

Christiane Pooley

Another



yesterday

Photography Stanislas Motz-Neidhart

Interview Valentine Étievant

Homeland

Oil on canvas

200 x 130 cm

©Courtesy of the artist



If you had to describe your art in just three words, what would they be?

Depth Through Distance

If you had to describe the sound of one of your paintings, how would you do it?

To me, the silence of my paintings is like a forest, a humid and shady place that calls to you from a distance. In the forest, trees slowly wrap you slowly into their stillness: majestic, ancient Araucarias, growing on the volcanic slopes of the Andes where silence rubs itself against the lichen and moss that gather on the bark. And then there is sound in my paintings that feels like a place touched by incandescent light, where the borders between different objects vibrate and flicker. It smells like a dried field of oats, wheat or rapeseed, waving in the wind on a hot summer's day, just before the harvest.

If you had to keep only one work of art from all periods, which one would it be?

I am imagining this question in the context of a disaster, so I would choose something I can carry easily in my hand or pocket, like an amulet that will give me strength and hope in what humans can achieve... and then destroy. Or maybe a clay figure in the shape of a woman, as a companion and a container, or a "Pontro", a heavy wool cover that gives heat and protection, as a home.



"Color can communicate a mood or emotional state that is hard to translate into words."

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What does the color blue represent to you?

I have become more interested in developing color nuances in my paintings, particularly the warm and cold colors of sunlight, as they have an emotional impact on me. Color can communicate a mood or emotional state that is hard to translate into words. For me, blue, and its many different shades – ultramarine, cobalt, ceruleum, manganese, prussian, indigo... – offer the possibility of grasping something impossible, something I can only understand from a distance: depth, like the endless blue of the sky or the sea. “Colour is the place where our brain and the universe meet.” (Paul Cézanne)

Gasquet, Joachim. *Cézanne*. 1926. Paris, Les éditions Bernheim-Jeune. (First edition, 1921)

If you could change one thing in the art world, what would it be?

The precarity and lack of professional support and studio space most artists have to endure especially in the earlier stages of their careers.

“Ours is the century of enforced travel of disappearances. The century of people helplessly seeing others, who were close to them, disappear over the horizon.”

John Berger, *Keeping a Rendezvous*



“To be rooted is perhaps the most important and least recognised need of the human soul.”

Simone Weil, *L'Enracinement*

from left to right:

1- *The Smell of Wheat*

Oil on canvas

27 x 22 cm

8- *A Grain Farm*

Oil on canvas

27 x 22 cm

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What is the word or phrase that you, as an artist, hate the most?

Talent because it can imply that making art and being an artist isn't work. It also disregards the time that it takes to not just achieve something but to break through mental and social barriers.

What was your first sensory shock with art?

I have held onto the childhood memory of encountering two illustrations which I found visually shocking : one, in an atlas of puericulture, of a shiny, hairy head coming out of a giant vagina and another, in a different book, of an indigenous Mapuche warrior called Galvarino whose hands were lying on a tree trunk after being cut off with an axe by Spanish forces in 1557. I also have strong visual memories of encountering art in churches, particularly in the Scrovegni Chapel in Padua. The chapel's interior is adorned with a series of frescoes by Giotto, including a blue ceiling painted with stars.



