

GALLERIA CONTINUA / Les Moulins

ETEL ADNAN

San Gimignano

Opening : Saturday 26 of October
From October 26 to December 22, 2013

GALLERIA CONTINUA has the honor of presenting the works of Etel Adnan, following her first solo exhibition at the gallery in San Gimignano (Italy).

Poet, short story writer, essayist, and artist, Etel Adnan is a major figure in contemporary culture. Born in Beirut in 1925 to a Syrian Muslim father and a Greek Christian mother, Adnan grew up among the landscapes of Lebanon and Syria before moving to France for a time, and then to the majestic plains of America.

Considered one of the most important representatives of the Arab intellectual diaspora, Adnan is also a pioneer of women's rights.

Her first paintings date from 1958, the year she moved to the San Francisco of Ginsberg, Kerouac, and Snyder in order to teach philosophy at the University of California.

Deeply in love with nature and its original symbiosis with our existence, Adnan exhibited landscapes without human figures for her participation in dOCUMENTA (13). Seeking to represent only the physical beauty of the universe and the intense bond of love she has with it, the artist executed her paintings with clear, confident strokes. The colors scarcely nuance one another such that it seems they have always been present. Adnan asks, "Do colors have the power to break the Time barrier, and carry us into outer spaces, not only those made of miles and distances, but those of the accumulated experiences of life since its beginning or unbeginning?"

At GALLERIA CONTINUA / les Moulins, Etel Adnan will show alabaster folding screens she is using for the first time.

During her time in San Gimignano, the artist drew nourishment from the surrounding landscapes, recording her memories in Japanese notebooks—drawing and describing the countryside in India ink. These drawings were resin cast in alabaster and finally inscribed and engraved by Tuscan artisans to be exhibited in a room bathed in autumnal light at the end of October, beside the Grand Morin river.

The folding screens, much like the great cosmopolitan woman herself, have traveled back from Italy to find themselves in the French countryside, bringing the two rural realities to intersect.

The crystalline, striated fractures in the alabaster allow the light to penetrate the stone's thickness more easily, giving it a semi-transparent quality and illuminating the alabaster with a honey yellow color. The stone's heavy presence is thus attenuated by its apparent fragility.

The landscapes that Etel Adnan contemplates on her travels are inscribed on the stone in black ink, like a metaphysical presence of nature.

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