the realistic, refusing to develop a stable narrative. For *Nopal*, the last king of Ethiopia, Mexican banknotes and Jamaican records thus sit together with prayer rolls, astral maps and primitive landscapes, staging an imagery on the edge of time and space.

The very materiality of the works resembles a marvelous tale; that of a painter in search for ancient techniques, blowing gold, aluminium and copper powders onto linen canvases, emulsifying pearly pigments to evoke the mineral texture of stars, tracing perfect geometries with a compass, and sanding down certain surfaces to make primordial images disappear, which the future would then have the task of deciphering. Little by little, innumerable layers of paint appear, creating a golden mille-feuille that exudes a strong sense of sacredness.

There still is a system behind *Nopal* that is both hermetic and deeply meaningful, and a few structural forms or symbols constitute the backbones of each canvas. The circle, the star, the tree, the nopal (or prickly pear) establish the framework from which Mignard's imagination unfolds. The circle, for example, is infinitely varied, evoking at once the cell, the coin, the retina, the disc, and the star, giving shape to some elements within the works, as well as to the canvases themselves.

This mystery implies a particular type of relationship to the works. To look at a painting by Paul Mignard resembles an initiation ritual that also involves speech, and being introduced to forms of knowledge that one will take time to fully understand. This oral transmission echoes the content of the works: the ancient forms of knowledge that the paintings activate were first transmitted orally before being fixed on paper.

Galerie Poggi, Paris (FR), 2021

Paul Mignard - Exhibitions - *Nopal*

Exhibition view of *Nopal* (Solo show)



Galerie Poggi, Paris (FR), 2021

Paul Mignard - Exhibitions - *Nopal*

Exhibition view of *Nopal* (Solo show)

The exhibition also marks the apparition of the color black in Mignard's painting. Darkness naturally imposes itself as a place where the invisible can reveal what is hidden by the visible, what the para-sciences in which he is interested - astrology, alchemy, shamanism - allow to illuminate. But as always in his work, there is a much more concrete reference for the use of this color that belongs to our immediate reality: vinyls, which always accompany the artist in his work sessions and provides the content of several paintings in *Nopal*.

This skillful mix essentially gives the works a mystical tone. This is reinforced by the materiality of the works but also by the meticulous precision with which each form is traced. The perfection of each line detaches us from the world of men and finds a resonance within the dreamy landscapes that form the backdrop to the paintings. Together, they bring us closer to something that would come from *elsewhere*, while at the same time creating an environment that would be at once matrix land, place of rebirth and return to nothingness.



Galerie Poggi, Paris (FR), 2021

Paul Mignard - Exhibitions - *Nopal*

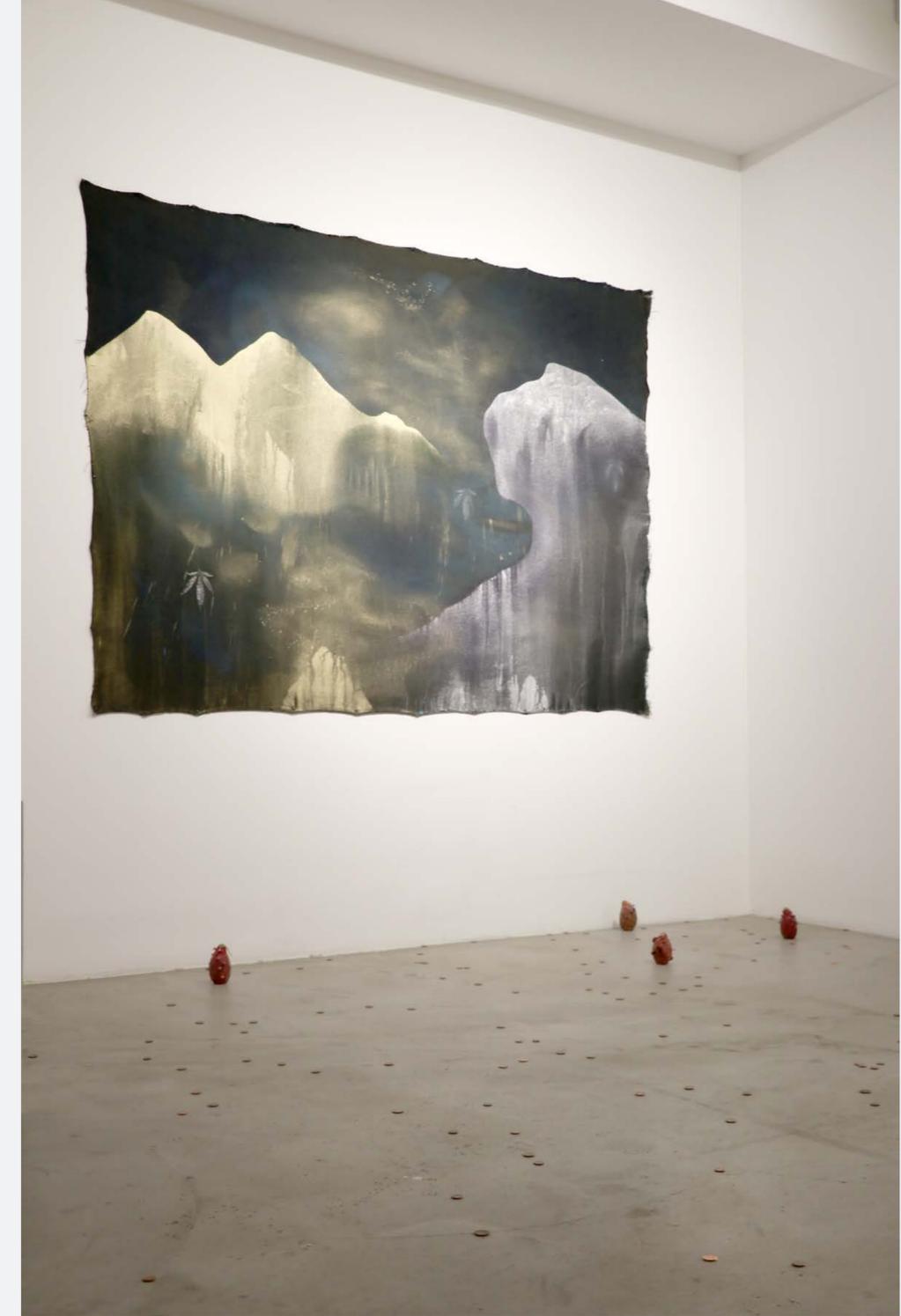
Exhibition view of Nopal (Solo show)



Galerie Poggi, Paris (FR), 2021

Paul Mignard - Exhibitions - Selection

Exhibition view of *Nopal* (Solo show)



Fabre, Paris (FR), 2021

Paul Mignard - Exhibitions - *The Return*

Exhibition view of *The Return* (Solo show)



Fabre, Paris (FR), 2021

Paul Mignard - Exhibitions - *The Return*

Exhibition view of *The Return* (Solo show)



Fabre, Paris (FR), 2021

Paul Mignard - Exhibitions - *The Return*

Exhibition view of *The Return* (Solo show)



Fabre, Paris (FR), 2021

Exhibition view of *The Return* (Solo show)

Paul Mignard - Exhibitions - *The Return*



Exhibition view of *Un Ciel Tout Vert* (Solo show), Text by Diana Campbell Betancourt, 2019



Paul MIGNARD
Un ciel tout vert

Lauréat de la Bourse Révelations Emerige 2018

« I first encountered the magnetic qualities of Paul Mignard's paintings while visiting Mexico City in the spring of 2019. I was there as part of an ongoing personal journey trying to dislodge English as the center of my cognitive apparatus (I grew up speaking both English and Spanish at home). During this same trip, I had a fascinating conversation with the artist Fernando Palma, who is of indigenous Nahuatl origins, about how language programs us. For example, when we write from left to right in Romanized scripts, the left side of the brain dominates our thinking and we lose balance with other forms of feeling and reasoning that are found when we write in pictographic and ideographic characters (such as in Nahuatl, Fernando Palma's mother tongue).

I was reminded of this conversation a few months later, while looking at Paul Mignard's new works in his studio in Paris, more specifically the literary excerpts in Old Chinese that he remarkably reproduced on the left and right borders of his painting *Est: de me voir vieillir entre la vie* (East: to see me grow old between life). Written more than 3,000 years ago, these texts tell stories of a stellar explosion and a lunar eclipse. The word for artist in Nahuatl is derived from the number five – because the artist is considered to be the fifth cardinal point connecting the four others: North, South, East and West. This definition does not contain the triangular axes of fame, power or money. Yet, it relates closely to the most recent body of works by Paul Mignard – *CINNA BRRR* (2019), which is part of his debut solo exhibition at Galerie Jérôme Poggi. There are five paintings in this series. The titles of four of them make a direct reference to one of the cardinal points. The fifth work, which is circular, draws these points together not only through its shape, but also through sinuous vascular systems extending across its entire surface. *Centre: éparpillé dans la nuit occidentale* (Center: scattered in the western night) thus alludes to how elements from the North, South, East and West come together and transform through the process of breathing in nearly all living beings.

Galerie Poggi (FR), 2019

Paul Mignard - Exhibitions - *Un Ciel Tout Vert*

Exhibition view of *Un Ciel Tout Vert* (Solo show), Text by Diana Campbell Betancourt, 2019

Paul Mignard has long been fascinated with alchemy and its quest to create precious materials/phenomena – be it gold or immortality – from elements brought together through carefully planned rituals and practices. Alchemy is a long-standing part of the artist’s native French cultural traditions, and references to medieval European alchemical formulas appear throughout his work. However, just like me, Paul Mignard strives to displace the idea of occidental heritage as being central to the understanding of the universe, our planet and its histories. Although he has yet to physically travel in Asia, his mind and imagination have journeyed there while immersing himself in books and research into other alchemy traditions, such as those from ancient China, which are heavily referenced in his new series.

