

## Jean-Marc Bustamante

Jean-Marc Bustamante (°1952, Toulouse) is a French photographer and artist. His photographs often show banal subjects which are classically composed. In his ongoing series of *Panoramas*, the artist explores the medium of painting, which he subjects to a critical examination.

The new *Panoramas* all have the same vertical format of 195 x 147 cm and are based on drawings the artist has made during the Summer of 2006. After the monumental paintings he created for the exhibition *Beautifuldays* at the Kunsthaus in Bregenz (January 2006), Jean-Marc Bustamante continued his research for a new painting that takes into account the crossovers from drawing to sculpture, while incorporating photography: the matrix of the artist's oeuvre.

Over time, these inks on plexiglas have gained a high level of complexity. The relationship of the ink, the transparency, and the plexiglas which reveals the wall and transforms it into the background of the work, allows the artist to make the shadow and the light interdependent to each other, while preserving the high intensity of the colours. As the sheets of plexiglas are suspended two inches from the wall via metal brackets, they allow the viewer to see both the array of lines screened onto the surface and the shadows those lines cast on the wall behind. The brilliance of the work itself reflects the surrounding space and the viewer.

The abstract drawings - mental projections - are first rendered on millimeter paper by the artist. After being reworked on the computer, they are transferred, or rather cooled down and fossilized into the plexiglas via silkscreen. Their enlargement along the process makes them more effective in terms of visual power. This reduction or apparent simplification brings the essence of the gesture and the imagination of the artist to the surface. The prevalence given to large, coloured, flat surfaces restores their vivacity, their freshness and gives painting a new future.

Jean-Marc Bustamante lives and works in Paris. Over the past twenty years, he has established an international reputation with numerous major exhibitions at institutions including Kunsthalle Bern, Kunstmuseum Wolfsburg, Stedelijk Museum in Eindhoven, Kunstmuseum Luzern, and the Deichtorhallen in Hamburg. He has also been included in Documenta VII in 1987, Documenta IX in 1992 and Documenta X in 1997. In particular he drew attention with his contribution to the French pavilion at the Venice Biennial in 2003 and with the major solo show *Beautifuldays* at the Kunsthaus Bregenz, Austria in 2006.

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