

The transformed landscape: from the documented to the suggested

The works conceived at the Casa de Velazquez in Madrid constitute a break in the way in which Yann Lacroix previously envisaged the representation of the landscape. Up until now, it had evoked an uninhabited, familiar scene, recognisable as a stage in a journey. The horizon appeared clear and shadows allowed for a narrative interpretation of the construction of the space. In the artist's more recent works, the removal of details, the abandoning of narrative elements of the setting in favour of a new formalisation of the landscape transforms what is recounted through the painting: the personal narrative becomes a distant reflection on the representation of space-time. Soil, trees, a line. The landscape blends into the landscape itself. This conceptual shift allows for the reinterpretation of classical and romantic painting pictorial techniques, by removing the temptation to represent themes or to analyse associated significations. It is the subject of the landscape which establishes itself. It thus seems to merge with the material it represents, with the texture it seeks, and with the effect it pursues. This development allows Yann Lacroix to reconcile in painting ethics and aesthetics, reconnecting with the legacy of a post-war figurative narrative which digresses, moving from reference to reference, in the hope of distorting the history of art and of making the everyday a succession of situations, of voices without names, of indefinite desires.

The painter reveals that with reading comes a rupture: Marguerite Duras' *India Song* stirs up trouble. "No ambassador. No monsoon. All but the distant voices of Madrid museum paintings and the permanence of a workshop that has become a laboratory of far-away themes". Through the withdrawal of theme and narrative, Yann Lacroix deconstructs the official dialogue of painting, providing him with the critical tools he needs for the creolisation of images and points of view. This polyphonic "writing" of painting marks a personal and critical shift and an open artistic perspective. There will no longer be 'somewhere else', except inside ourselves. There will no longer be 'others', except in dreams.

Théo-Mario Coppola

(Traduction: Sadie Fletcher)