Words and writing are an essential part of Paul Mignard’s practice. Like an alchemist, he transforms his own poetry into paintings, often layering pigments over texts, which he thus conceals from our view. He is particularly interested in ideograms and pictograms from across the history of human writing, and the secrets that these ancient forms of transmitting knowledge might hold. One of the most important inspirations for the artist is the 4,000-year-old book *I Ching* that forms the basis of Taoism and ancient Chinese wisdom. “Used as a tool to help Eastern statesmen take decisions, as well as an oracle to solve personal issues, it would free the mind of the one consulting it from the narrowness of purely rational considerations, and, by referring to natural cycles and phenomena, further answer questions regarding complex situations,” he elaborates in his interview with Marianne Derrien realized for this exhibition catalogue.



Galerie Poggi (FR), 2019

Paul Mignard - Exhibitions - *Un Ciel Tout Vert*

Exhibition view of *Un Ciel Tout Vert* (Solo show), Text by Diana Campbell Betancourt, 2019



Text spills over Centre: éparpillé dans la nuit occidentale, seeming to move through capillary action or synaptic transmission across the shimmering golden surface of the unstretched canvas. The signs reference the Xiuzhen Tu, also known as The Chart for the Cultivation of Perfection, which illustrates transformations that takes place within the human body through methods of breathing, meditation, and visualization. Circular vermilion forms oscillate throughout this painting, evoking the color of the mineral cinnabar – a mercury sulfide used in Taoist alchemical traditions to make an elixir of immortality. Paul Mignard also references this element in the title of his series, by pairing the Latin root of the word CINNA with the letters BRRR, which describe a physical sensation of cold or fear. Cinnabar is also used in homeopathic medicine to treat nervous disorders in children. Taoist ideas related to the transformation of minerals through the body can also be beautifully experienced in the painting *Sud: cet inquiétant qui contamine des glaces marines* (South: this disturbance that contaminates sea ice), which looks at the possibilities found within human anatomy and its internal flows to create an embryo of immortality that would exist beyond a person's physical manifestation on earth.

Breathing, meditation, visualization, ritual: these are four words that describe not only the works in this show, but also Paul Mignard's entire practice as an artist. The painter blows directly onto the surface of his canvases pigments, which, like cinnabar, were created through millions of years of geological processes invisible to the human eye.

Galerie Poggi (FR), 2019

Paul Mignard - Exhibitions - *Un Ciel Tout Vert*

Exhibition view of *Un Ciel Tout Vert* (Solo show), Text by Diana Campbell Betancourt, 2019

I encountered various forms of ritual in Paul Mignard's studio through different objects: for example, rosaries that are used to pray (here found in several of his paintings as negative space when he blows pigments around them), as well as vinyl records that he plays on a turntable as part of his painting process, not to mention the marks on the floor where he stands to consider what he has achieved at the end of each day. Meditation and rituals are a way to build layers of meaning, understanding, and transcendence by means of repetition. Spiritual journeys through mountains are found in many religious traditions. Paul Mignard similarly found his way back to painting, which he had ceased working on after graduating from the École des Beaux-Arts in Lyons, while traveling to the undulating green landscape of Scotland. Christianity speaks of finding faith to move mountains. Taoism relates to ways of experiencing mountains beyond the limitations of a human lifetime.

In Paul Mignard's work, this sublime and recurrent motif moves us to reconsider where we find ourselves in space and time by opening up our imaginations to what we might otherwise consider beyond our grasp. »



Galerie Poggi (FR), 2019

Exhibition view of *Un Ciel Tout Vert* (Solo show)

Paul Mignard - Exhibitions - *Un Ciel Tout Vert*



Galerie Poggi (FR), 2019

Paul Mignard - Exhibitions - *Un Ciel Tout Vert*

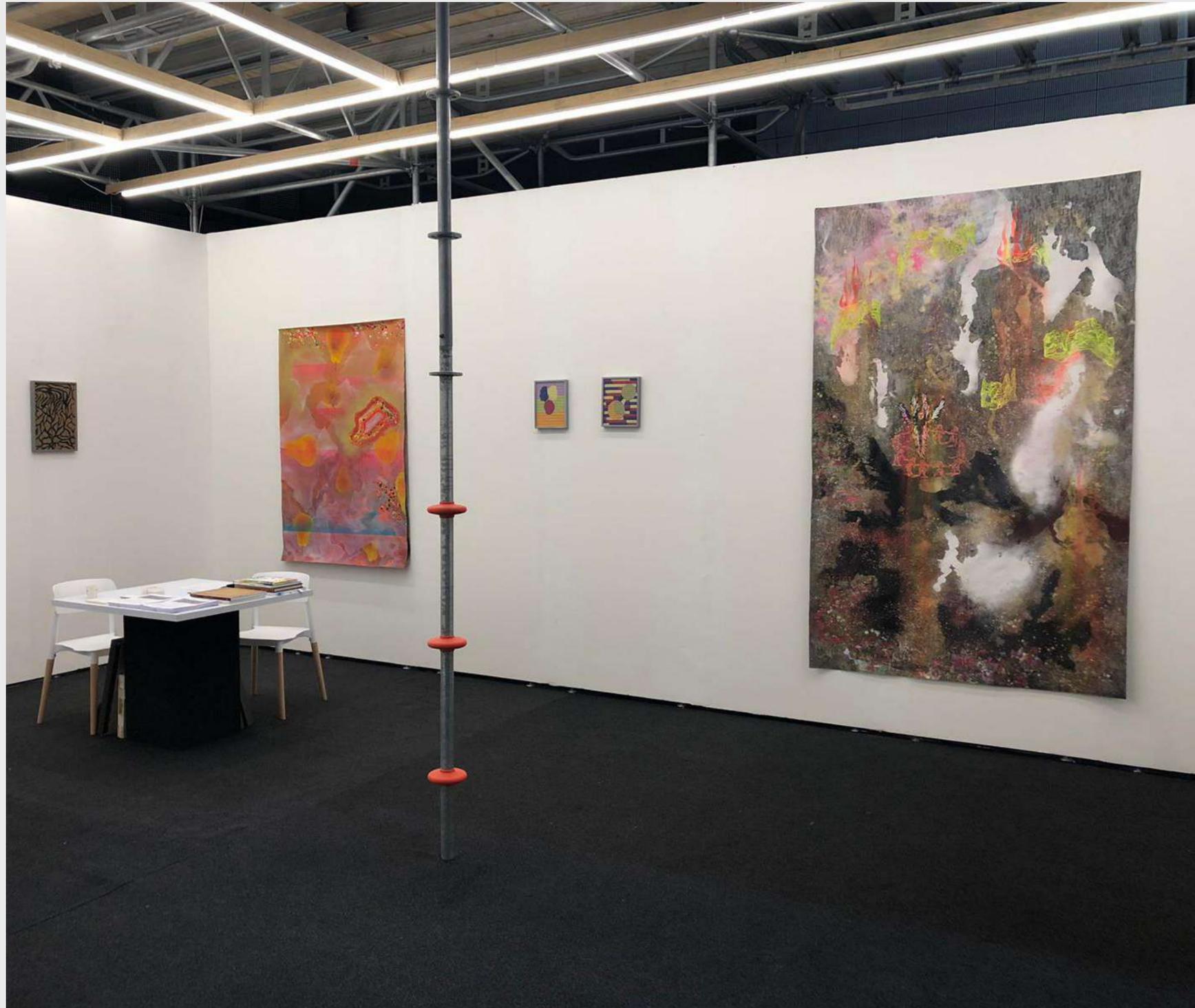
Exhibition view of *Un Ciel Tout Vert* (Solo show)



MATERIAL Art Fair (MX), 2019

Galerie Poggi's Booth (Group Show)

Paul Mignard - Art Fairs - Material Art Fair



Espace Voltaire, Emerige (FR), 2019

Exhibition View of *Exposition 5 ans* (Group show)

