

michelle benoit

Michelle Benoit

cover:
brick series **pink over**, 2016
mixed media on reclaimed lucite, maple wood.
23 x 23 cm, 9" x 9"

thomas punzmann fine arts
weckmarkt 9
60311 frankfurt
tel. 069 - 244 50 191
www.punzmann-contemp.com

Trooping the Colours

Ist es rot oder rosa? War nicht das Blau gestern Abend in der Dämmerung heller? Mit jedem Blick auf die sich ständig verändernden Arbeiten von Michelle Benoit entdeckt man Neues. Einen Schimmer, eine Nuance, einen Farbeindruck, den man eben noch anders erlebte.

Rot, Blau, Grün oder Gelb sind Namen, die wir Farben gegeben haben. Sie bezeichnen von uns sinnlich wahrgenommene Phänomene. Physikalisch ist es elektromagnetische Strahlung. In bestimmten Frequenzen durchdringt diese Materie, in anderen wird sie von ihr reflektiert oder absorbiert und wir können sie, je nach reflektierter Wellenlänge, als Rot, Blau, Grün oder Gelb wahrnehmen, also sehen. Auch durch eine Änderung des Energiestatus - mehr oder weniger Licht - ändert sich der Farbeindruck.

Die Lasur, eine Maltechnik, bei der Pigmente in unterschiedlicher Dichte, mit transparentem Träger, in vielen Lagen übereinander gelegt werden, macht sich das zu Nutze. Die Farbigekeit entsteht durch die von uns wahrgenommene Mischung des reflektierten Lichtes. Diese Technik ermöglicht größtmögliche Plastizität, Farbtiefe und Leuchtkraft.

Bei Michelle Benoit ist nun nicht nur der Farbauftrag transparent und vielschichtig, sondern auch der Malgrund. Verschiedene Lagen eines extrem lichtdurchlässigen Plexiglases sind bemalt und übereinander montiert und mischen so das von verschiedenen Ebenen reflektierte Licht, je nach Frequenz und Intensität, immer neu und immer anders. Mal zart, mal pastös, mal kräftig. Immer aber erscheinen uns ihre Objekte wie von innen erleuchtet.

Is it red or is it pink? Wasn't the blue in the dusk of yesterday even more subtle? With every look on the constantly changing artwork of Michelle Benoit you will discover something new. A gleam, a nuance, a new impression of color, which was seen differently before.

