



Thief of the Spire,
mixed tech 40 cm

FIRE & RESILIENCE

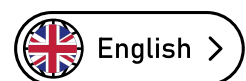
NOTRE DAME DE PARIS

PAINTINGS

17th-29th Decembre 2024

The encounter between a historic heritage
and contemporary painting

MURIELLE BOZZIA



FIRE & RESILIENCE

NOTRE DAME DE PARIS

GALERIE ARTES

From 17th to 29th Decembre 2024

11 Rue Frédéric Sauton, 75005 Paris

Métros: Maubert Mutualité / Cité / St.Michel

Opposite the iconic spire, 300m from the N-D Square

PAINTINGS

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How it all began

When I heard the words of François Cheng, member of the French Academy, during a TV show two days after the fire at Notre-Dame, I realized that I was ready to paint... "in a universal communion, we should never forget..." This phrase resonates with me, it anchored itself into the themes that I enjoy exploring in my paintings – the **big questions of humanity**, the world context, how to **live together in peace**. This phrase also connects with my personal commitment in the local community: as an **art-therapist** and **painter** in Noisy-Le-Grand, and with my own journey. It was at that precise moment that the inspiration arose, **triggering that sensation in me, that desire to create...**

I began to do research, exploring various media: photos, texts, press articles, and I chanced upon the expression **ANÁΓKH, Ananké**, mentioned by Victor Hugo in his preface to "*Notre Dame de Paris*". This ancient Greek work means 'destiny'. In March 1831 Hugo wrote "it is upon this word that this book has been constructed". Well, in the same way, it is upon this word that I have fashioned my paintings. Ananké became the impetus, the bridge to other concepts: timelessness, the impermanence of all things, Fate, Destiny – all these themes invited me to wade into the complexity of existence.

So this is how it all began. After an eddy of words and reflections, my thoughts were finally able to alight and I was ready to paint.

These years have also been marked by personal challenges, in particular my fibromyalgia which completely changed my **perception of pain**. During this time I **clung to Notre-Dame**, and, by her side I followed a **parallel path of transformation**.

For this exhibition Murielle has invited the following to join her: **Florence BOIVIN** exhibiting her clay sculptures, **Pierre-Alain MALLET**, speaker and lecturer, and **SPREZZATURA**, the musical ensemble, with **Sébastien FOURNIER**, counter-tenor, and **Pierre BAILLOT**, multi-instrumentalist.



The Stryge,
mixed techn 80 cm

WHEN ART BECOMES COLLECTIVE MEMORY

These works of art go beyond straight-forward visual representation to become witnesses of the fragile nature and the resilience of the cathedral and, by analogy, become witnesses of society itself. What appears to us to be solid can suddenly reveal itself to be vulnerable and what we believed was eternal can become transformed in an instant. These paintings reveal the human capacity to come together to collectively overcome significant challenges in the face of tragic events.

Five years ago I began work on this series of paintings. In a few months they were born out of the urgency to **capture this moment in time**. I never want to forget this unique communion that cut across frontiers and across religions.

WHEN OUR HERITAGE ENCOUNTERS THE MODERN THROUGH SYMBOLISM

Through these paintings the cathedral provides a symbol by which heritage and contemporary culture can meet. They provide a new perspective of the monument through strong colors and dynamic patterns.

“Many people stop in their tracks, intrigued by the strong, bright colors. They appear disoriented, seeking the words to describe their unease. “Why so much color for such a tragic event?” is the question I am frequently asked. I invite them at that point to look at things differently: if perhaps they are not ‘bright and joyful colors’ but simply ‘powerful colors’? Colors which bring strength to help us to face up to our problems, colors which provide a power to support us in adversity...”

