

LESS

OR

MORE

Less or more
Exhibition with Elina Salminen & Maranne Walravens
from January 13 to February 24, 2018 at *Plagiarama*

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Exposition avec Elina Salminen & Maranne Walravens
du 13 Janvier au 24 Février 2018 à *Plagiarama*

Edited by **PLAGIARAMA**

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Less is more is a concept inherited from Mies Van der Rohe and Minimalism, based on an economy of means and suggesting a stripped bare style. Plagiarama explores those means through Elina Salminen & Maranne Walravens works. They develop works of art, including sculpture and paintings, involving tiny and minimal interventions.

Maranne Walravens' work emerges from founded raw materials like posters or packaging from whose she erases any message, making their plastic form visible. The boundaries between the original object and the plastic works are thin, whereas the trivial is transfigured.

Elina Salminen works as a painter, proposing barely noticeable interventions. She gives the full a wide empty around. She changes the way we look at the work, the tiny gets powerful, as our attention is focused on the weakest sign.

The works presented are going beyond the regular *Less is more* minimalist concept. We consider that less and more are created one by the other, and choosing less or more is one of the perpetual choices the artist has to make day by day, and that choice will give to the art work its final shape.

Curator Yuna Mathieu-Chovet

FR/

Less is more est un concept hérité de Mies Van der Rohe et du Minimalisme, basé sur une économie de moyens et suggérant un style dépouillé. Plagiarama explore ces moyens à travers les travaux d'Elina Salminen & Maranne Walravens. Elles développent des oeuvres incluant sculptures et peintures, impliquant des interventions infimes et minimales.

Le travail de Maranne Walravens émerge de matériaux bruts trouvés comme des posters ou des emballages desquels elle efface tout message, rendant ainsi visible leur forme plastique. Les frontières entre l'objet original et l'oeuvre sont ténues, tandis que le trivial est transfiguré.

Elina Salminen travaille en tant que peintre, elle propose des interventions à peine perceptibles. Elle entoure le plein d'un vaste vide. Elle transforme notre façon de regarder l'oeuvre, l'infime devient puissant, notre attention étant concentrée sur le signe le plus faible.

Les travaux présentés vont au-delà de l'habituel concept minimaliste *Less is more*. Nous considérons que le moins et le plus sont créés l'un par l'autre, et que pencher pour l'un ou pour l'autre est l'un des perpétuels choix que l'artiste doit faire chaque jour, cette décision donnant à l'oeuvre sa forme finale.

Commissariat Yuna Mathieu-Chovet

Elina Salminen



Was. Pink, 2017

Elina Salminen

Painted wood covered with white cotton

115x170 cm

I saw the light inside of you, 2017

Elina Salminen

Installation, painted wood

variable dimensions

Artwork completed with the support of the Moonens Foundation

Book of hours, 2016

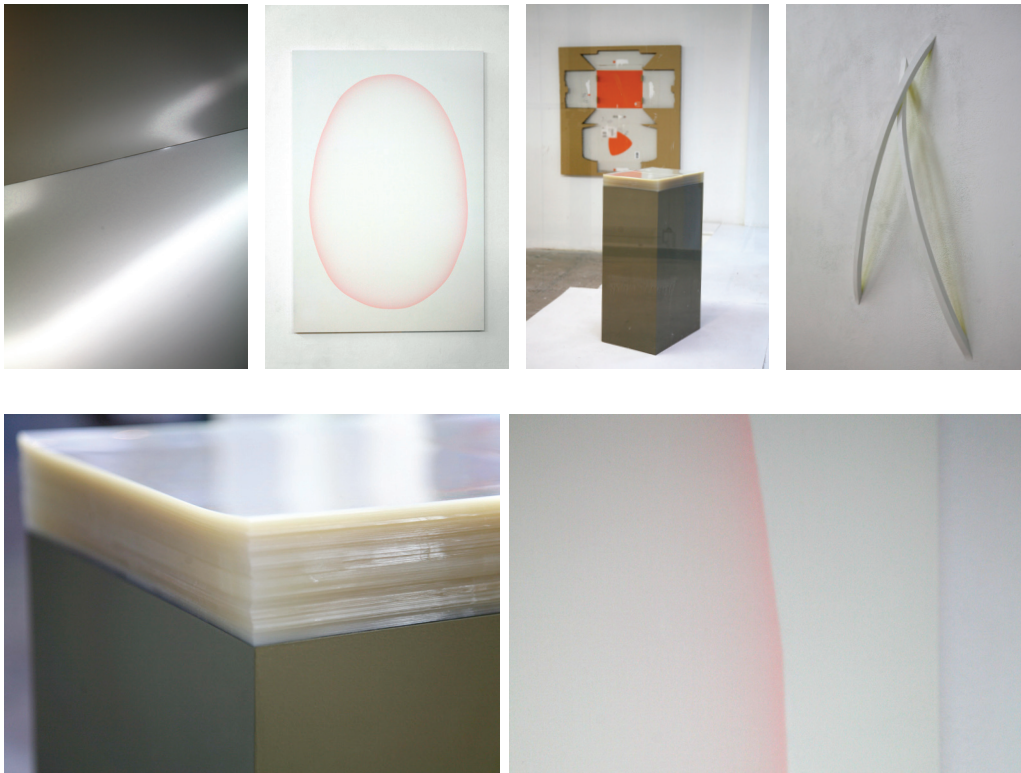
Elina Salminen

Transparent sheets, wood

29,2x42x~ 80 cm

When I think about colors, they appear to me as a vehicle of invisible. As if the first appearance of visible was this non-material substance depending on light. My work is often qualified as minimalistic, but I wish to precise that unlike the american minimalists, I like to play with less or more illusion, I welcome some perceptual mystery in my works. Actually, more than welcome, this uncertainty that happens to happen sometimes through my works is essential- it gives time a different shape, a slow-down before the words come. Between two moments (vision and explanation), there's sometimes some time for an empty shape of white, an interesting space, a limbo-no-man's land filled with space somehow turning around itself... or just a quiet empty area lasting two seconds before the confusion is over. This confusion could also be called: do I see something ? The almost nothing I paint (from the point of view of colors) coming out of the walls is only possible because of the colors painted by light.

