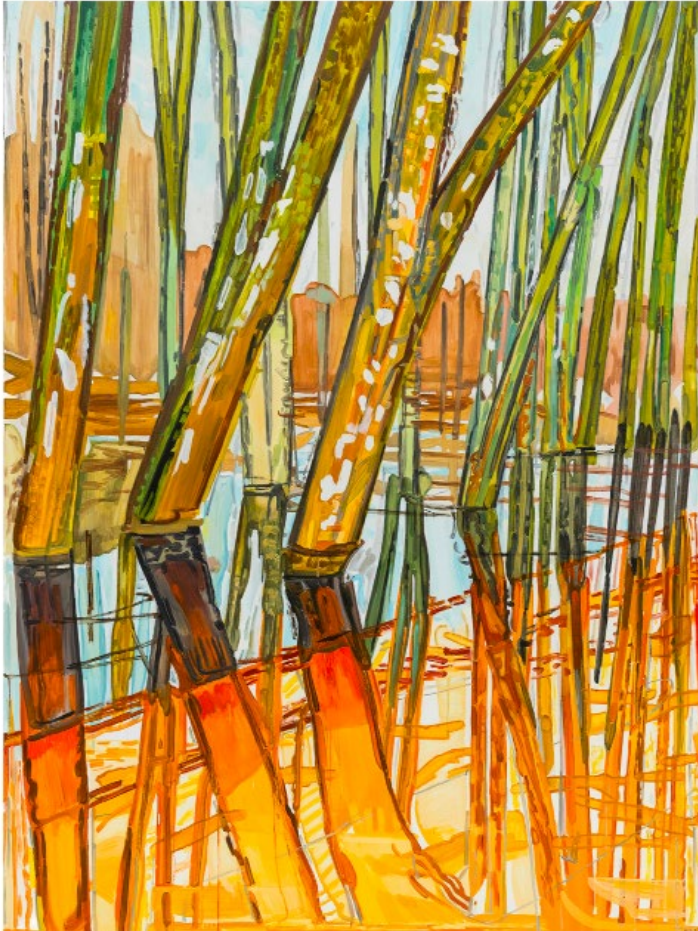


Ségolène Kan & Mykolé

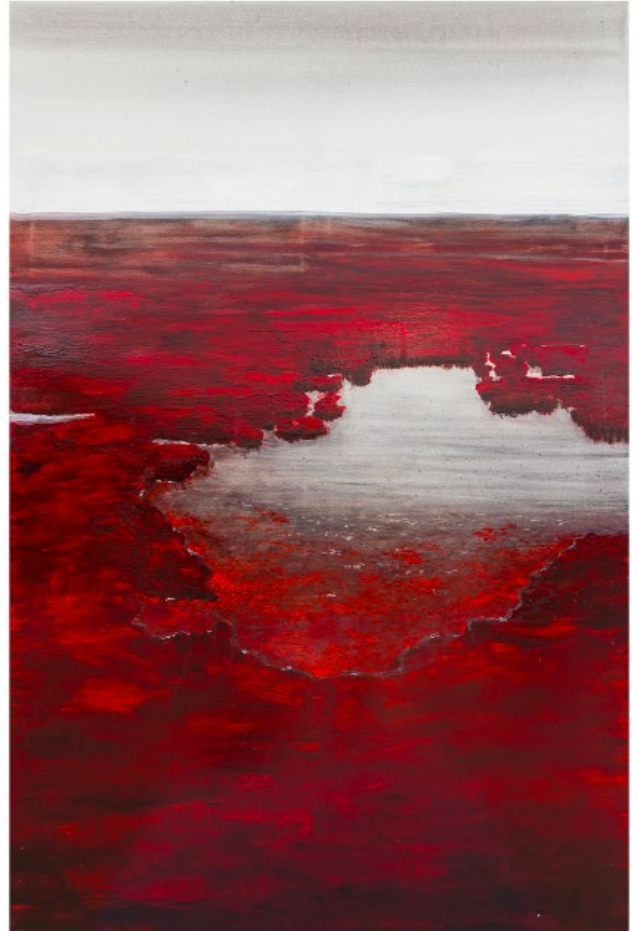
Éclipsées

from 14 March to 19 April 2025

Opening on Friday 14 March 2025 from 6pm to 9pm



Mykolé
Flooded Forest, 2024, Oil on canva, 195 x 146 cm



Ségolène Kan
Prieblanda 6, 2025, Oil on canva, 120 x 80 cm

From 12 March to 19 April 2025, Galerie Anne de Villepoix is delighted to be exhibiting the works of Mykolé and Ségolène Haehnsen Kan. Entitled 'Éclipsées', the exhibition highlights the contrast between two women artists who interpret the landscapes of Lithuania in radically different ways, creating a chiaroscuro effect between their works.

