

An abstract painting with a complex composition. The background is a mix of dark purple, red, and brown tones, with visible brushstrokes and textures. A prominent dark purple, curved shape, possibly a stylized animal or a large brushstroke, dominates the left and center. In the bottom right corner, there is a small, detailed white rose with pinkish-purple petals. The overall style is expressive and textured.

**EMMA MCINTYRE**

**AIR DE PARIS**

## EMMA MCINTYRE

Born in 1990 in Tamaki Makaurau, New Zealand.

Lives and works in Los Angeles.

Emma McIntyre creates vivid abstractions imbued with chromatic and gestural energy. Instinctual yet deeply considered, her canvases explore painting's material and alchemical possibilities. Employing oils and unconventional substances, she pairs chance-based, intuitive processes with a repertoire of motifs and compositional strategies gleaned from a close study of art history—reformulating these divergent threads into a fresh and unbridled mode of painting that is uniquely her own.

«The gesture is determined, never letting up from start to finish. It makes use of multiple depths, filters and wet and dry surfaces that butt up against each other. Emma McIntyre liberated herself long ago from the modernist grid. Her painting is, first of all, the product of an alchemy that has been put on hold, the fruit, even, of a suspension of time. Her palette then rejects uniformity, its tendency sometimes vivid, sometimes atmospheric and sometimes sombre. The patches of colour enter into dialogue with the brush marks and occasional handprints. Time becomes muddled, the film goes out of focus. The image is sometimes so blurred that we no longer know where to look, so rich is the chronology.»

— Arlène Berceiot Courtin

# **SELECTED EXHIBITIONS**

# L'Almanach 23: Emma McIntyre

## Le Consortium, Dijon, France

### 10.03 - 17.09.2023

Abstract in orientation, McIntyre's paintings offer themselves to the viewer as the products of processes that draw upon alchemy, wherein each successive coat of paint transforms the one beneath, culminating in upper coats that mimic the style of action painting. Steeped in the history of artistic abstraction, McIntyre's work emphasizes sensuality and tends towards eroticism.

«An ongoing question: how far from viscera and flesh can a painting get while still being about sensuality and desire? Let lust be understood as the experience of senses bound to a surface. Take it all in with your body. Crave a source of maximum sensory information. [...] Put things in motion; gushing like the foaming waters of Fragonard, and his putti's tumbling plump peachy bodies. Make paintings that gush with too much everything. In motion, like Baudelaire's sea journey past Cythera, in search of a lush island orgy overlooked by Venus, finding instead only a rocky barren island with bloodied flesh hanging from the gallows. For in the end, our painting projections pertain to rock, to dirt, to the deeply material reality of the substance. Be seduced. Find your moments of sublimity and then feel your way back to the earthen reality of it all. More alchemy, more surprises.»

The artist has produced a series of new paintings for «L'Almanach 23».