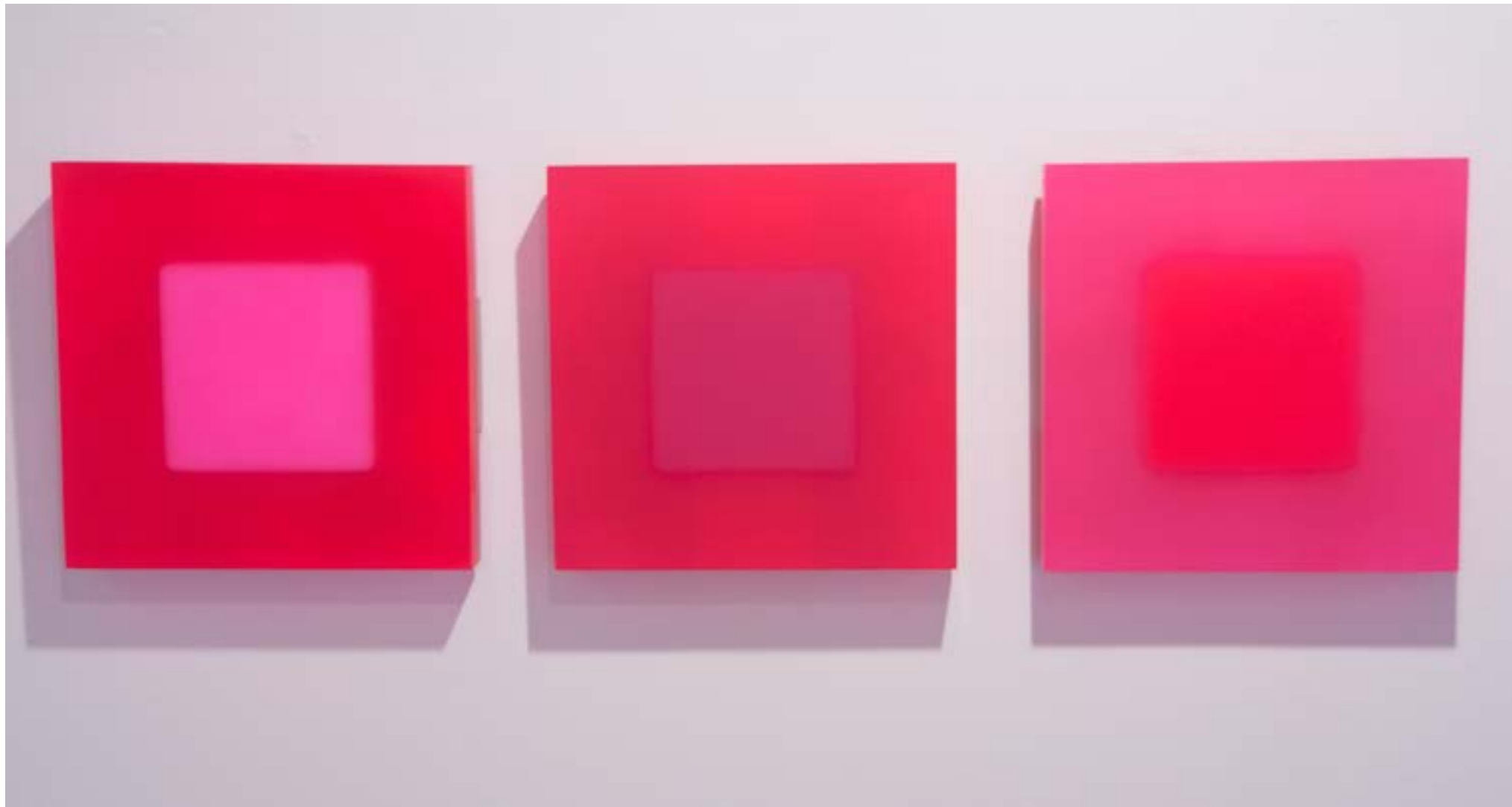
Red, blue, green or yellow are names, we put on colors. Those names describe sensually perceived phenomena. From a physical point of view they are electromagnetic rays. In certain frequencies those rays get through matter, in others they get absorbed or reflected and we as humans can recognize those reflections as red, blue, green or yellow. By changing the energy; more light. less light. the colors will change.

The varnish, the technique of coloring, in which the different colors are layered in diverse densities, makes this happen. The spectrum of color is built up on the mix of reflected light perceived by the spectator. This technique provides the highest plasticity, color depth and luminosity possible.

