

TRISH
CLARK
GALLERY

MARIE LE LIEVRE | flipping out
23 March – 29 April, 2016



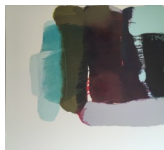
Triggered (Paraphernalia) 2015
Oil and graphite on canvas
1800 x 1650 mm
\$16,500



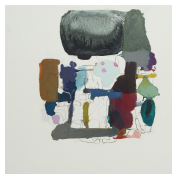
Muse (Violet) 2016
Oil and graphite on linen
500 x 500 mm
\$3000



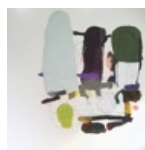
West Coast (Tome) 2015/16
Oil on canvas
1520 x 1670 mm
\$14,000



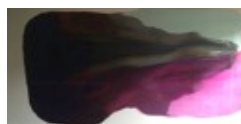
Flipping Well (Out) 2015
Oil on canvas
1630 x 1850 mm
\$16,500



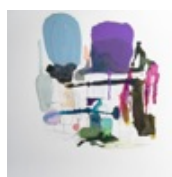
Soothe (Paraphernalia) 2016
Oil and graphite on linen
800 x 800 mm
\$5600



Monk's Hood (Paraphernalia) 2016
Oil and graphite on linen
800 x 800 mm
\$5600



Slipping (Madder) 2015
Oil and graphite on canvas
1650 x 3150 mm
\$23,000



Love Lies Bleeding (Paraphernalia) 2016
Oil and graphite on canvas
800 x 800 mm
\$5600

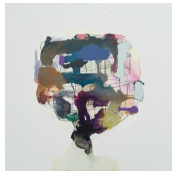
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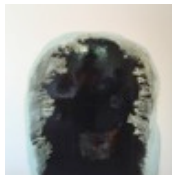
Coasting (Tome) 2015/16
Oil on canvas
1675 x 1520 mm
\$14,000



Flycatcher 2 2016
Oil on inkjet print
150 x 230 mm
\$1750



Pipe (Rose) 2016
Oil and graphite on canvas
500 x 500 mm
\$3000



Soothe (House) 2016
Acrylic and oil on canvas
1000 x 1000 mm
\$6800

Marie Le Lievre lives and works in Christchurch. Graduating with an MFA with Distinction from the University of Canterbury's School of Fine Arts in 2008, Le Lievre's work has been exhibited in France, Japan, Australia and New Zealand. In 2011 she was a selected finalist of the Wallace Award as well as being awarded the Canterbury Arts and Heritage Trust Award.

Marie Le Lievre's practice is one that revels in indeterminacy and the slippage of boundaries. Her volumetric forms blur the distinction between abstraction and representation, elusively sliding just at the moment they might be considered figurative.

Le Lievre reconfigures an adapted style of modernist colour field painting into near-representation which toys with the expectations of a decidedly feminine energy.

Utilizing technical processes that invite the free play of accident and intuition, Le Lievre's compositions take up dynamic, unexpected forms. Similarly, her palette plays with discords - pastels run up against velvety earth tones as dark textures disperse over vibrant hues of fuchsia and orange. Pigment on these canvases diffuses into its distinguishable mineral compounds laying suspended in oil, thus creating depth through richly worked layers and bringing the concrete realities of the material to the surface.