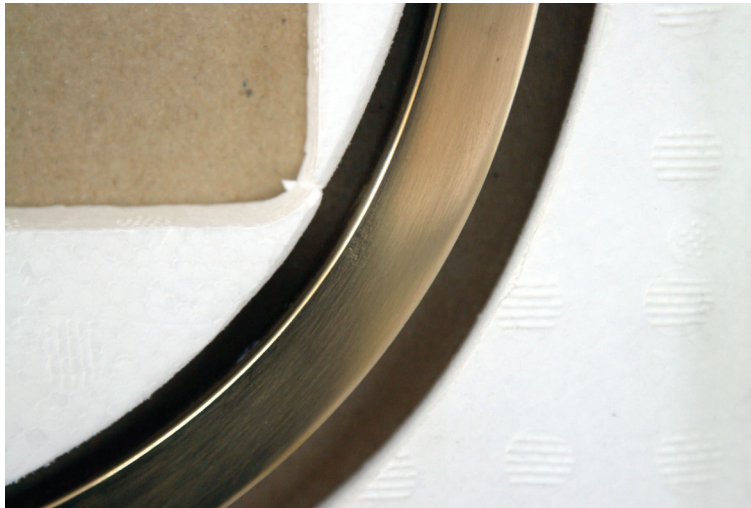
Elina Salminen, January 06, 2018.



Elina Salminen is born in Helsinki, Finland in 1977. She studied french literature in Paris (1998-2003) and obtained a postgraduate degré in 20th century french poetry. After a few years in Helsinki she moved to Brussels and graduated in the *Royal Academy of Fine arts of Brussels (ARBA)* in 2016. She is laureate of the *Prix Macors* at the *Mediatine art contest* (2016), of the *Prix Moonens* (2016) and obtained a *Cocof* scholarship to work in residency at *MAAC (Maison d'Art Actuel des Chartreux)* from july to december 2018.

Maranne Walravens is born in 1994 in Halle, Belgium and currently lives and works in Brussels, Belgium. She studied Painting at *KASK School of Arts* in Ghent, Belgium and graduated in 2017. In 2015 she learned about sculpting while studying at *Ecole supérieure des Beaux-Arts* in Bordeaux, France for one year. Furthermore, she participated to an Artist Residence Program in *Ne'Na Contemporary Art Space* in Chiang Mai, Thailand in 2018. She participated in several group and duo exhibitions and she had one solo exhibition in *NTGent*. She has been selected for several prizes like *Start Point*, *Horlat-Dapsens* and *Masters Salon Painting*.

Maranne Walravens



Totem of Marseille, 2017

Maranne Walravens

Insulation board, acrylic paint, Tesakrepp, alcohol marker, aluminium, velcro
235x135x3 cm

Untitled, 2017

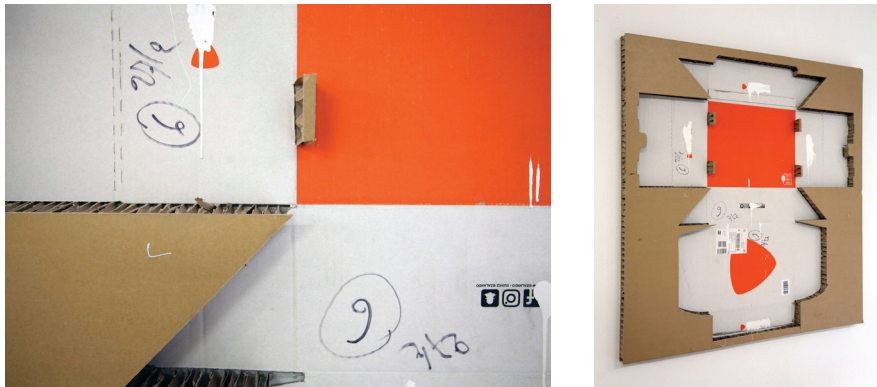
Maranne Walravens

Cardboard, brass, polystyrene, Tesakrepp
58,6x56,6x4 cm

Zalando / A Box In A Box, 2017

Maranne Walravens

Zalando-box, honeycomb board, wall paint
119x115x4 cm



Maranne Walravens creates art out of found objects that have lost their function and/or value: posters, boxes, packaging, polystyrene, cardboard, marble, insulation material, wood, aluminium, copper, brass, etc. Walravens is fascinated by the material, form and color of these objects “an sich”.

In metamorphosing these different characteristics, she creates a new potential reality, of which she simultaneously exposes the banality. Although her work is diverse in form; her paintings, collages, installations, assemblages and sculptures all convey this same objective.

Maranne Walravens, January 06, 2018.



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