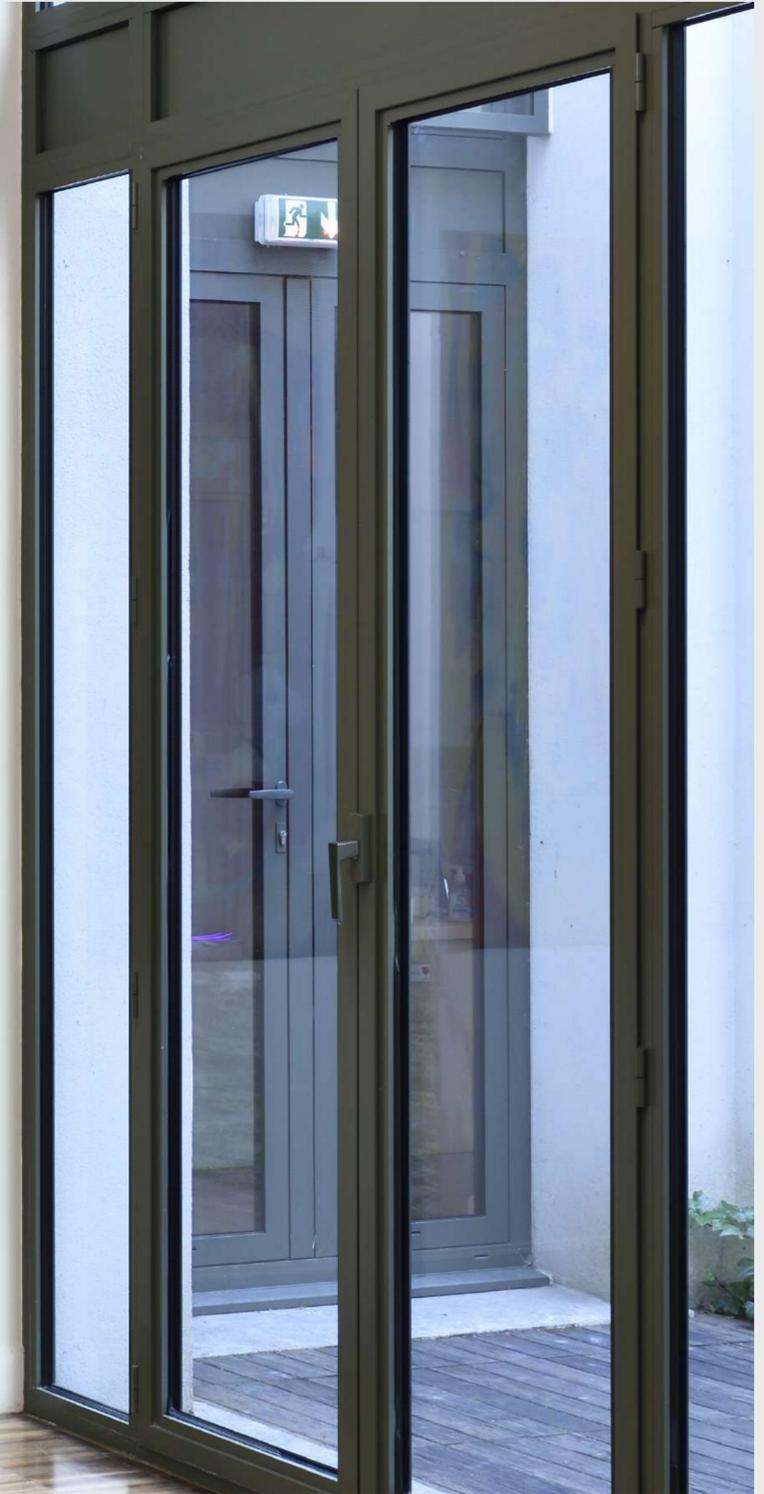
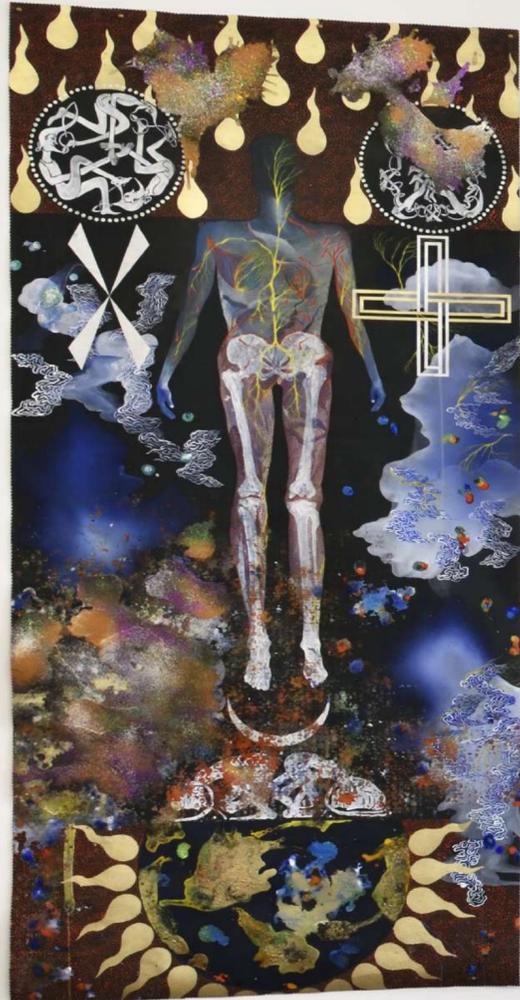
Paul Mignard - Exhibitions - *Exposition 5 ans*



Villa Emerige (FR), 2018

Paul Mignard - Exhibitions - *Outside Our*

Exhibition View of *Outside Our* (Group Show)



Works

Selection

2019 — 2023



Paul Mignard

Bliss, 2023

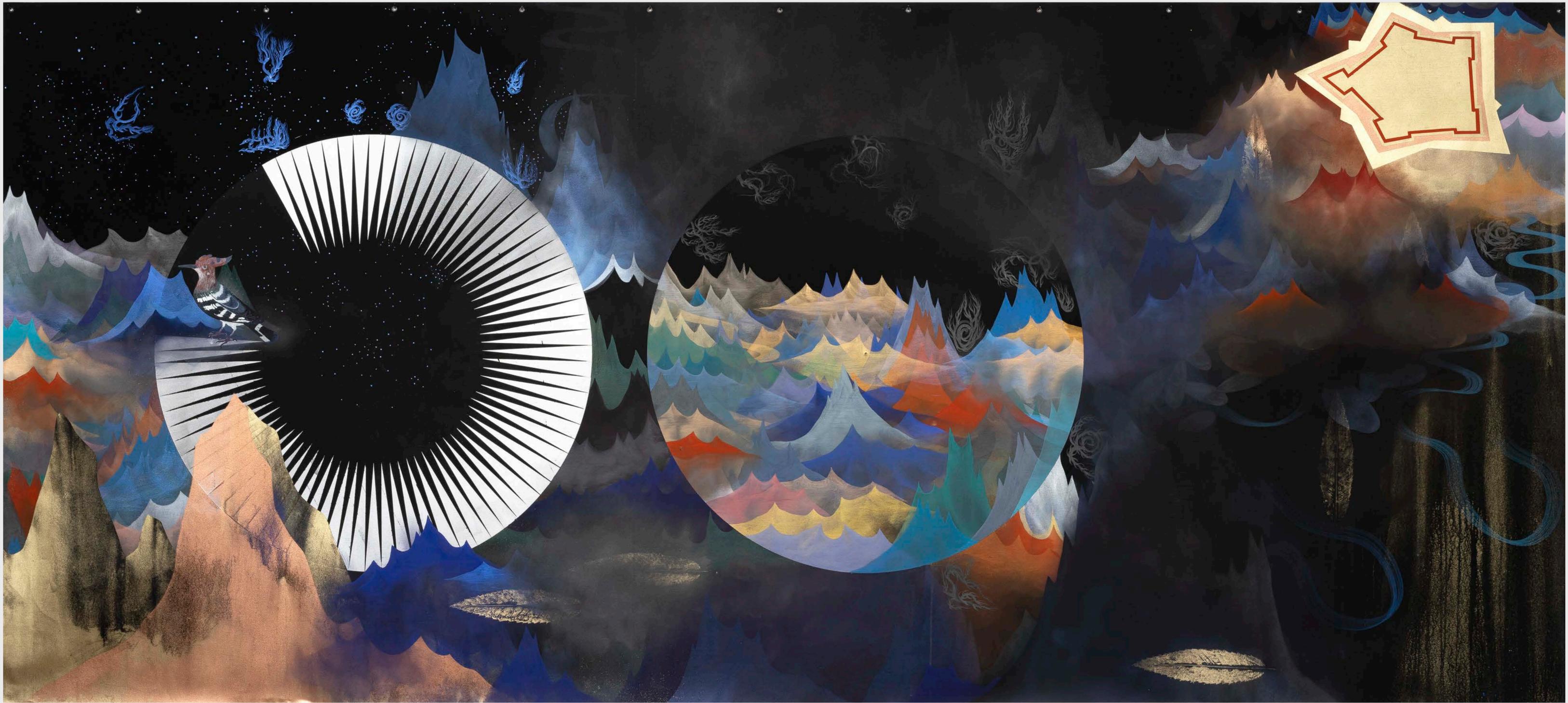
Pigments on free-standing canvas
200 x 300 cm



