

MARCHAL MITHOUARD (Shaka)

Born in 1975, Marchal Mithouard (Shaka) lives and works in Paris.

For Marchal Mithouard, to choose the visual arts was to take a stand against immateriality. His beliefs drive him on a quest that emphasizes his particular relationship with materiality and the forces that compose and decompose it. He does this by removing parts of the material, working on the principle that what is not there accentuates what is.

Be it sculpture, painting or bas-relief, the different forms of expression interact and provide a common answer.

Graffiti became one of his experimental laboratory, an unlimited source of inspiration, but beyond his street art, Shaka very quickly earned a reputation for his original use of canvas. Inspired by his experiences, travels and encounters, Shaka explores and experiments, developing a distinctive technique where meaning and visual research overlap.

The artist includes the human body in this research, using it as a pretext for emphasizing the idea of movement through dynamic lines orchestrated by a graphic and geometric language. This language symbolizes an anatomy made of strata and networks, a corporeal architecture, denuded, that is rich, deep and infinite, revealing latent abstraction. The artist invites us to lose ourselves in there, as if we were losing ourselves in the depths of our own spirit. In his compositions, bodies are jostled about, represented in permanent imbalance, destabilized by a natural or human force. The objective is to reveal, through classical themes (The Ascension) or basic human emotions (selfishness or anger) human relationships and the absurdity of certain behaviours that typify our society.

By depicting these powerful yet fragile bodies, the artist expresses his own contradictions, but more importantly the complexity of human nature. Powerful by their posture and physical features. Fragile due to their many constituent parts. Vulnerable to the external forces identified above, these bodies appear on the verge of fragmenting and crumbling to dust. Ultimately, it's a bit like stripping feelings bare. The poetry that shows through the colours, shapes and composition humanizes these robotized beings, these deceptive-looking "superheroes".

In 2009, Marchal Mithouard earned institutional recognition and took part in the Millon/Cornette de Saint Cyr and Millon Associés auctions.

Since 2010 he has been working with galleries both in France and overseas, and participating in the Alliance Française's residency programme.

www.shaka1.fr

www.facebook.com/pages/Shaka/295580020547967