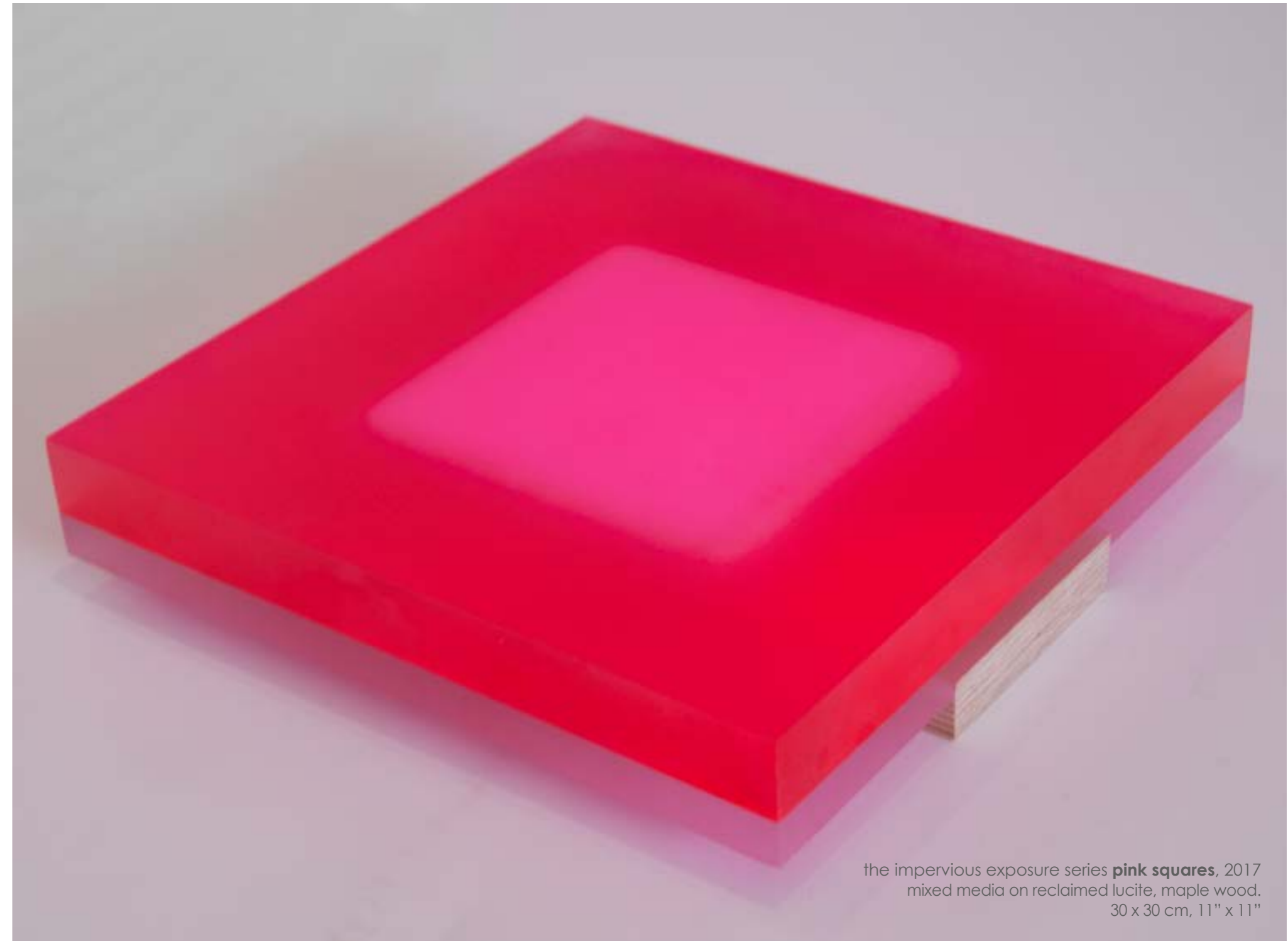
In Michelle Benoit's work not only the color itself is transparent and multi-layered but also the surfaces. Many different layers of a highly translucent acrylic-glass are painted and mounted/assembled over each other and so the mix of the reflected light of each layer appears in a new way every time you look at it. always new. and always different. Sometimes tender and fragile. sometimes full and strong. But every time the objects seem to be illuminated from the inside.



the impervious exposure series **pink squares**, 2017
mixed media on reclaimed lucite, maple wood.
30 x 30 cm, 11" x 11"



the impervious exposure series **pink squares**, 2017
mixed media on reclaimed lucite, maple wood.
30 x 30 cm, 11" x 11"



the impervious exposure series **pink squares**, 2017
mixed media on reclaimed lucite, maple wood.
30 x 30 cm, 11" x 11"