Paul Mignard

Les montagnes de la Lune, 2022

Pigments on free-standing canvas
175 x 120 cm



Paul Mignard

Citadelle d'Upupa, 2022

Pigments on free-standing canvas
130 x 290 cm



Paul Mignard

Champs de Cinabre, 2022

Pigments on free-standing canvas
60 x 150 cm



Paul Mignard

Irem, 2022

Pigments on canvas

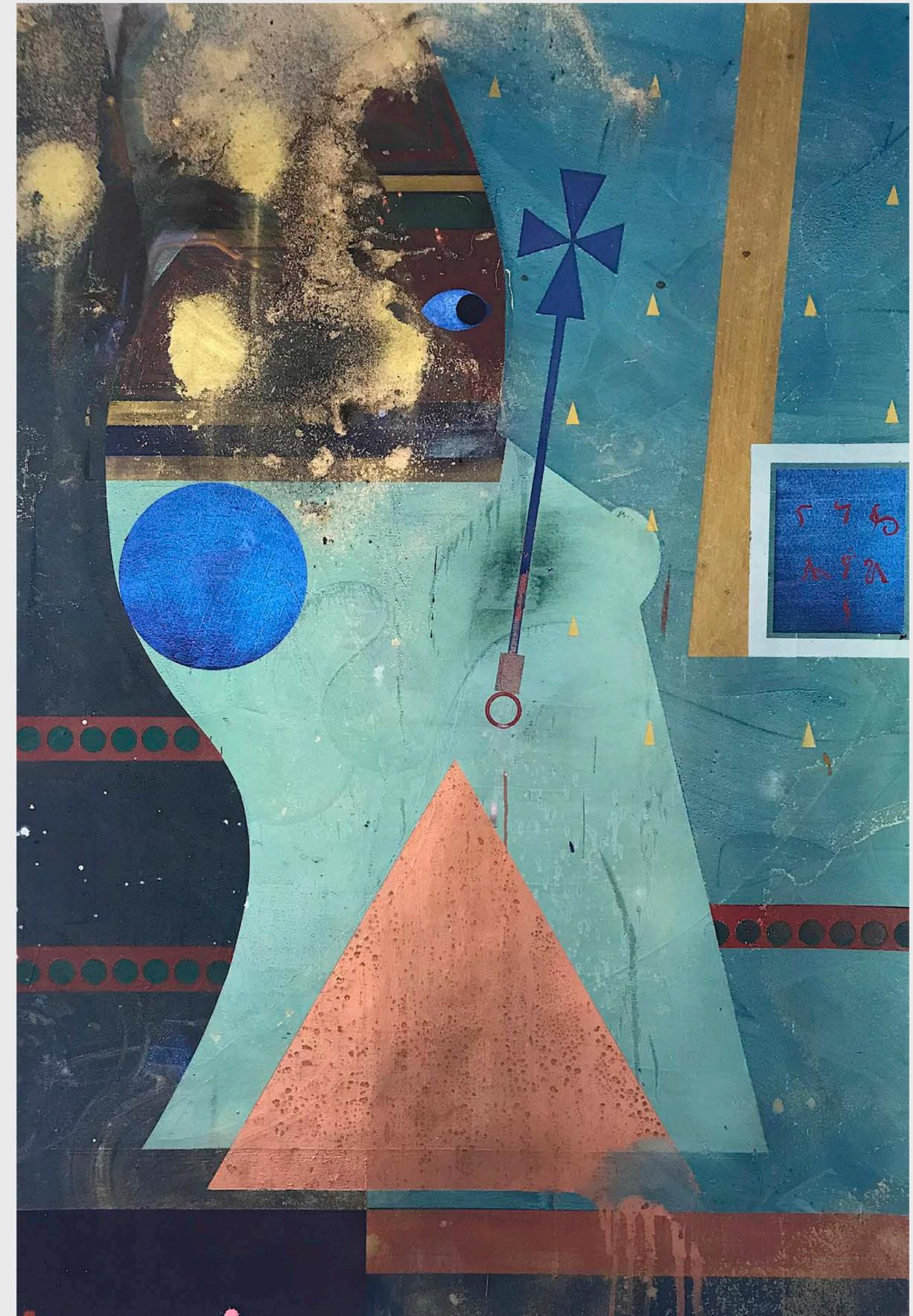
105 x 72 cm

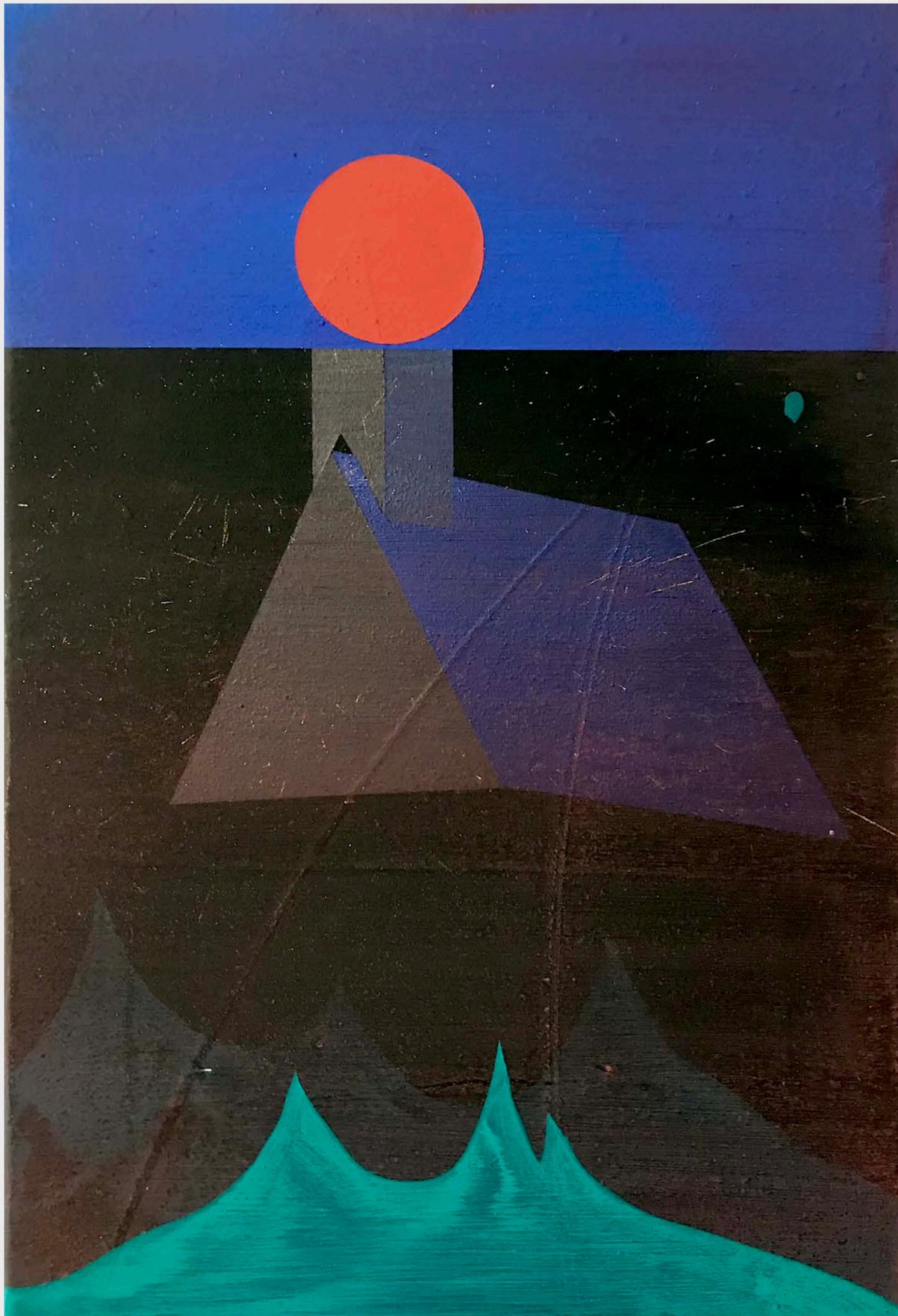
Paul Mignard

Les favoris du paradis, 2022

Pigments on canvas

