

GALERIE  
CAROLE DECOMBE



**SENSITIVE INTENSITY**  
SCULPTURES BY AGNÈS BAILLON AND ERIC DE DORMAEL

FROM TUESDAY MARCH 29 TO TUESDAY MAY 3, 2016  
PRIVATE VIEWING ON TUESDAY, MARCH 29 FROM 6 P.M.  
MONDAY – SATURDAY FROM 11 A.M. TO 7 P.M.

From March 29 to May 3, 2016, the Galerie Carole Decombe presents “Sensitive Intensity”, an exhibition which shows the works of two sculptors, Agnès Baillon and Eric de Dormael. One uses resin and papier mâché for figurative works, while the other produces abstract creations of brass and light. Their universes therefore appear to be very different, however they get along right from the start, a dialogue begins and magic kicks in. A real-life couple, they have produced exclusive pieces of sculpture together exceptionally for the gallery.

## SENSITIVE INTENSITY

For nearly twenty years, Eric de Dormael has designed lights and lamps at Ombre Portée, a brand he created. Used to producing customized works, often for interior decorators, he now also expresses himself on his own, and presents more personal works. For this exhibition, he has created new, exclusive sculptures. Eric works with metal, and more particularly brass, a malleable material which offers a wide range of finishes (polished, brushed, patinated, dull or shiny), and uses the reflecting qualities of this material to play with the effects of light. His sculptures are abstract, shaped by a host of influences: drawing, which is at the basis of all his research, but also architecture, fractals, nature and the lights to be found there: sun and fire, the shimmering of water... His works are structured or random interlaced patterns, a patchwork of solids and voids. They are illuminated by light rays of varying intensity which highlight and exalt them. His sculptures project the play on shade and light and reverberate it around them. An architectural poem is then born, at one and the same time concrete and consisting of tangible and intangible impressions.

In a different way, Agnès Baillon's sculptures also play on impressions. Agnès first of all specialized in painting that she studied, at the École des Beaux-arts, in Cremonini's workshop. But, since the 1990's, she has devoted her time to sculpture. Her works are figurative, they represent characters, men, women or children, shaped or modeled in bronze, resin or papier mâché, and covered here and there with white paint. Kept to the bare essentials, her figures can rarely be identified. A hat on the head, a gesture with the hand, blue eyes are their only distinctive traits. Avoiding being anecdotal as much as possible, the characters that Agnès creates become universal; although they appear to be silent, they nevertheless say a lot. They are thought-provoking. The viewers interpret them, imagine them. They then project their own ideas and wonder about them; that's where the sculpture, once it has affected them, becomes meaningful.



« Fausto », Eric de Dormael, brass, 2016.



« Fille sous la Lumière », papier mâché, Agnès Baillon, 2016, h. 80 cm.

## SENSITIVE INTENSITY

In a shared scenography, the works of these two sculptors talk to each other, light up and the story takes shape: like when “Fausto”, a hanging light by Eric, meets a group produced by Agnès. “Fausto” is a sculpture of light made up of a geometric pattern of brass threads and plates, and its title pays homage to sculptor Fausto Melotti, an Italian kinetic artist whose work has greatly influenced Eric. The work soars above four female characters, sculpted by Agnès, four girls look up at the light. Blinded by the light, they put up their hands to shade their eyes.

The exchange goes even further when the sculptures are not only juxtaposed but really intermingle. With “A demain”, Agnès Baillon and Eric de Dormael join hands to produce together a novel work, made up of both brass and resin. It is a sculpture wall light, and also a hanging light, made up of brass rods which pierce delicately shaped hands. Light springs from the palms of the hands.



Wall light « A demain », Eric de Dormael and Agnès Baillon, brass and resin, 2016.



« Fausto », Eric de Dormael, brass, 2016 and « Filles sous la Lumière », resin, Agnès Baillon, 2016, h. 45cm.

Other pieces complete the exhibition, new works they have created alone or together, an altarpiece and a reliquary bust in particular.

With “Sensitive Intensity”, the Galerie Carole Decombe shows how artists with different skills and inspirations can get together to create a poetic, magical universe. Creativity sublimates the gestures by Eric, who reinvents his works. Light exalts the creations by Agnès, her characters dazzle us.

# THE GALERIE CAROLE DECOMBE

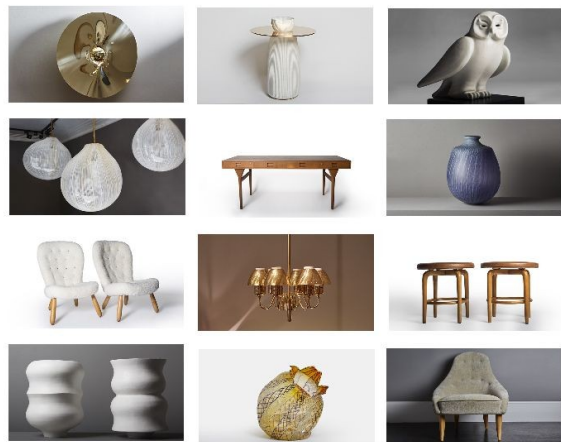
Installed at the heart of the Carré Rive Gauche in Paris since September 2012, the Galerie Carole Decombe offers a selection of fine furniture and objets d'art often from Scandinavia but also contemporary artists' works.

After studying at the Ecole du Louvre where she specialized in architecture and the decoration of large mansions and houses, Carole Decombe's first job was not very far away from her gallery, working for an antique dealer on quai Voltaire. As a buyer, Carole spent a lot of time at public sales, particularly in the Drouot auction rooms. This is where her passion for art, and her eagerness to search for rare items really began and where she gained an educated eye.

Carole continually looks for authenticity in her work, the simplest way of passing on this unceasing emotion at an object, a creation, a person. She likes to set the stage, boldly putting things together, mixing the genres of the 18<sup>th</sup> century with the decorative arts of the 20<sup>th</sup> century, contemporary art.

This is why she knew, when she opened the gallery that bears her name on 30, rue de Lille that creators had to be part of her story. Carole Decombe proudly presents the works of photographers Diana Lui and LiLiROZE, glass blower Jeremy Maxwell Wintrebert, Manuela Paul-Cavallier, who works with gold, wood and pigments, and also ceramic artist Isabelle Sicart and designer Emmanuel Levet Stenne.

Convinced of their talent and their artistic sincerity, she does not however forget the beautiful works of the past. Her pleasure in her work is eclectic: there is no need to turn your back on one era in order to appreciate another. Her motivation is to show how it is possible to play with the integration of items, even though, just like meeting someone can sometimes make or break a life, an object can make or break an interior.



[www.galeriecaroledecombe.com](http://www.galeriecaroledecombe.com)

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