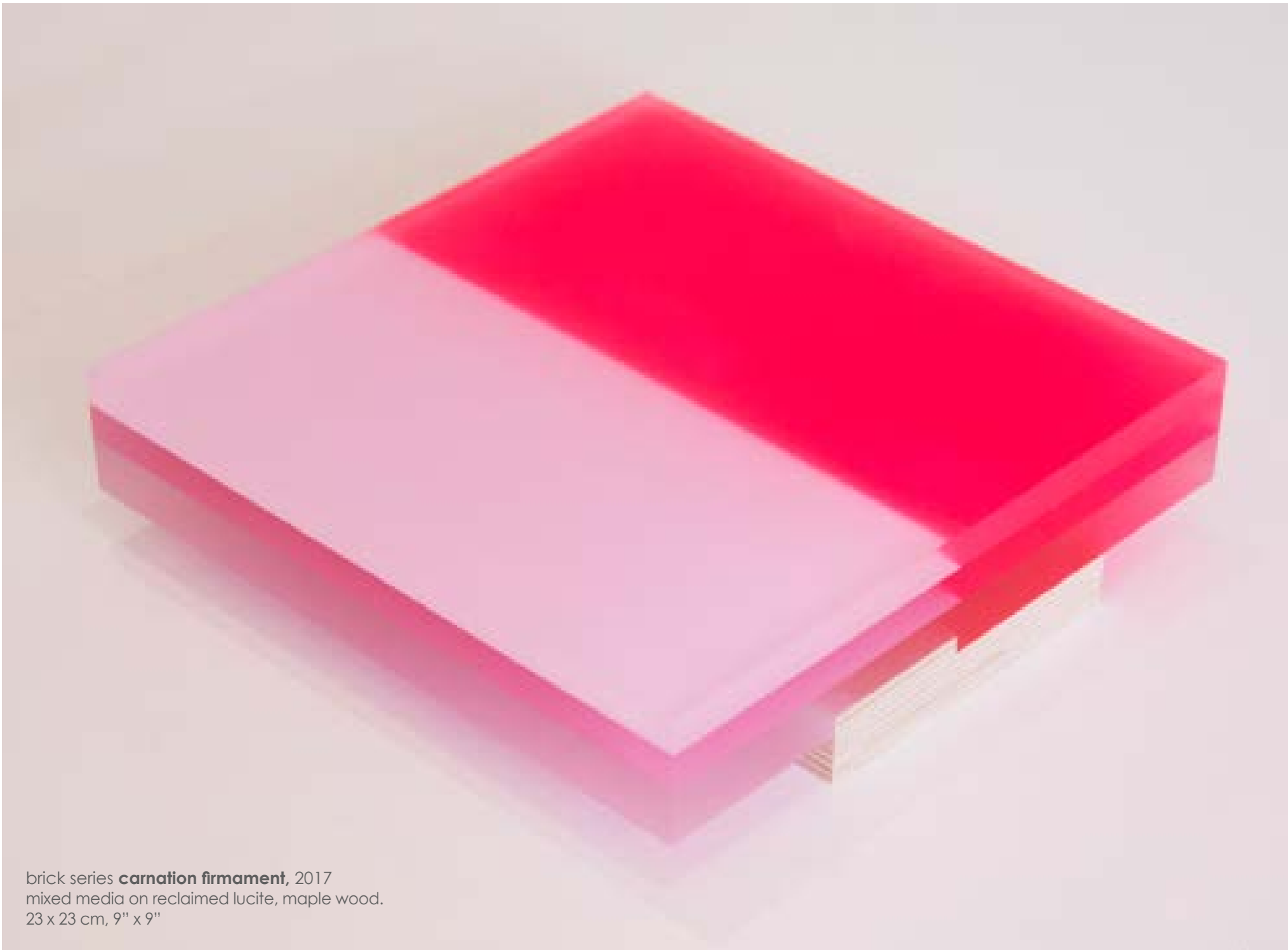


the impervious exposure series **pink squares**, 2017
mixed media on reclaimed lucite, maple wood.
30 x 30 cm, 11" x 11"



