

Getting out inside of the studio, the painter feast-ish by Pauline Coquart

There is a possibility for the brush and the painter to be sent back at the paintings fluttering around, some brightness fluctuations and irregular spasms. We meet for the first time to talk about her work. Between fifteen and seventeen paintings are hanging here and there on the three walls of Leah's studio space, growing as a scene where they all transmute day after day by influencing one another. It's a lot and it will never be enough. The lack of rest of the paintings let them move continuously.

In Dictionary of Color Combinations, Sanzo Wada ventured 348 arbitrary colors' divisions and combinations, based on each month and each season. March, April, May, June, July and August : six paintings. It symbolizes the paintings' journey and Leah's personal journey from the studio to the three rooms of the gallery. It's a guiding path for the audience about how she got ready for the show. Starting from Wada's framework, she got inspired to make oil paintings from pigments, from the mineral to the tube. A natural cyclic echo reverberates around. Wada's inspired Sulphur Yellow, Grayish Lavender or radiant Sea Green interlace themselves through the three rooms of the gallery. Those three rooms become three digestive chambers : a metaphor about Leah's way to have freedom in a never fixed progress.

Lines by lines, sometimes in between, rounder and rounder, shapes swim outside of the first framework coming from Wada's colors and start to be driven back in order for Leah to lose some control, intuitively. Beyond that scope of superintendence, she finally lets go of previous boundaries in order to never totally set herself in a composition.