

ONE MONTH ONE ARTIST

Nathalie GRALL

born in 1961 in Compiègne, France

*I practice drawing with a brush like a dance,
whereas engraving with a chisel is a time and a space for meditation.*
Nathalie Grall

Nathalie Grall graduated from the Institut d'Arts Visuels d'Orléans in 1984. It is from that year that she decides to devote herself essentially to engraving with burin. Two years later, she graduated from the Ecole Nationale Supérieure des Beaux Arts in Paris.

In 1989, she was awarded the Grav'x Prize and in 1992 the Young Engraver Prize at the Salon d'Automne.

At the beginning of the 2000s, in 2005 and 2007, she was twice awarded the 3rd prize at the Saint Maur Biennial.

In 2009, during the Year of France in Brazil, Nathalie Grall is a guest artist in residence in São Paulo.

In 2013, she received the Incen-rage prize from the Academy of Fine Arts of Paris. The same year, Nathalie Grall is the guest of honour at the 55th exhibition of original "Pointe et burin" engravings organised by the Taylor Foundation in Paris. Foundation which awarded her the Paul Gonnand Prize two years later.



In 2017, the Taylor Foundation awards her the Arches-Antalis Prize.

Many of his works have joined public collections such as the BNF in Paris or the Chalcographie de Madrid.

After the Musée d'Issoudun and the Musée de Castres, it is now the Musée du Dessin et de l'Estampe originale de Gravelines that is devoting a retrospective exhibition to him, *L'Air de rien*, which runs until 26 March 2020.

SELECTION OF EXHIBITIONS AND PUBLIC ACQUISITIONS

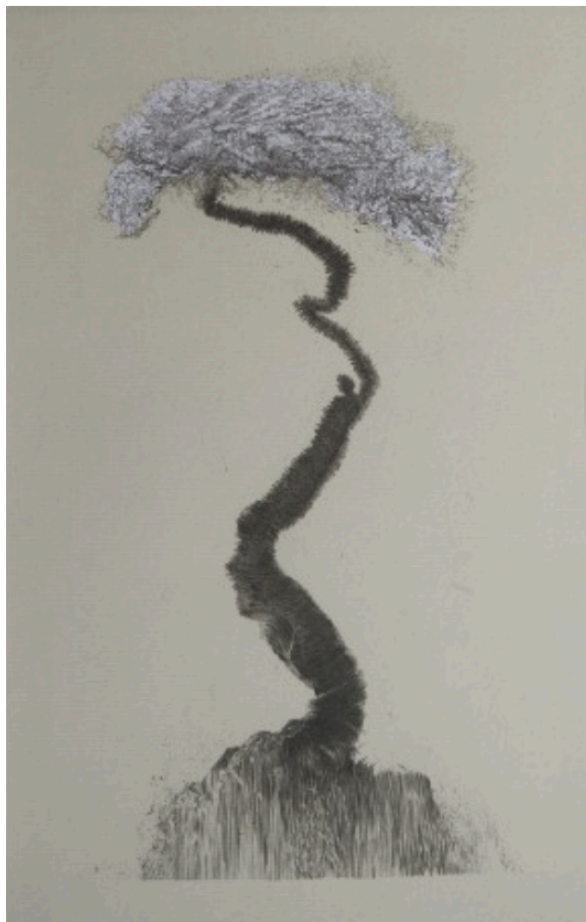
EXHIBITIONS

- 2019 : *L'Air de rien*, Musée du Dessin et de l'Estampe de Gravelines
- 2017 : *Rives et dérives*, Galerie Anaphora, Paris
- 2016 : *Entre l'infime et l'infini*, Galerie Capazza
- 2014 : *L'intime, l'infime et l'infini - rétrospective*, Musée Goya, Castres
- 2013 : *Feuilles gravées*, Médiathèque, Lille
- 2011 : *Brésil, regards superposés: N. Grall & C. Keun*, Galerie Michèle Broutta, Paris

ACQUISITIONS

- Chalcographie de Madrid, Spain
- Musée du Dessin et de l'Estampe, Gravelines, France, France
- Musée de l'Hospice Saint-Roch, Issoudun
- Musée Goya, Castres, France
- Bibliothèque Nationale de France, Paris
- Médiathèques de Lille, Dunkerque, Valenciennes, France
- Artothèque de Compiègne, France

NATHALIE GRALL TALKS TO US ABOUT HER WORK



Little by little, I developed a technique that allows me to search in gouache for the engraving motif directly on the copper.

I need this trace which I will follow precisely. If my drawing doesn't suit me I erase and start again until the traces seem interesting to me. Then I try to preserve the spontaneity of this gesture, of these hesitations, of these accidents, transmitted by the body. Through engraving, I try to preserve the freshness of the line as much as possible.

What interests the artist is therefore to succeed in combining the spontaneity of the painted gesture with the meticulousness and the long time of the engraved gesture. It is as if I was translating my painting with the burin. It is a graphic interpretation of a painted trace.

Nathalie Grall draws most of her engravings herself. As she says: it allows me to do a lot of experimenting, especially with the choice of paper. When I dye or transform it, it is not possible to delegate this essential step. For commissions and large prints I am helped by Bich Nguyen of the Atelier Moret in Paris.



If Nathalie Grall creates a lot of engravings, she also regularly produces gouaches on paper : my drawing practice is directly related to my engraving work, that's why I need to use waterproof papers often recovered (poster back, industrial papers, radiographs...).

On these supports I work as much black as white with very diverse tools that I sometimes make. I can use anything that leaves traces.

At the beginning, the drawings were a request. Now I am working in parallel with a "painted" work on paper and an engraved work, which gives me more freedom.

Artworks presented above:

- *Connivence, n° 8/30 - Burin engraving on copper on paper - 40 x 25 cm (frame 61 x 45 cm) - © Galerie Capazza*
- *Gouache n° 153, single copy - Gouache on paper - 15 x 15 cm (frame 40 x 40 cm) - ©Galerie Capazza*



Au bord du Styx
Burin engraving on paper
n°34/35 - 14,5 x 15 cm
©Galerie Capazza



Un rêve espagnol
Burin engraving on paper
n°48/50 - 19,5 x 19,5 cm
©Galerie Capazza



L'heure mauve
Burin engraving on paper
n°3/5 - 19 x 18,5 cm
©Galerie Capazza

You can find this selection of artworks by **Nathalie Grall** at the gallery until **December 8, 2019** (annual closing date) as well as other works on our website permanently, **by clicking [here](#)**.

THE WOMAN BEHIND THE ARTIST

Being an engraver is for me a way of capturing the fleeting signs of life and transcribing them onto copper. First there is the time of the watchman: waiting, listening, availability. The gesture is suspended above the plate, the hand extended by a tool (brush, chalk...) which will be able to restore all the spontaneity and the speed of a thought in movement. Then comes the time of the "scribe-decryptor" with his meticulous, tense gesture, which redoes choices, cancels or exalts the slightest trace.

For this tender and joyful meditation, the burin is my favorite tool. This poetic approach to the world is lived as close as possible to oneself with the hope of reappearing to others and being able, as Henri Michaux wished, "to exchange secrets in a few natural features like a handful of twigs".

I do not draw from nature. I let the image come to me, working simultaneously on several brass instruments at the same time, erasing and resuming the line. I often situate myself in an intermediate place between figuration and abstraction where chance and imagination have their place. This is why I offer to others a poetic image of the world that remains, for me, very often an enigma.



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