the impervious exposure series **pink squares**, 2017
mixed media on reclaimed lucite, maple wood.
30 x 30 cm, 11" x 11"





brick series **carnation firmament**, 2017
mixed media on reclaimed lucite, maple wood.
23 x 23 cm, 9" x 9"



willard street series **mustard paisly**, 2016
mixed media on reclaimed lucite, maple wood.
23 x 23 cm, 9" x 9"



brick series **covering pink**, 2017
mixed media on reclaimed lucite, maple wood.
23 x 23 cm, 9" x 9"



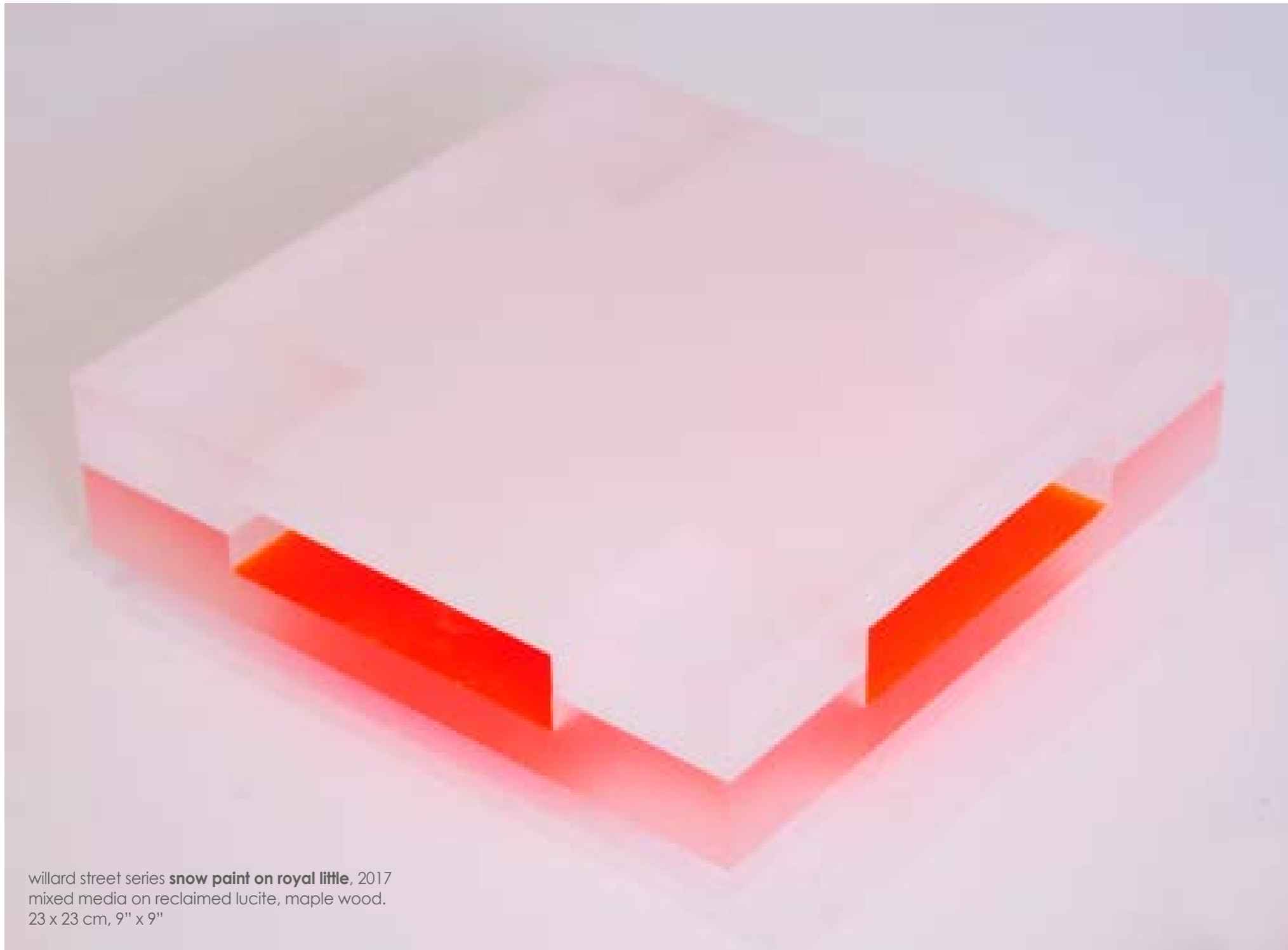
quadrilaterals series **horizon - coralville**, 2017
mixed media on reclaimed lucite, maple wood.
23 x 23 cm, 9" x 9"