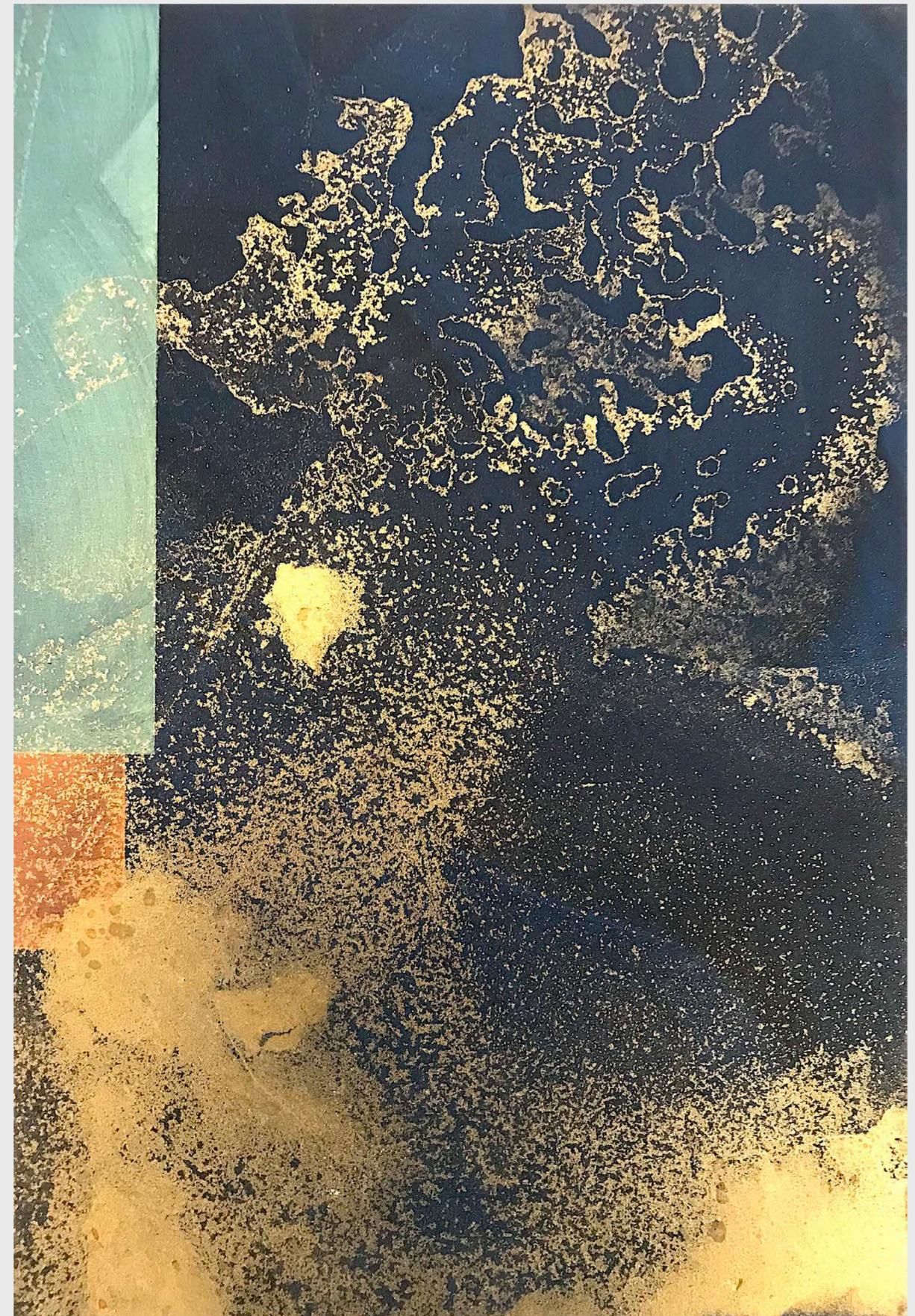
35 x 24 cm





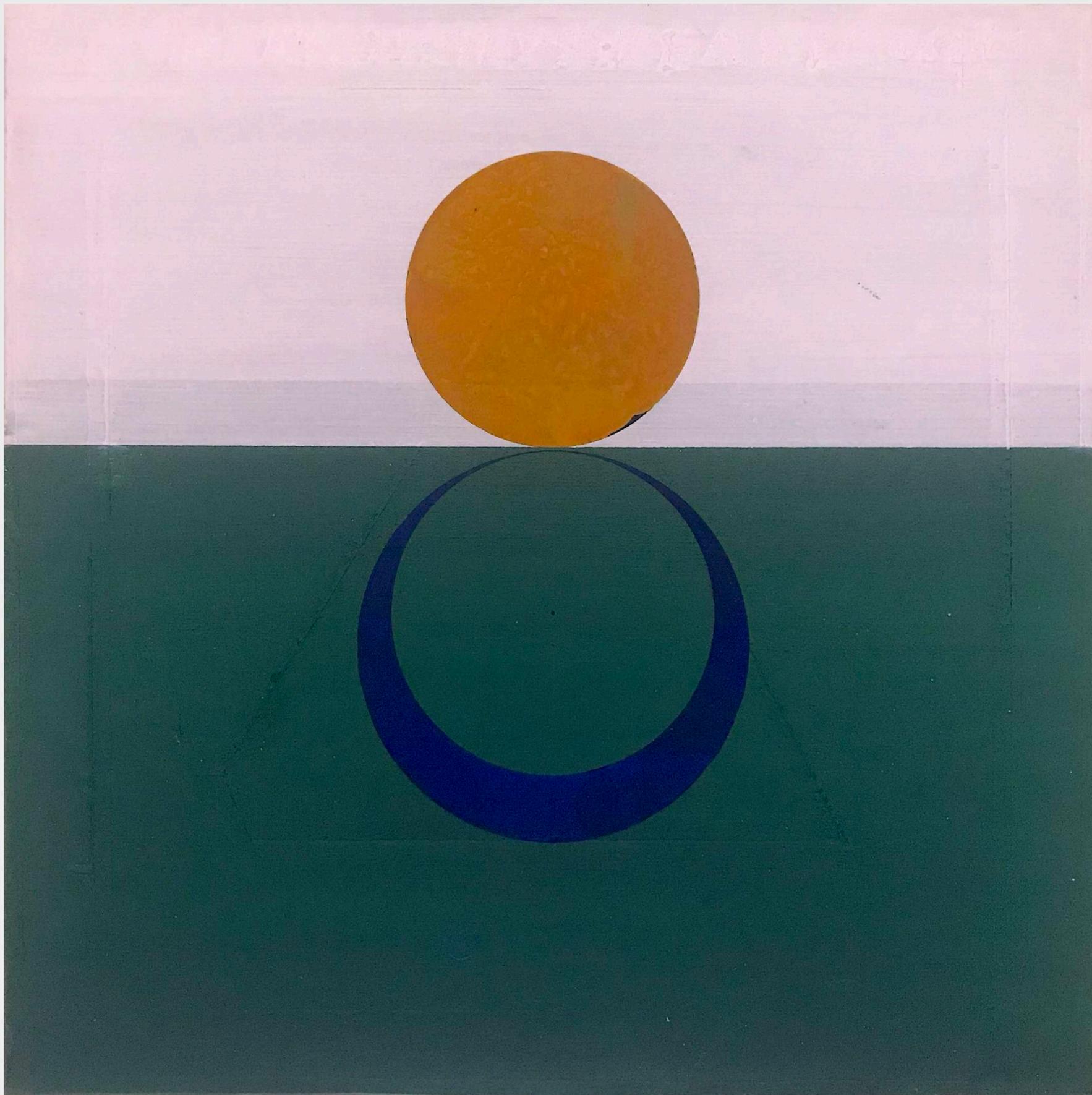
Paul Mignard
Irem Dubwise, 2022

Pigments on canvas
35 x 24 cm



Paul Mignard
Irem Hi Fi, 2022

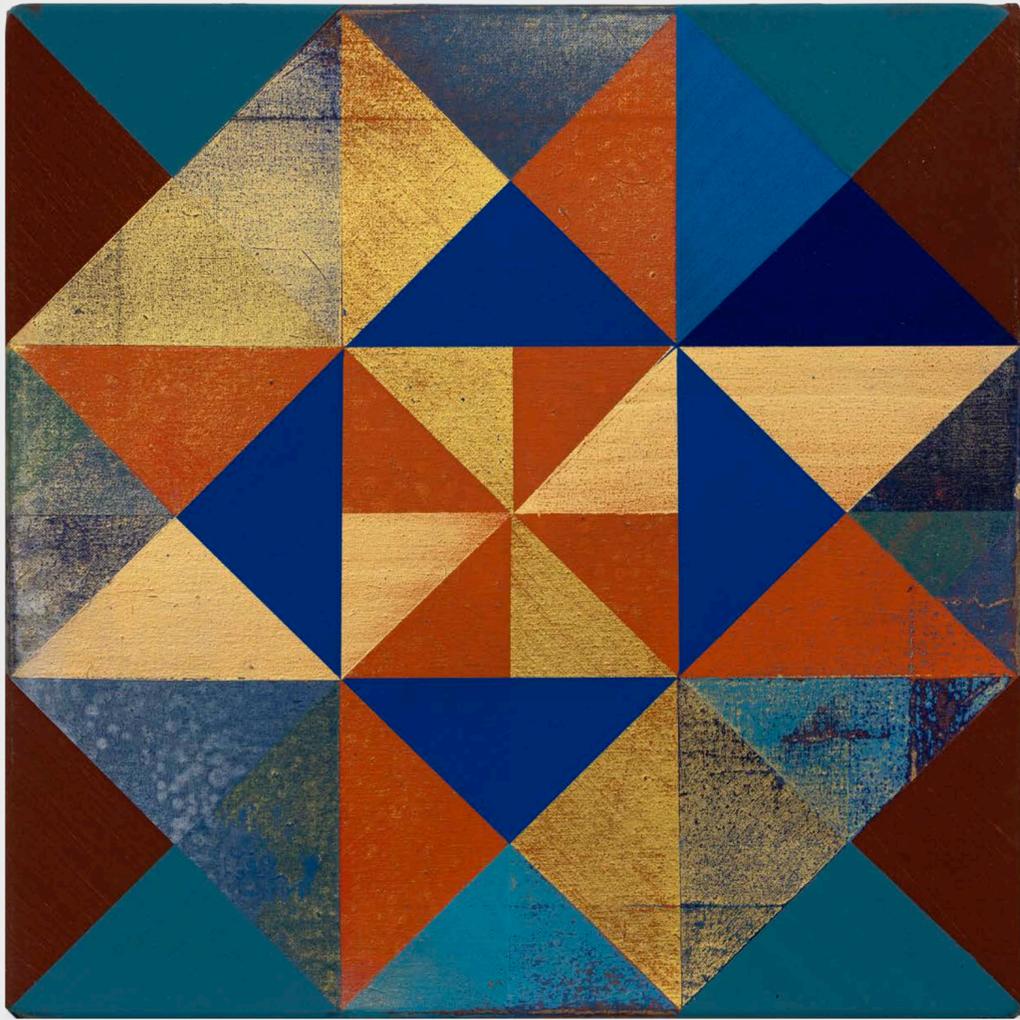
Pigments on canvas
35 x 34 cm



Paul Mignard

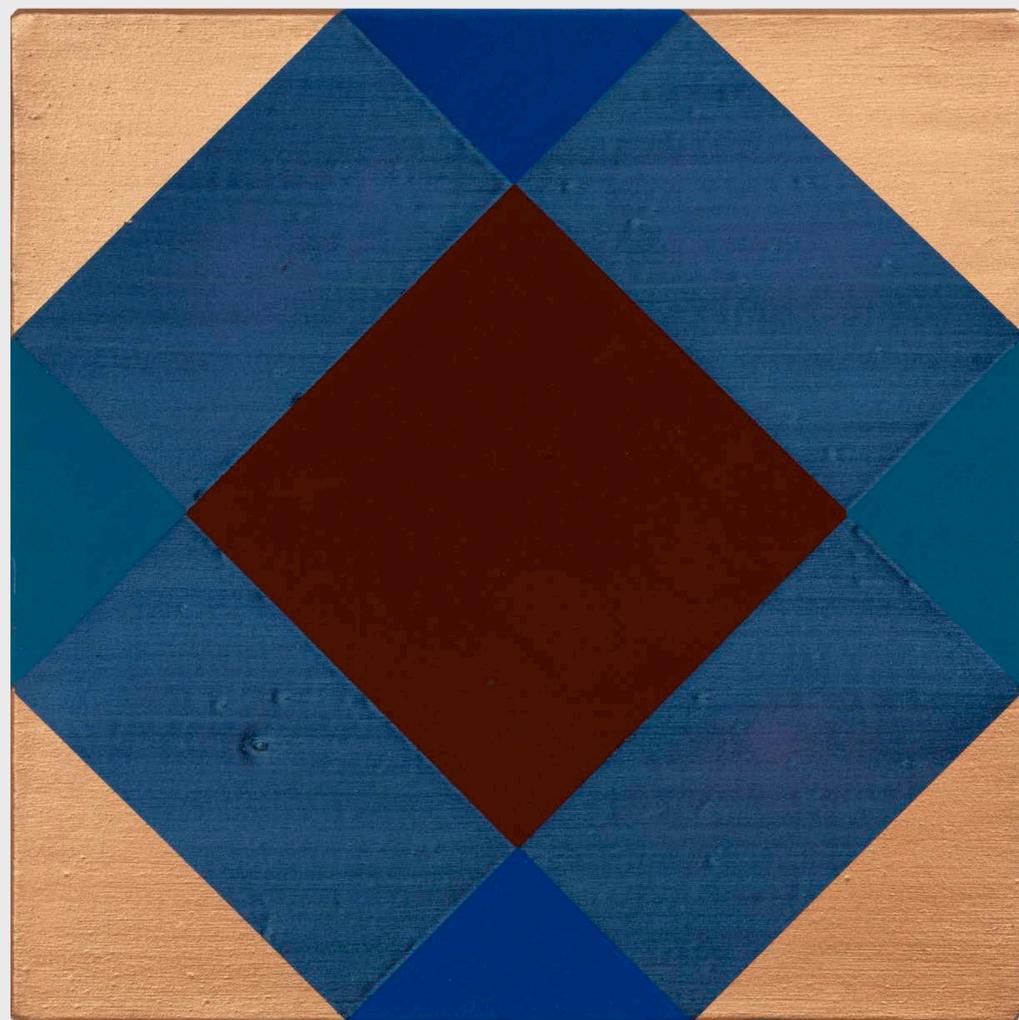
Bien au-delà des pâturages, 2022

Pigments on canvas
30 x 30 cm



Paul Mignard
Across 5, 2022

Pigments on canvas
30 x 30 cm



Paul Mignard
Across 7, 2022