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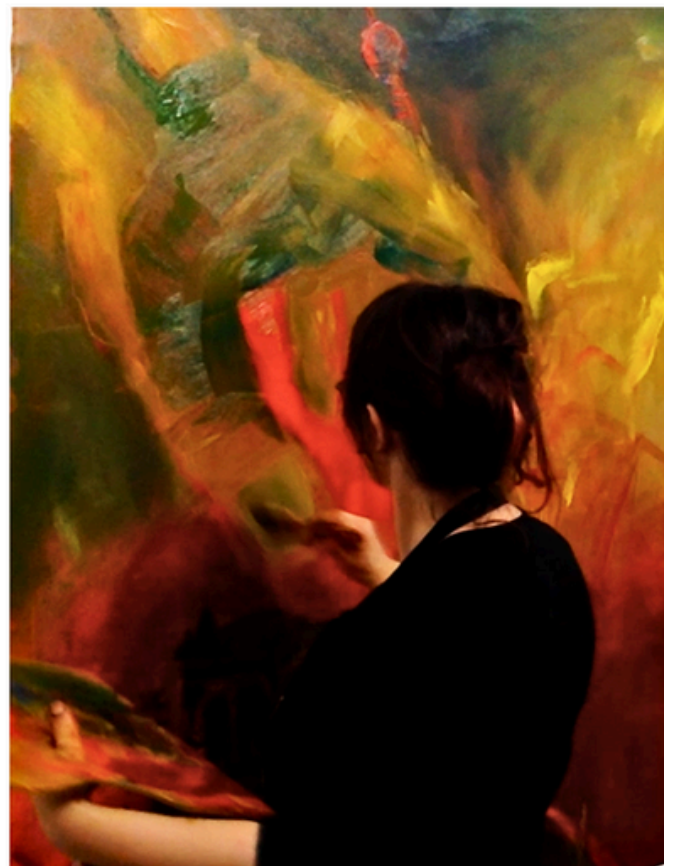
FROM APRIL 2019 TO DECEMBRE 2024, FIVE YEARS HAVE GONE BY.

It has been five years since fire took hold of Notre Dame, and almost shattered her. The cathedral, that symbol of eternity, **came through the fire**, as if through a test of fire, bringing her close to **annihilation**. If the cathedral had been human, she would have suffered the martyr. But she stood firm and five years of renovation work have accompanied her rebirth. Five years ago, I began this series of paintings. In a few months they were born of an urgency to capture that instant. To ensure we never forget.

For a painter, five years represent a maturing period during which my pictural development has evolved significantly.

“ For me the fire inside myself, **this state of inflammation reflected that of the cathedral subjected to the flames**. Each pain became a test, a fire that consumes. The renovation of Notre-Dame with my own quest for resilience: I had to learn acceptance, to learn to hold on.
As the cathedral was reborn from its ashes, so I accept my difficulties, **allowing a new and living beauty to emerge, the fruit of this transformation.**

”



This is why in 2024 I felt the need to create some new works, ones that represent the new Notre-Dame, to symbolise the dialogue between past and present.



Ananké, oil painting 180 x 140 cm



The benefactor, oil painting 150 x 120 cm

THE ARTISTIC PROCESS

MURIELLE BOZZIA

In her quest for authenticity, Murielle Bozzia creates figurative paintings that resonate with the need to find her way back to what is true, and an interior peace, making a break with the intellectual. As both a painter and an art therapist, Murielle Bozzia explores the creative process.

Indeed, she begins her artistic process with the pattern, without setting an esthetic goal and she approaches the painting as an experimentation in matter. She allows the layers to pile on, to express themselves as if by accident and constructs with a retinal eye. The materials rub against each other, are displaced and they give life to the subject, the design only serving as an accessory. The bright colors on the canvas are the outcome of a search and are not a premeditated decision.

WHERE THE SENSUAL BEATS THE INTELLECTUAL **In the intimacy of matter**

Through an artistic process that is rooted in emotion and feeling, she explores our capacity to remain anchored in our world, a world that is perpetually moving faster. Her painting, fruit of the philosophy of sensualism, suggests to us that all knowledge emerges from feeling. Humans are above all creatures of feeling, and Bozzia's work reconnects us with this fundamental reality. She was tutored by the painter J.Y. Guionet and is committed to this approach which she teaches to professional artists and amateurs alike.