shim series **mill cove - night sky**, 2017
mixed media on reclaimed lucite, maple wood.
23 x 23 cm, 9" x 9"



quadrilaterals series **pink medicine**, 2017
mixed media on reclaimed lucite, maple wood.
43 x 10 cm, 17" x 4"



quadrilaterals series **crest and stratum**, 2017
mixed media on reclaimed lucite, maple wood.
43 x 10 cm, 17" x 4"



SOLO AND TWO PERSON EXHIBITIONS:

2017

thomas punzmann contemporary, Frankfurt

The Muriel Guepin Gallery, New York

2016

The Maxwell Library, Bridgewater State University, Bridgewater MA.

Reynolds Fine Art, New Haven

2014

The Willard Street Series in The Reading Room. AS220, Providence

2005

Bridgewater State College

The Wallace Anderson Gallery.

2004

Michelle Benoit; New Work. Warwick, RI, CCRI Knight Campus Art Gallery.

2002

Courthouse Center for The Arts, West Kingstown

2000

The Eve Drewlowe Gallery

University of Iowa.

1999

Column: An Installation. Iowa City, IA

The Eve Drewlowe Gallery

University of Iowa.

1999

The Reservoir Space. University of Iowa.

SELECTED EXHIBITIONS:

2017

Bristol Museum of Art. Bristol RI Invitational

Frieze New York ; with Terrence Sanders, 60 Americans. Randall's Island Park, NY,NY.

2016

Gebert Contemporary on Main. Scottsdale, AZ.

60 Americans; Makeshift Museum, Curated by Terrence Sanders. Los Angeles CA. Invitational.

Fiction (With Only Daylight Between Us) .v2 Boeker Contemporary, Heidelberg Germany.

Curated by Jeffrey Cortland Jones. Invitational

Fiction (With Only Daylight Between Us) Corridor Projects; Dayton Ohio. Curated by Jeffrey

Cortland Jones. Invitational

Language of Patterns. Safe Harbors Ann Street Gallery, Newburgh New York. Curated by Virginia

Walsh. Invitational

2016: Blanc de Blanc. Jamestown Art Center, Jamestown RI. Curators Nezka Pfeifer, Rita Reamer.

2016: Stephen McLaughlan Gallery, Curated by Stephen Wickham. Melbourne, Victoria, Australia; July:

Invitational.

Artspace 64 Memorial Sloan-Kettering Cancer Center New York, New York. Invitational.

Elizabeth Stone Harper Gallery, Harper Center for the Arts; Art in America on Tour. Clinton, SC.

Presbyterian College, Invitational.

2015

Dimmitt Contemporary; Houston, Texas. Group exhibition Dec-May. Invitational.

An Exhibition with No Title; Amy Simon Fine Art; Westport, CT. Dec.-Jan. Invitational.

.2015: Artist Run at the Satellite Show Miami; Miami, FL, 'Art in America' exhibition, Curated by Julie Torres, December.

SpotteArt, NY, NY. Online Boutique for Contemporary Art and Design.

