

COSMOS-20

Since the beginning of this planetary confinement we are with Elsa in a family house in the suburbs of Paris. At the bottom of the garden, there is an old building that I transformed into a workshop.

Very soon I was struck by the fact that these days differed very little from the days before, the days when we were free to move. Long hours spent on the phone with my artist friends made me realize that this period - between the urgency of the health, economic and political situation and the stretching of time - was not particularly foreign to us. Our precariousness is not new and most of us have known it since leaving school, just as we know the idleness in the face of the future that seizes us at times. We live in and with these doubts.

So naturally I try to alleviate these anxieties by focusing on the present. I started painting and photographing Elsa, my companion who is 7 months pregnant. I paint her to immortalize those weeks out of time that will surely define the world our child will experience. I want to keep a trace of this transition that is taking place at different levels. As I think about our next life as a 3 person family, I think about the world changing, and hopefully in some places renewing itself.

In the face of urgency, the only remedy I have found is continuity; I work "in the dark", without ruts but blindly. Waiting for a child adds an intimate urgency to the overall question of how to get out of the crisis. Some say that it is not a crisis, but a catastrophe; from a crisis you can come out as you went in. You never come out of a disaster the same way you came in.

To understand a shock, one must first experience it before digesting and analyzing it. I'm in the very first phase, the one where everything merges. I move forward by doing what I can, I paint. I live my doubts in echo with the gravity of the situation, my intimate compass as depolarized. I oscillate between gravity and lightness, I tangle my brushes.

Usually we exhibit artists in our apartment's room, at *Palette Terre*. Today the space is unoccupied, a small abandoned place in the middle of Paris. When we can go home we will have to transform this room into a children's room; and I don't know the future of *Palette Terre* yet. *COSMOS-20* could just as well be its last exhibition: a series of intimate paintings that speak to us of waiting, of a certain idleness as well. "Dirty white" paintings, from a long recycling process, made with old paint pots exhumed from the bottom of the cellar, a piece of leopard print fabric, an HP desktop printer and some headache-causing detergents.

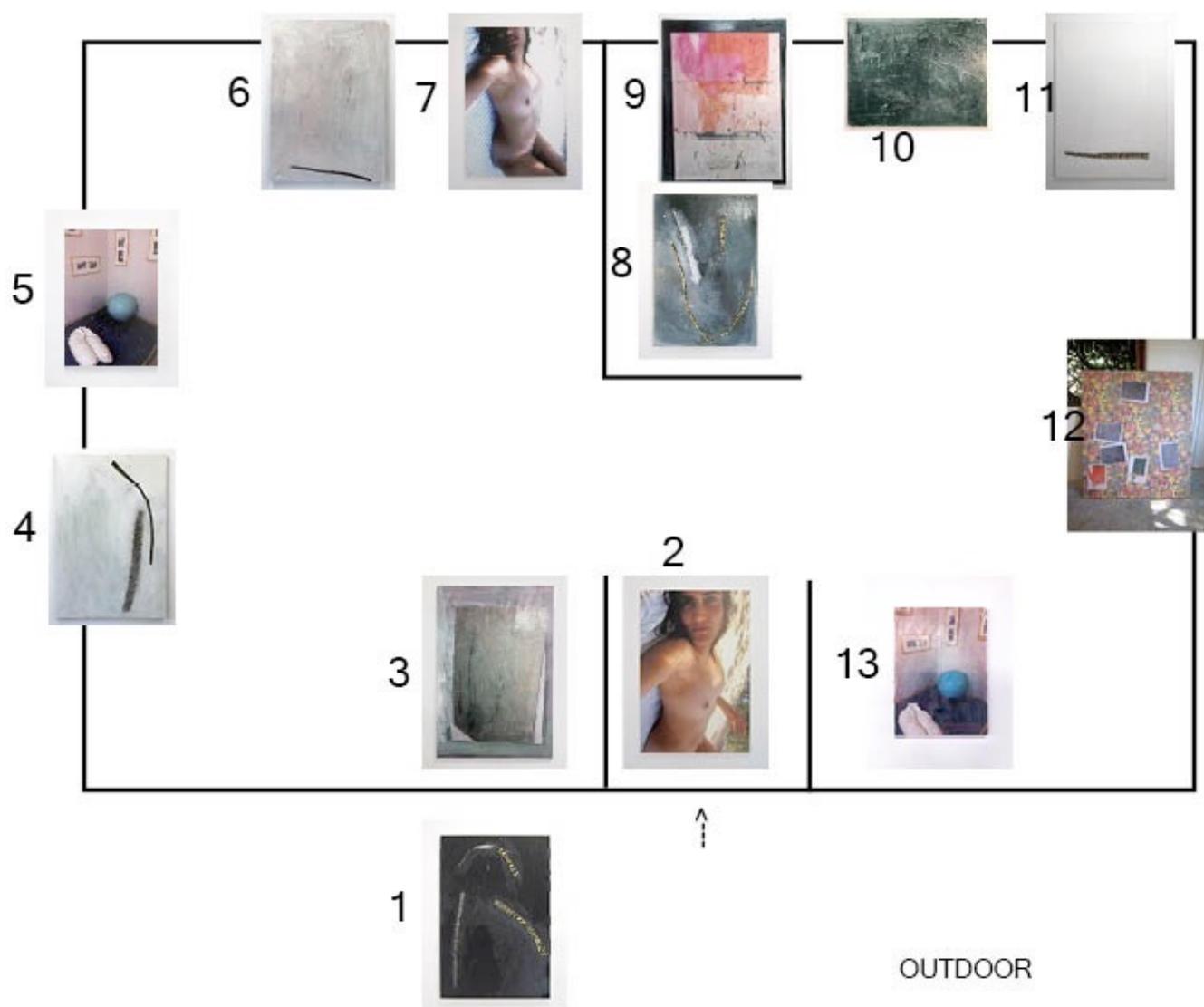
I look at these paintings and I calm down, thinking that later they will remind me of today's strangeness.

Bastien, La Varenne (France), 20 April 2020

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Palette Terre is pleased to present COSMOS-20, Bastien Cosson's first solo exhibition outside our space walls.

Born in 1988, Bastien Cosson lives and works in Paris and Villejuif. Bastien Cosson's work has been shown recently at Treize, Paris.



1. *Untitled* / 2020 / Acrylic, gouache, tissu and varnish on canvas / 60 x 90 cm
2. *E.L.Z.A* / 2020 / Print on canvas/ 80 x 120 cm
3. *A painting forgotten at the studio (Villejuif)* / 2020 / Oil, print, varnish / 80 x 120 cm
4. *Untitled* / 2020 / Oil, varnish et fabric on canvas / 80 x 120 cm
5. *CALM* / 2020 / Print and varnish on canvas / 60 x 90 cm
6. *Untitled* / 2020 / Oil, acrylic, varnish and fabric on canvas / 81 x 116 cm
7. *E.L.Z.A* / 2020 / Print and varnish on canvas / 80 x 120 cm
8. *Untitled* / 2020 / Oil, acrylic twigs, fabric and varnish on canvas / 81 x 116 cm
9. *Untitled* / 2020 / Oil, twigs, A4 prints and varnish on canvas / 73 x 100 cm
10. *Untitled* / 2020 / Oil on canvas / 100 x 80 cm
11. *Untitled* / 2020 / Acrylic, varnish and fabric on canvas / 81 x 116 cm
12. *Untitled (tablecloth)* / 2020 / A4 and glycerol prints on plastic / 120 x 140 cm
13. *CALM* / 2020 / A4 prints, oil and varnish on canvas / 60 x 90 cm