



The Art Bridge

Global Perspectives

Edition 4 | Jul 2024

Sculptural Elegance:
Marita Setas Ferro's
Creative Influence

Artiste Culture



Drops of Inspiration: Jane Puylagarde's Global Influence

Jane Puylagarde's artistic journey is as unique as it is inspiring. Beginning with two Master's degrees in Political Science and Law, her early career in fashion modelling led to the creation of her ready-to-wear brand, making her one of the promising young designers of the 1980s. However, it was a trip to Mexico in the early 1990s that truly set the stage for her future in fine art. A decisive encounter with an Indian ceramist who painted small drops of paint forming circles inspired Jane to adopt and reinvent this technique, developing a unique art form that has since garnered international acclaim.



The Birth of the Drops Technique

Jane Puylagarde's work seamlessly reconciles the idea of the infinitely small with that of the infinitely large. This concept has been a driving force in her art since the 2000s, leading to exhibitions in Paris, Barcelona, and Geneva. Her latest series continues to showcase her unique technique, proving that the ultimate challenge for an artist is the power of reinvention. The advent of social media further amplified her visibility, attracting the attention of major collectors, designers, and institutions from the United States, Japan, and Russia.



Please provide caption



Today, Jane splits her time between her studios in Paris and Formentera. Her works, which adorn prestigious private and public collections worldwide, are a testament to her philosophy of liberty without frontiers.

What role did your travels, particularly to Mexico, play in shaping your unique technique and artistic vision?

Mexico was the start of the dots. I worked with Mexican ceramic artists who used many dots painted on their objects. I returned to Paris obsessed with dots and have never stopped since!

Can you elaborate on your technique of using hairpins to apply paint and how this method developed over time?

I developed my technique with hairpins, which allowed me to paint very small dots inside dots with different colours. Over time, my dots began to grow in width and height, and I started to work monochrome, principally in white. For over 20 years, I've used the back of a special brush to apply pigments to canvases.

What inspired you to transition from law and political science to fashion design and eventually to the world of fine art?

I have always been interested in art, drawing, and painting since I was a child. I was captivated by fashion in the late 70s and early 80s, with Vivienne Westwood as my idol. I modelled while attending university, spending all my money on young designer brands. This led me to design my first collection under my name, supported financially by labels I worked with as a model. I even got an article in The New York Times! Designing my prints and learning about shapes set me on the path to becoming a painter. Law and political science have been helpful in my current life, though they had no direct impact on my creativity.

Please provide caption



How do you achieve the intricate layering of paint drops in your work, and what challenges do you face with this technique?

I build my drops by layering on dry layers. It takes a lot of time and meticulous concentration, putting me in a meditative state. My work evolve from initial drawings, with choices of drop sizes giving my work a natural flow. The monochrome colour and varying drops depend on the painting's focus and how it will be illuminated.

How does your focus on elements like atoms and particles influence the overall narrative of your work?

I am passionate about the relationship between the infinitely small and the infinitely large, which are keys to the universe. My drops represent atoms, particles, and protons—the constituents of organic matter. Each work challenges me to expose either my interpretation of the cosmos or a study of nature's movements or cells composing trees or plants.



How have different cultures, particularly those you encountered during travels, influenced your artistic style ?

Each culture's aesthetics reveal new ways of creating and understanding the world. Japan, for example, deeply influenced me with its respect for nature. After visiting Japan, I created frames like windows allowing nature to invite itself into homes. This led to a specific exhibition and a book, ***"Croissances,"*** expressing my admiration for the Japanese mindset towards nature.

Your work often explores the interplay of light and shadow. How do you conceptualise and execute this in your paintings?

When I draw my future paintings, I envision them illuminated from above to create drop shadows. The play of light and shadows is the second creative part of my paintings, bringing them to life and making the drops appear almost three-dimensional. This interplay of light and shadow creates a dynamic, living quality in my work.

Can you share specific instances where cultural diversity has significantly impacted your work or exhibitions?

Japan’s integration of nature into daily life inspired me to create new frames and an exhibition that paid homage to this philosophy. My recent exhibition, “A Forest,” was inspired by the incredible Sabinas trees of Formentera, showcasing my admiration for their unique beauty and resilience.

How has your art evolved over the years, particularly with the shift from polychrome to blue and white monochromes?