Pigments on canvas
30 x 30 cm



Paul Mignard
Across 4, 2022

Pigments on canvas
30 x 30 cm



Paul Mignard
Version, 2021

Pigments and glitters on free-standing canvas
Diameter : 200 cm



Paul Mignard

Nopal, 2021

Pigments and glitters on free-standing canvas

Diameter : 200 cm

Paul Mignard
Nopal, 2021
Pigments on free-standing canvas
200 x 300 cm





Paul Mignard

L'expédition Z, 2021

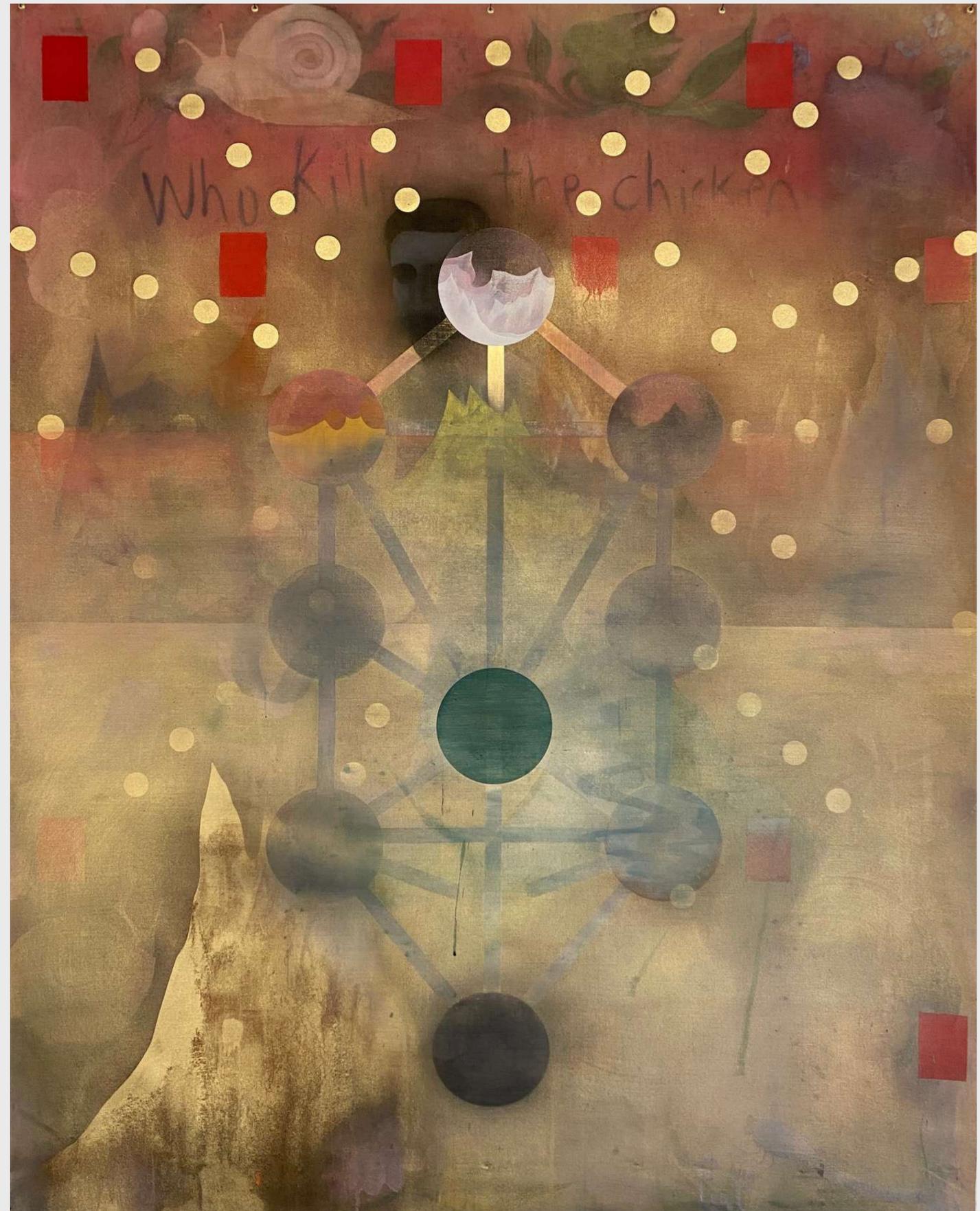
Pigments on free-standing canvas
142 x 193 cm