— Éric Troncy





Exhibition views

L'Almanach 23 : Emma McIntyre

Le Consortium, Dijon, France

2023

Photo : Rebecca Fanuele © Consortium Museum



Exhibition views

L'Almanach 23 : Emma McIntyre

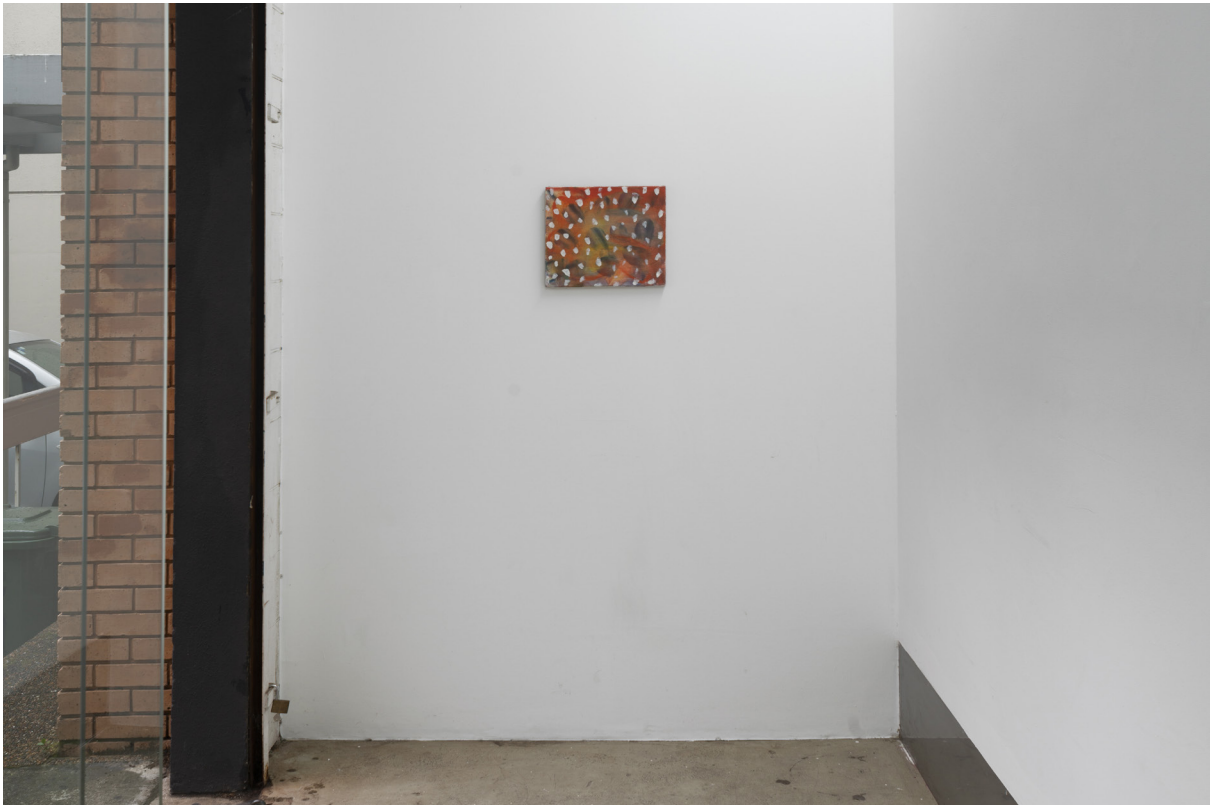
Le Consortium, Dijon, France

2023

Photo : Rebecca Fanuele © Consortium Museum



Exhibition views  
Madonna of the Pomegranate  
Coastal Signs, Auckland, New Zealand  
2022



Exhibition views  
Madonna of the Pomegranate  
Coastal Signs, Auckland, New Zealand  
2022

# Up bubbles her amorous breath

## Air de Paris, Romainville, France

### 09.01 - 12.02.2022

The gesture is determined, never letting up from start to finish. It makes use of multiple depths, filters and wet and dry surfaces that butt up against each other. Emma McIntyre liberated herself long ago from the modernist grid. Her painting is, first of all, the product of an alchemy that has been put on hold, the fruit, even, of a suspension of time. Her palette then rejects uniformity, its tendency sometimes vivid, sometimes atmospheric and sometimes sombre. The patches of colour enter into dialogue with the brush marks and occasional handprints. Time becomes muddled, the film goes out of focus. The image is sometimes so blurred that we no longer know where to look, so rich is the chronology. To start with, the canvas is laid out horizontally and the first layer is applied. This is followed by a shift to the vertical, where the concern is with structure, composition, the exercise of painterly preference. This shift spawns a physical relationship with the picture. We are enfolded by the painting today just as it wrapped itself, not long ago, around the artist. Wherever we look, our eyes are met by a canary yellow (*Seven Types of Ambiguity*, 2021), a geranium pink in the midst of a storm (*Up Bubbles Her Amorous Breath*, 2021), reserves of white that have resisted being covered over (*Pink Cut Pink*, 2021) or a poppy red somewhere between flesh and blood (*Vamp*, 2021).

De temps en temps, s'émancipent aussi des notes de tête, ascendance bleu ciel, vert d'eau, violette ou encore terre de sienne. Le corps est engagé, il dirige le trait et fait couler l'encre. La toile est affectée dans le sens où elle active un flot d'affects. Nous repensons à Audre Lorde : «L'érotisme n'est pas seulement une question de ce que nous faisons ; c'est une question de l'intensité et de la plénitude que nous pouvons ressentir dans l'action». L'érotisme est action. Il dissout le conflit entre le corps et l'esprit au profit d'une célébration de l'acte de peindre. L'érotisme est en lutte et résulte de longs face à face rythmés avec la toile au cours desquels les fluides débordent sans pour autant imposer l'autorité d'un sens de lecture.

Les petits et moyens formats viennent par la suite équilibrer l'accrochage et proposent une autre matérialité à l'oeuvre. À travers notamment des respirations, des actions plus directes, des zones d'entraînements en quelque sorte face aux chorégraphies plus complexes des panoramiques. L'œil est avalé par le signe. La réponse est émotionnelle. Le parcours est citationnel - aussi captivant que transhistorique. Pour cela, Emma McIntyre met en place la reconstitution d'une archive gestuelle de l'histoire de la peinture. Nous pensons ainsi reconnaître les taches de Mary Heilmann, la réminiscence affective des paysages de Joan Mitchell, les grattages et surimpression de *Fuses* (1968) film-manifeste de Carolee Schneemann auquel l'artiste à récemment rendu hommage.