Those artists who inspire her...

E. Delacroix, E. Carrière, C. Monet, C. Claudel, C. Soutine, E. Leroy, Roger-Edgard Gillet,
Paul Rebeyrolle, J. Mitchell, J.Y. Guionet / M. Merleau-Ponty, R. Char, A. Chédid, F. Cheng,
A. Damasio

The gestures of Soutine's art accompany my search for authenticity. Parallel to this, Leroy's lushness in matter pushes me to explore depths where texture becomes the means of invoking light and form. Claude Monet for his part, inspires me to observe nature, capturing the ephemeral moment. The approach of Camille Claudel and her sensitivity, the poetry of F. Cheng, R. Char and A. Damasio form a living dialogue where gesture, matter and poetry meet and mingle.

Born in the Burgundy region of France in 1972, her artistic journey began as a young girl. Through a series of explorations and artistic encounters, and by frequenting a variety of artists' studios with great enthusiasm, she developed her own art amongst her peers, an experience which considerably nourishes her technique.

Subsequently in her studio in the Paris region, it was around the year 2011 that her artistic approach took a professional turn.

Motivated by her interest in the neurosciences, philosophy and psychoanalysis, she invested her time and energy in a profound quest for the creative process. In 2012 she transformed her passion by embarking on an art therapy training, a discipline that she now herself been teaching since 2019 in a Parisian school of art

PRIZES AND AWARDS

- Prix LE LIVRE D'ART 2024
- Prix ARALYA 2024

MEDIUM

- OIL on CANVAS
- INK on paper
- CHARCOAL
- MIXED TECHNIQUES on wood

LES EXPOSITIONS 2024

- HONFLEUR, la P'tite Galerie
- SALON D'AUTOMNE DE PARIS, Champs Elysées
- Official art Salon of VINCENNES
- ARTCITÉ Fontenay s/bois
- SAVM St.Maur des fossés
- ARAMI, Ermont
- ART CAPITAL : SALON DES ARTISTES FRANÇAIS & DESSIN PEINTURE À L'EAU
- ARTMAT, Villemomble

EXPO SOLO

- 2024 **Traversées** installation. ANGLE D'ART Bagnolet
- 2023 **Nature(s)** peintures et photographies. Noisy-le-Grand, Île-de-France,
- 2022 **Silences Intimes** peintures et littérature. Noisy le Gd.
- 2022 **Paradox-Art**, événement-conférence-oeuvre in situ-musique live. Villa Cathala. Noisy le Gd.
- 2021 **Métamorphose** peintures et photos. Noisy le Gd.
- 2019 **L'espace de nos pensées** peintures et encres. Noisy le Gd.
- 2026 **Mondes calligraphiques** peintures. Noisy le Gd

EXPO COLLECTIVES, depuis 2015

- JAPAN - Tokyo au National Art Center (2023) & MATSUYAMA, - at the French Château de Bansiou (2023)
- PARIS, France - **Art en Capital Grand Palais (2024, 2023)**, **Salon D'automne de Paris (2024, 2023, 2022)**, Paris 20e, 06e, 04e, 19e. / 15e. / Collective "Art Sensualiste" / **salon international du portrait**, Bastille / collective DF parc floral (Deconstructuralisme figuratif)
- In collaboration with the **Collective DF Deconstructuralisme Figuratif** - Parc Floral of Vincennes 2024
- ILE DE RANCE - Vincennes **2024**, Bry s/Marne **2023**, Ermont **SALON ARAMI 2024**, St.Maur des Fossés **SAVM 2023, 2024**, Boissy-St-Léger, Suresnes, Noisy-le-Grand, Taverny...
- PROVINCE, France - Cluny **Saône-et-loire** Bourgogne-Franche-Comté, La Perrière, **Orne Normandie** - Montbard, Bourgogne-Franche-Comté



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