Paul Mignard

Le Père de Bec d'Oiseau, 2021

Pigments on free-standing canvas
187 x 149 cm

Detail on the left





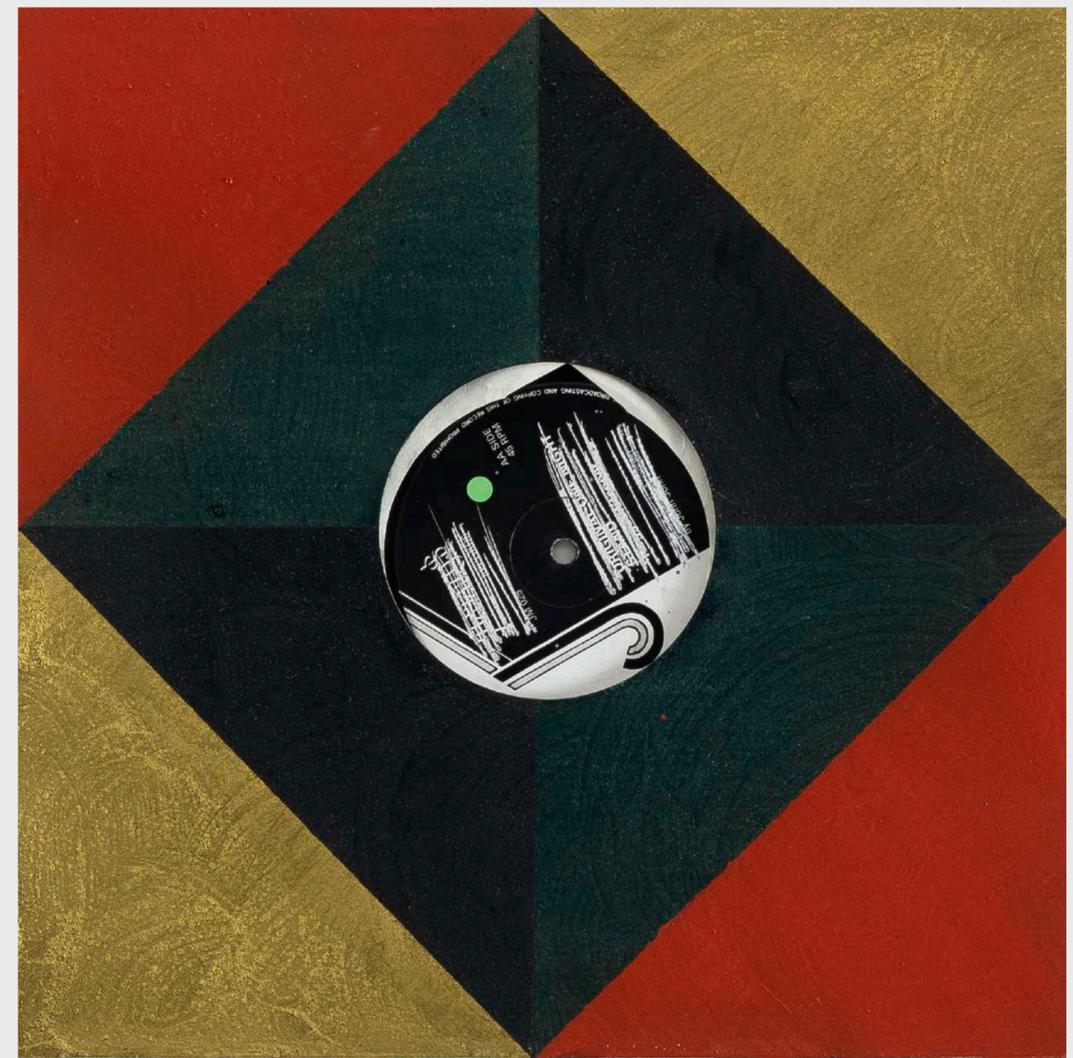
Paul Mignard
Unknown, 2021

Pigments on vinyl cover, vinyl record
31 x 31 cm



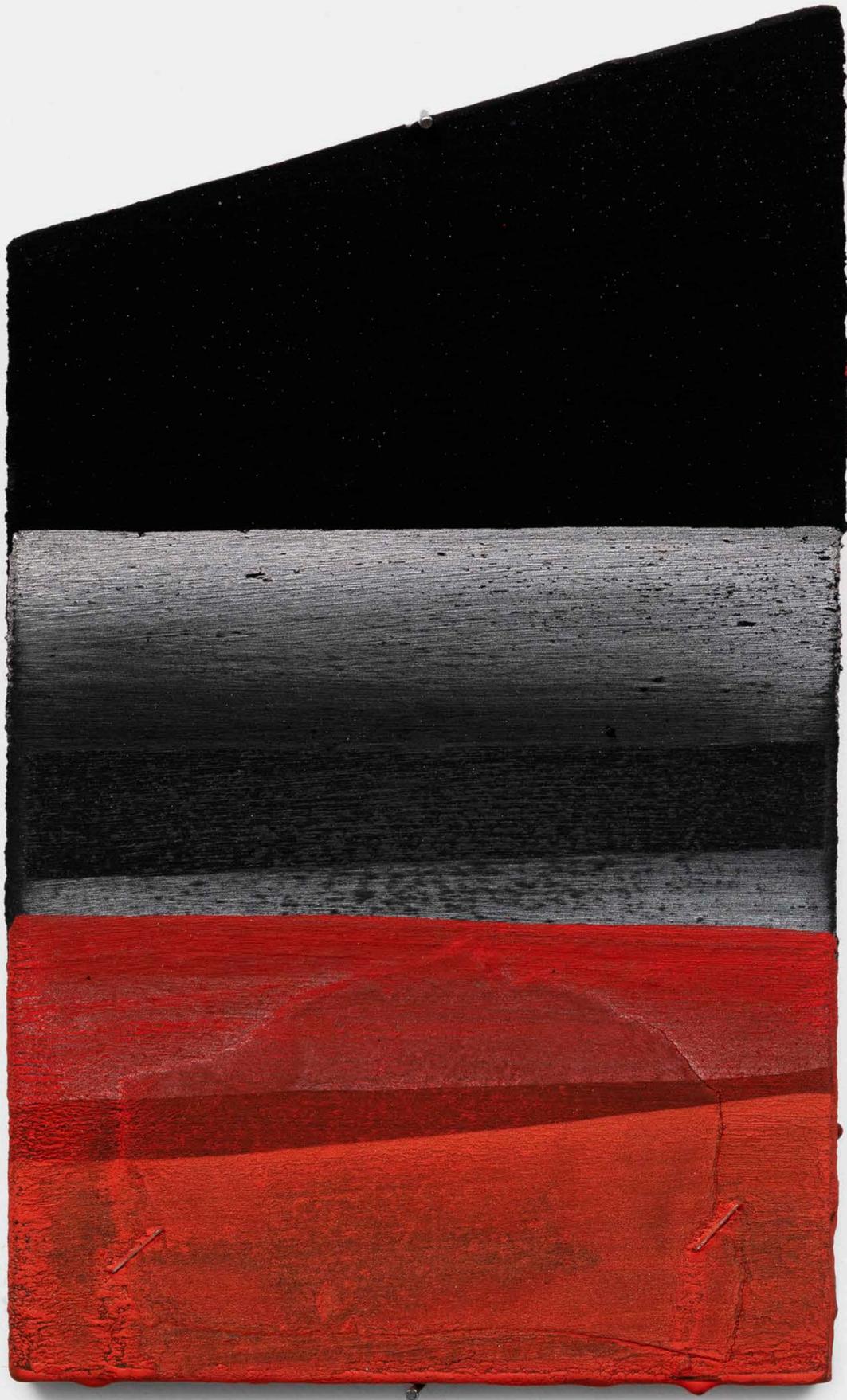
Paul Mignard
Unknown, 2021

Pigments on vinyl cover, vinyl record
31 x 31 cm



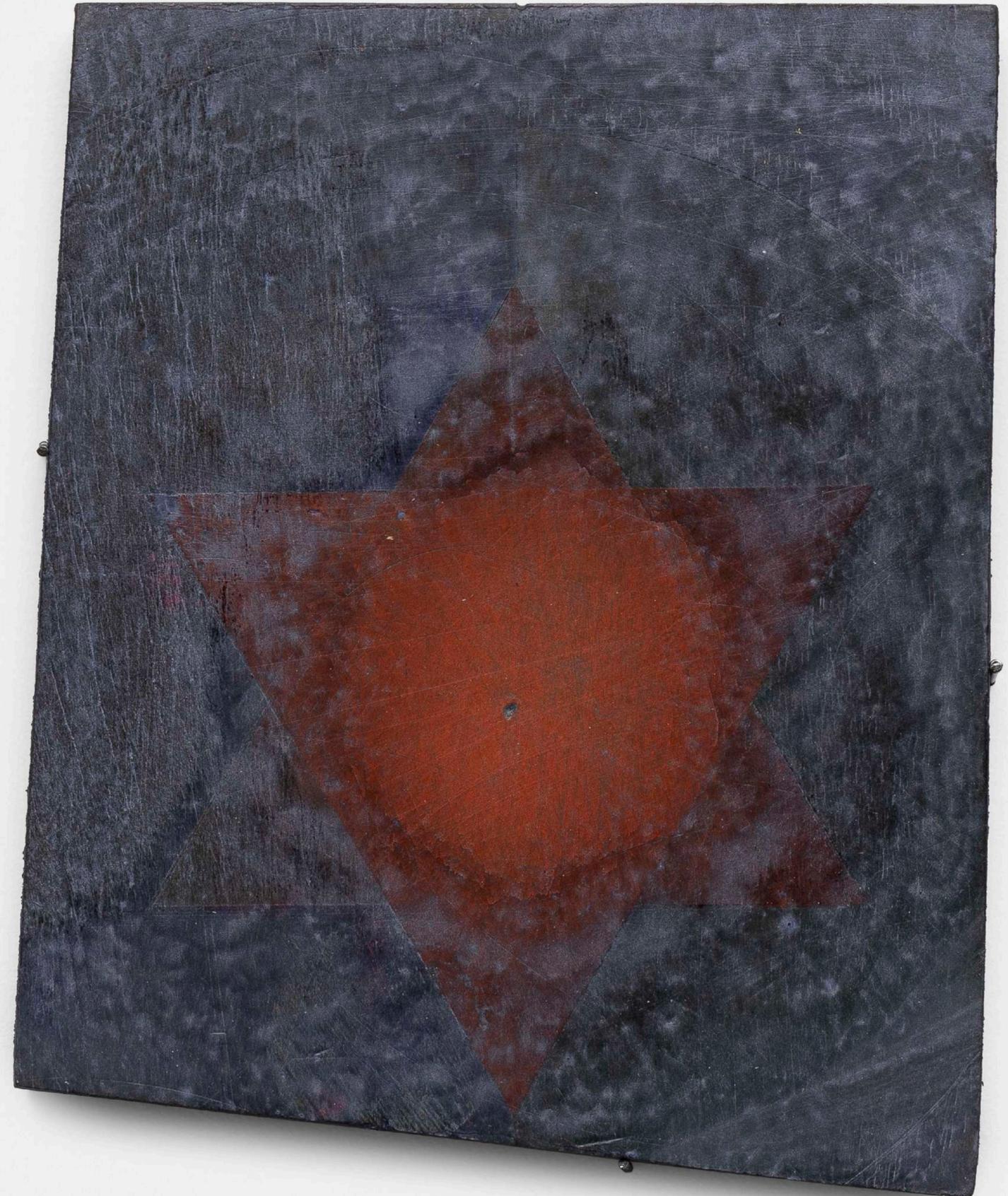
Paul Mignard
Unknown, 2021

Pigments on vinyl cover, vinyl record
31 x 31 cm



Paul Mignard
Fried bananas, 2021

Pigments on a piece of okume
23,5 x 14 cm



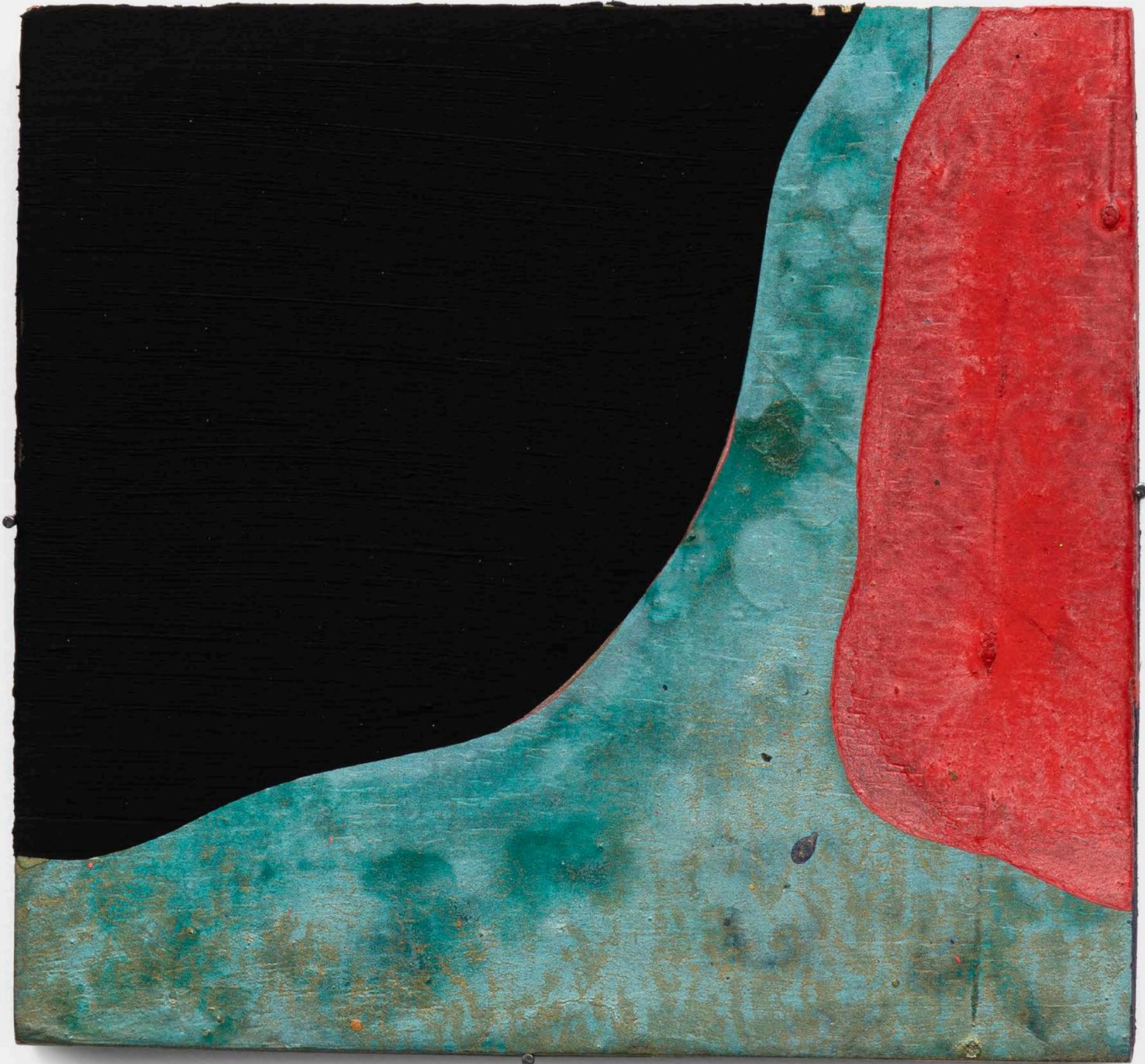
Paul Mignard
Fried bananas, 2021

Pigments on a piece of okume
20 x 16 cm



Paul Mignard
Fried bananas, 2021

Pigments on a piece of okume
17 x 14 cm

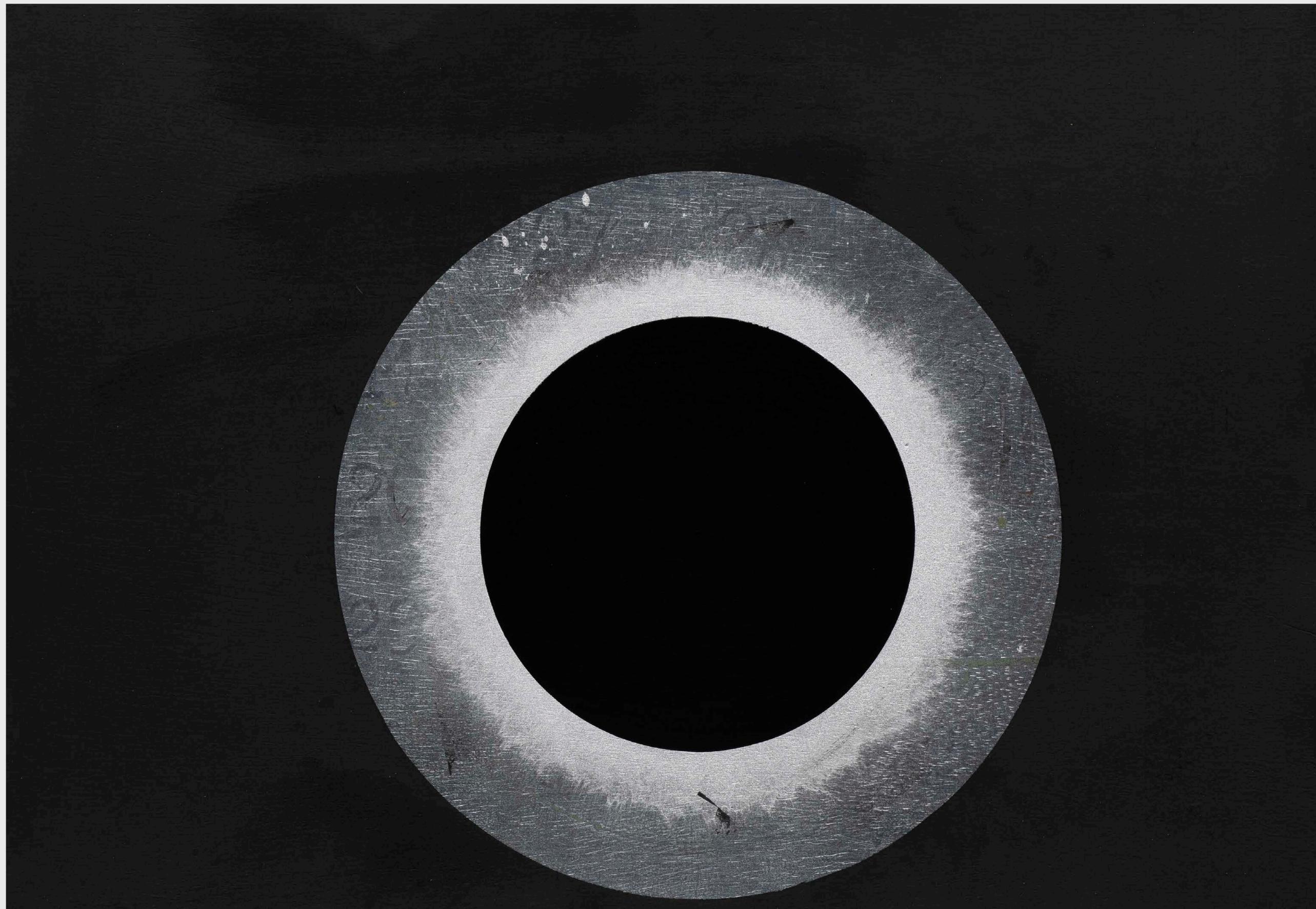


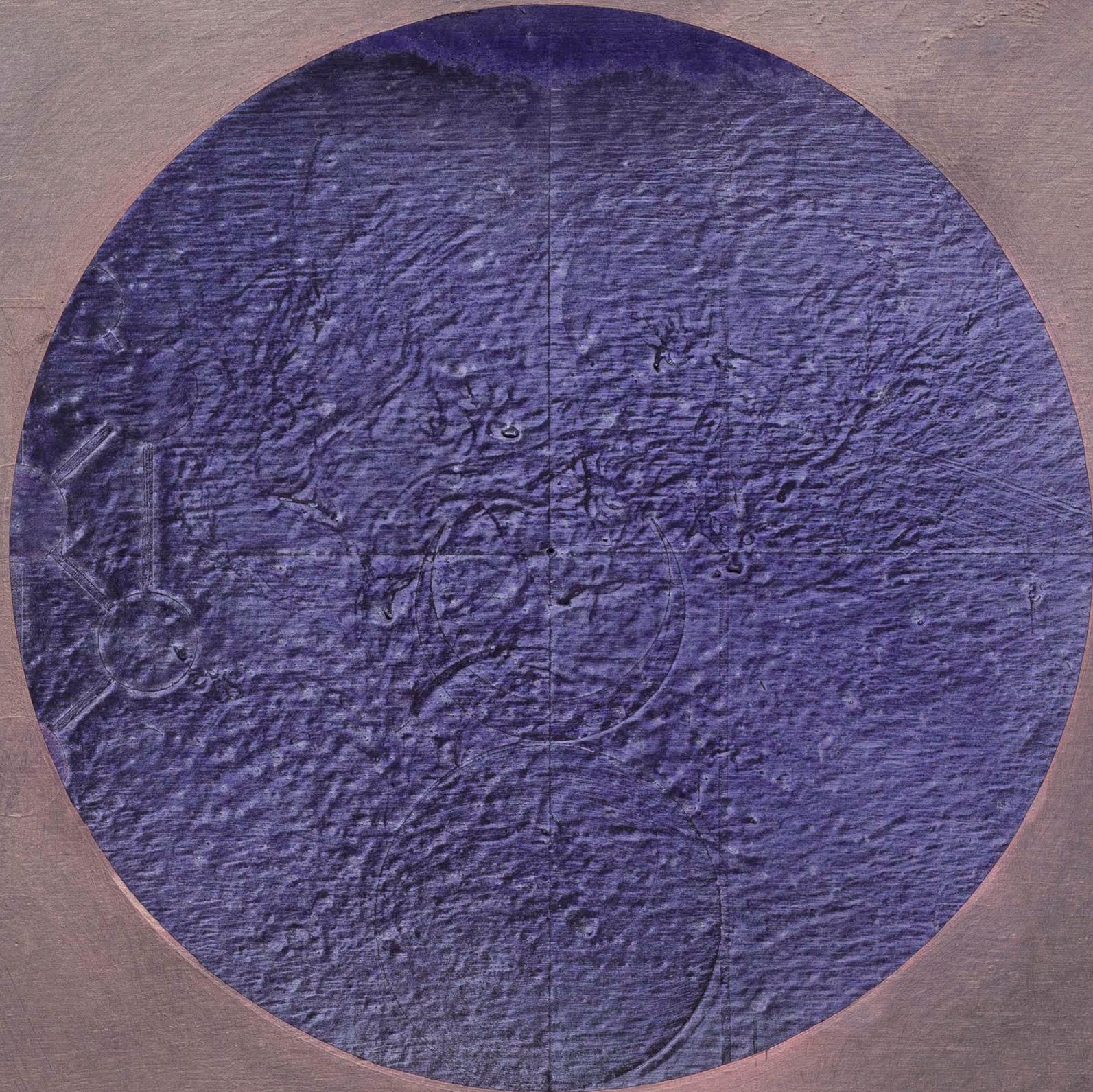
Paul Mignard
Fried bananas, 2021

Pigments on a piece of okume
16 x 17 cm

Paul Mignard
Le cimetière des Batachi Karos, 2020

Pigments on a piece of okume
38 x 55 cm





Paul Mignard

Avant d'être encerclé, 2020

Pigments on a piece of okume
45 x 60 cm

Le Calendrier évolutionnaire ***Tchouktche***

Located in Northern Siberia, in the Russian Far East, the Chukchi region is Shamanism's land of origin. This ensemble is inspired by the strong oral tradition of its people, as well as by the writings of French anthropologist Charles Weinstein, who reinterpreted their folklore. Conceived as a monthly calendar, this series consists

Paul Mignard

Mois de la naissance des faons, 2019

Pigments on free-standing canvas