Hera Gallery, Wakefield, RI: Water, juried exhibition, juror: Dina Deitsch, April.

Artspace 64, NY, NY: Vantage Points. Memorial Sloan-Kettering Cancer Center March 2015-

March 2016, Invitational.

The Vets Gallery Space, Providence RI; Transparencies, curators Judith Tolnick Champa, Uli

Brahmst: April: Invitational.

The New Britain Museum of American Art, New Britain CT, curated by Sharon Butler, January.

2014

Gebert Contemporary, Scottsdale Arizona: group exhibition. Invitational.

The Greenpoint Gallery, Brooklyn NY. Small Works Salon Exhibition, curated by Shawn James, October.

Memorial Sloan Kettering, Brooklyn NY. Reflections; curated by Sarah Campbell, September Invitational.

The Hoxie Gallery, Hera 40th Anniversary Exhibition. Westerly, RI: Invitational.

Artspace 64, NY, NY. Fresh Air. Memorial Sloan-Kettering Cancer Center. March 2014-March

2015. Invitational.

Hera Gallery, Wakefield, RI. Landscape at the edge: Contemporary views. April-May National juried show, juror; Michele L'Heureux Wheaton College, Brandeis University.

The Chazan Gallery at The Wheeler School, Providence RI, with Susan Doyle, Joan Wygand. October-November.

Green Space at T.F Green Airport. Warwick RI, Public Art and Stipend: January-April 2014.

Jurors; Ellen McBreen; Wheaton College, Victoria Lichtendorf Storm King Art Center, Sam Duket; artist.

2013

RISCA Fellowship Exhibition, Jamestown, RI. February 14-March 9, Jamestown Art Center,

2004

Works on Paper: Providence, RI The Chazen Gallery.

2003

Beneath the Surface: Rock, Paper, Threads. The Grimshaw-Gudewicz Art Gallery, Fall River, MA. Bristol Community College. Invitational.

2002

Emerging Artists: The Wheeler Gallery, Providence, RI.

2002

West Kingstown, RI, Courthouse Center for the Arts

Faculty Exhibitions: Bristol, RI Roger Williams University.

Juried group show: Wakefield, RI The Hera Gallery.

2000

Evolutions: Iowa City, Iowa Arbor Gallery

1999

Locating Place: Iowa City, IA. Collaboration with David Dunlap and Howard Rogdovan. The Byron Burford Gallery, Invitational.

1998

Regional Show: The Reservoir Space, Iowa City, IA. University of Iowa. Invitational.

The Home Show: Iowa City, IA. The Reservoir Space, Curatorial project. University of Iowa.

1996

The Sarah Doyle Gallery: Providence, RI. Juried painting exhibition. Brown University.
The Native Gallery: Providence, RI Juried painting exhibition. Invitational.
1995
Bannister Gallery: Providence, RI, Juried painting exhibition. Rhode Island College.

HONORS AND AWARDS:

Berkshire Taconic Community Foundation: Artist Resource Trust Grant 2013.
Rhode Island State Council on the Arts, Merit Fellowship in Painting 2013.
Honorarium: Roger Williams University School of Architecture, Art and Historic Preservation, 2002.
Stipend: The Grimshaw-Gudewicz Art Gallery at the Bristol Community College, 2003.
Iowa Arts Fellowship: School of Art and Art History and the Graduate College. Full Tuition and stipend award 1997- 2000.
Teaching Assistantships: School of Art and Art History, The University of Iowa. Awards 1999 and 2000.
Special Talent Award: Art Center, Rhode Island College. Scholarship in Fine Arts 1994, 1993, and 1992.

COLLECTIONS:

Memorial Sloan Kettering, The University of Iowa Museum, The Swain School of Design, Rhode Island Philharmonic Orchestra, and numerous private collections.

thomas punzmann fine arts
am weckmarkt 9
60311 frankfurt
tel. 069 - 244 50 191
info@punzmann-contemp.com