Exhibition views  
Up bubbles her amorous breath  
Air de Paris, Romainville, France  
2022  
Photo : © Marc Damage



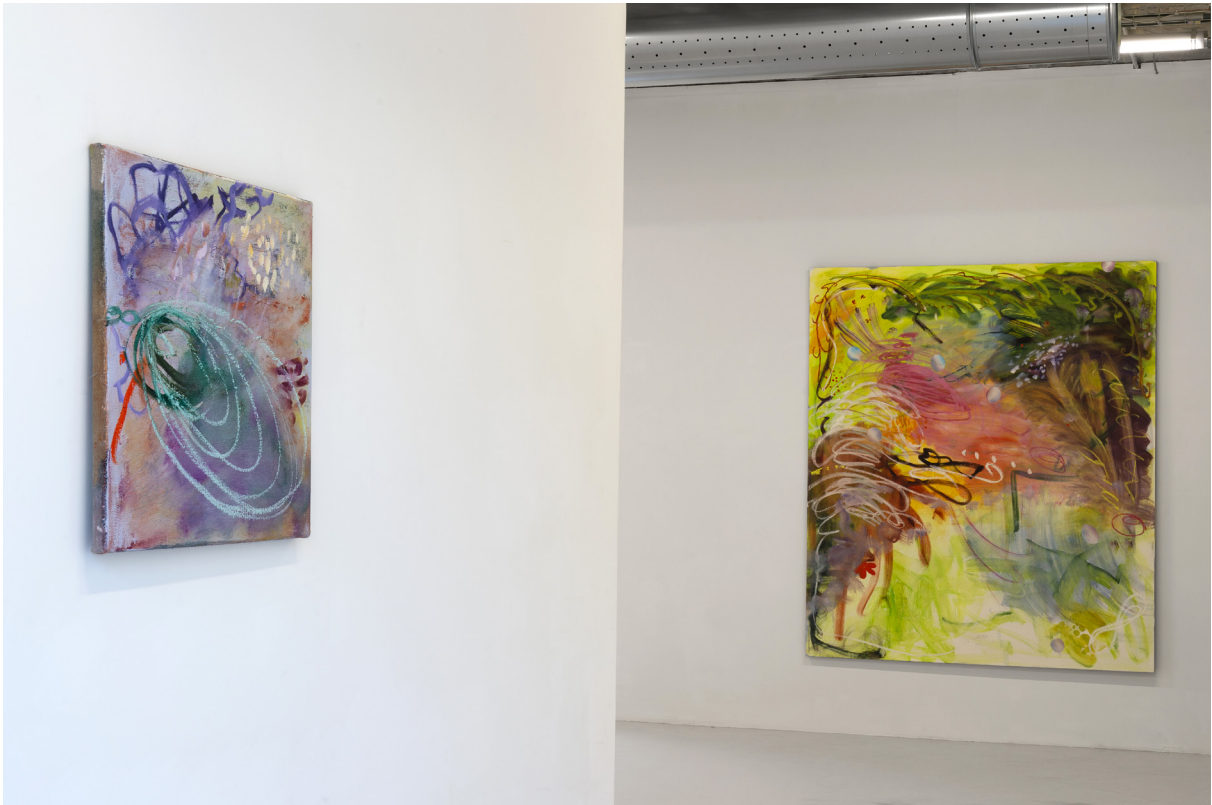
Exhibition views

Up bubbles her amorous breath

Air de Paris, Romainville, France

2022

Photo : © Marc Damage



Exhibition views

Up bubbles her amorous breath

Air de Paris, Romainville, France

2022

Photo : © Marc Damage

# **SELECTED ARTWORKS**



The light of ambivalence is a heavenly one  
2021  
Oil and oil stick on linen  
213 x 183 cm  
Unique



Fountain of Indolence  
2024  
Oil and oil stick on linen  
200 x 170 cm  
Unique



Persuasion  
2024  
Oil on canvas  
152 x 172 cm  
Unique



This fleeting  
2024  
Oil, acrylic and resin on linen  
36 x 40,5 cm  
Unique



Vamp  
 2021  
 Oil and oil stick on linen  
 35,5 x 30,5 cm  
 Unique



Indolent as flowers  
2022  
Oil and oil stick on linen, aluminium frame  
182 x 213 cm  
Unique



Poetry of brick and vapor  
2023  
Oil on canvas  
182 x 213 cm  
Unique