49,5 x 64,5 cm





Paul Mignard

Mois des eaux, 2019

Pigments on free-standing canvas
49,5 x 64,5 cm



Paul Mignard

Mois de l'apparition des feuilles, 2019

Pigments on free-standing canvas

49,5 x 64,5 cm



Paul Mignard

Mois automnal, 2019

Pigments on free-standing canvas
49,5 x 64,5 cm

Cina Brrr

Paying tribute to the traditional Taoist 'Map of Perfection Culture' (Xiuzhen Tu), which evokes the creation of a being who would be an embryo of immortality, the artist created a body of five works, each representing a cardinal point. According to the theory of the five elements in Chinese cosmology, the last painting,

Paul Mignard

Nord : la pénurie d'eau cherche sa voie,,
2019

Pigments on free-standing canvas
205 x 300 cm





Paul Mignard

Est : de me voir vieillir entre la vie, 2019

Pigments on free-standing canvas
205 x 300 cm



Paul Mignard

Centre : éparpillé dans la nuit occidentale,

Pigments on free-standing canvas

Diameter : 139 cm

Detail on the right



Paul Mignard

*Sud : cet inquiétant qui contamine les
glaces marines, 2019*

Pigments on free-standing canvas
205 x 300 cm



Paul Mignard

Ouest : tout aussi bien dans l'enfer,
2019

Pigments on free-standing canvas
205 x 300 cm

Publications

Selection

2018 — 2019



This book was published on the occasion of Paul Mignard's first solo exhibition "Un ciel tout vert" presented at the Galerie Poggi from 12 October to 23 November 2019.

Un ciel tout vert

Direction : Jérôme Poggi
Galerie Poggi, Collection COMMERCE
2019

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