Mykolé (Mykolė Ganusauskaitė), a Lithuanian painter, and Ségolène Haehnsen Kan, a French painter, became friends while studying at the Beaux-Arts in Paris. For several years now, they have been working together to observe the landscapes of Pamaris, Lithuania's Baltic Sea coastal region, bordering on the Russian enclave of Kaliningrad. 'In these landscapes, there's more sky and water than land,' says Mykolė. 'This region intrigues me as much for the mystery of its landscapes as for its geopolitical issues,' confides Ségolène Haehnsen Kan.

Each in her own way, the two artists carefully document these landscapes in the form of sketches and photographs. Back in their respective studios, Mykolė in Vilnius and Ségolène Haehnsen Kan in Paris, the two painters transform these images into watercolours and paintings. Despite sharing the same sources of inspiration and methods, the two artists apply very different interpretations. Two friends, two painters, two different perspectives on the same Baltic landscapes come together in the exhibition 'Éclipsées' at the Galerie Anne de Villepoix from 12 March to 19 April 2025.

The impetuous awakening of Nordic nature

Mykolé is drawn to the Žalgiriai forest, located in the Niemen delta near the island of Rusnė, which is flooded every year by the spring freshet. The tumultuous waters and slabs of ice threaten to sweep away every living thing in their path. Only the great hundred-year-old trees resist the force of the elements. Their dark, petrified trunks touch the sky with their branches, while their roots sink deep into the water. Mykolé explored the submerged forest by kayak, incorporating the undulations of the paddles in the water into her compositions. In this way, the artist recreates the reflection of the landscape in the water from a sideways, low-angle viewpoint. The result is a fragmented vision of the reflection of the trees, distorted by the ripples. This dynamic composition is organised into a multitude of undulating motifs from one end of the canvas to the other. Another important element is the transformative power of light. In this respect, the artist does not hesitate to go to the site of the flood at dawn. Amber and orange flames flood the forest at sunrise. Their brilliant, warm tongues contrast with achromatic notes - black, brown and white - to which scattered touches of blue respond.

'Mykolé and Ségolène Haehnsen Kan: two friends, two painters, two different views of the same Baltic landscapes'

Eroding soil

Ségolène Haehnsen Kan ventures into places where few dare set foot. From the forests of Chernobyl in Ukraine to the high peat bogs of Aukštumala in Lithuania, threatened by industrial exploitation and close to the Russian enclave of Kaliningrad on the Baltic Sea. Marked by intense geopolitical tensions, these places, which are often off-limits to the public, bear witness to the threats to both biodiversity and democracy. Ségolène Haehnsen Kan emphasises the vulnerability of the landscape. In her paintings, the soil erodes and the vegetation takes on the colour of copper or brass. Dark and stagnant, water is omnipresent, while the high horizon and vertical format of the paintings give the impression that 'our feet are swallowed up'. The artist pours puddles of paint whose pigments collapse and drown in a shimmer to bring out the decomposition of the peat bogs. Ségolène Haehnsen Kan's style moves towards a dramatic and abstract radicalisation, asserted by the absence of human beings. As for the light, always twilight, it conveys a feeling of mystery mixed with intransquillity. The spatial organisation of the canvas is asserted with a clarity that strips away all that is not essential to release the power of a purified image.



About Mykolé:

Mykolé Ganusauskaitė, artist's name Mykolé (b. 1987) studied at the École nationale supérieure des Beaux-Arts in Paris, where she obtained her bachelor's and master's degrees. Her career has included more than 20 solo exhibitions and numerous group projects in France, Denmark, the United States and elsewhere. For Mykolé, the landscape reflects cultural and economic relations without erasing the desire for nature. His works depict places transformed by man: asphalted roads, concreted bodies of water, shrunken nature. Even in landscapes devoid of human figures, traces of invasive activity remain - abandoned tyres, derelict structures. These discreet but disturbing intrusions are a reminder that altered landscapes end up shaping human himself.

About Ségolène Kan:

Ségolène Kan is a French painter, born in Paris in 1988, where she lives and works. Ségolène's paintings between abstraction and landscape. Through an introspective practice combining dreams and hypnosis, she seeks to achieve a state of trance conducive to painting and improvisation. The result is enigmatic landscapes whose composition repeats itself obsessively. Ségolène Kan sees landscape as a metaphysical object that enables her to explore questions of the sacred. Confronting different approaches inspired by her travels and nightmares, she highlights the intriguing nature of her landscapes. She creates a tension that takes the painting to the breaking point. She studied at the Beaux-Arts de Paris in Dominique Gauthier's abstract painting studio.



Ségolène Kan & Mykolé

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Galerie Anne de Villepoix
18 rue du Moulin-Joly, 75011 Paris.
Du mardi au vendredi, de 10h à 18h30.
Le samedi uniquement sur rendez-vous.
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