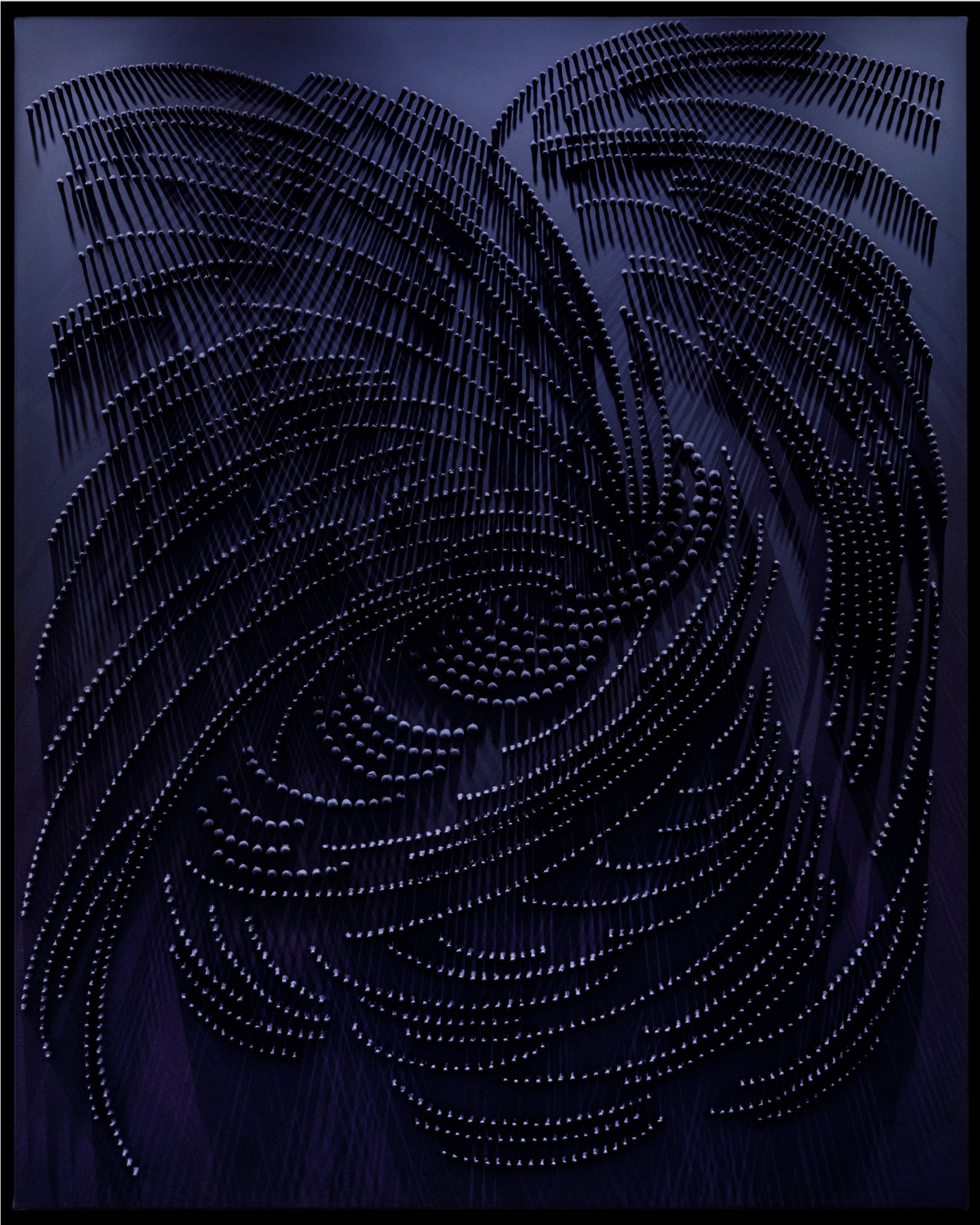
The shift to monochrome came naturally as I sought to convey a clear message and aesthetic. Using fewer colours allows me to focus on the beauty of movement and the interplay of light and shadow.

What new forms or concepts are you currently exploring in your latest series of works?

I am exploring nature, aiming to express the emotions and thoughts it evokes in me. My work continues to evolve as I discover new ways to represent the intricate beauty of the natural world.

How does your art reflect your philosophy and quest for self-expression and connection with life?

Art is my way of communicating what I see in the world. It’s a solitary journey that requires bravery to express oneself. I often live like a monk, away from the human world, to protect my meticulous work. Inside my studio, I bring life, light, and love through the photos I take outside, creating a connection between my inner and outer worlds.



Please provide caption



Jane Puylagarde's journey from law and fashion to fine art illustrates her profound dedication to creativity and reinvention. Her distinctive technique and deep connection with nature continue to captivate audiences worldwide, making her a true pioneer in contemporary art.