The love we once shared
 Oil on canvas
 90 x 70 cm
 ©Courtesy of the artist

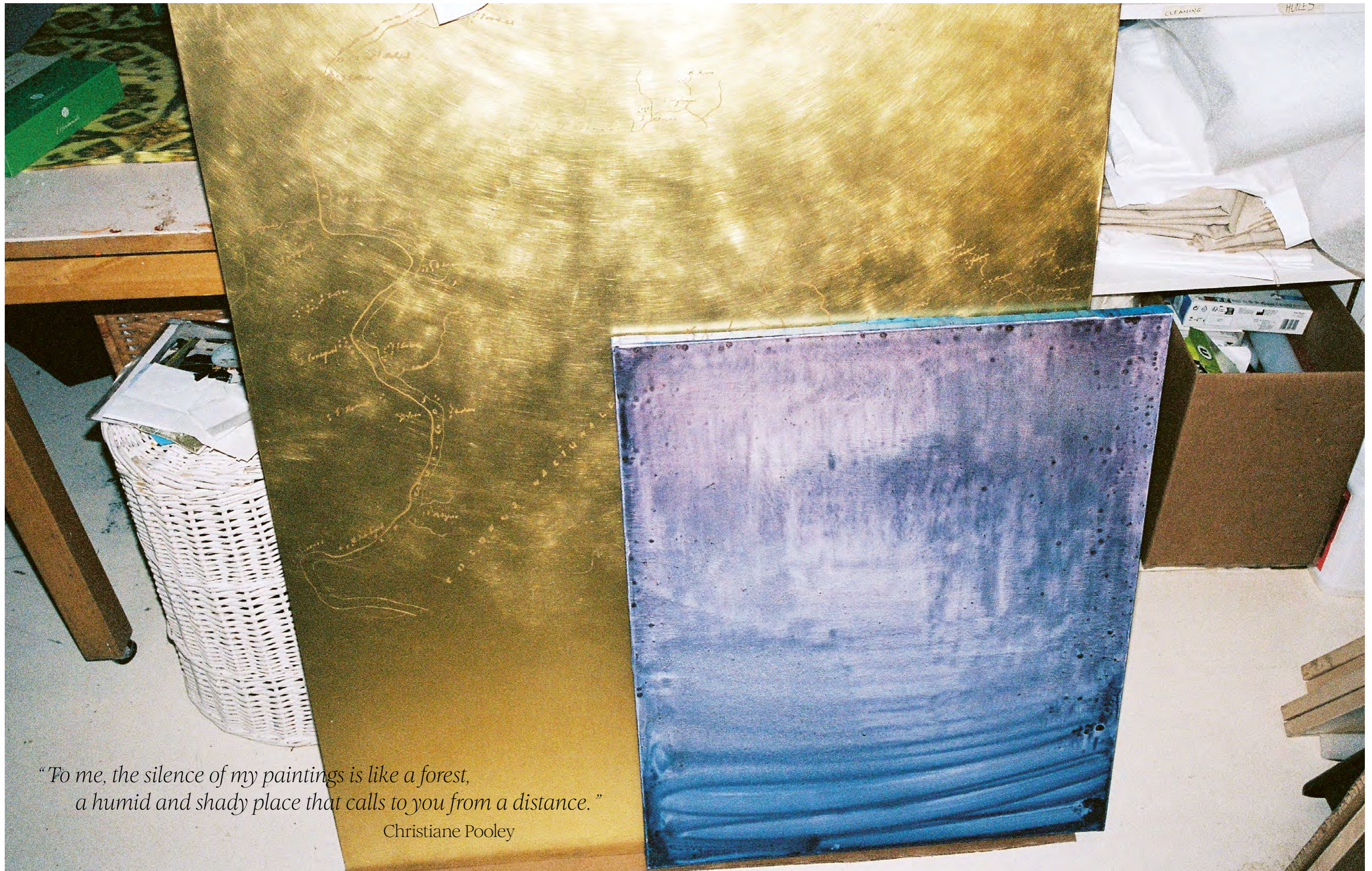


If you had to create a work of art in another field using only three materials, which would you choose?

Clay, wool and seeds of wheat

To look
 Oil on cardboard
 54 x 41 cm

©Courtesy of the artist



*“To me, the silence of my paintings is like a forest,
a humid and shady place that calls to you from a distance.”*

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From left to right:
Surface and Anchor, 2023
 Oil on canvas
 73 x 60 cm
Layers of Time
 Oil and acrylic on canvas
 220 x 160 cm
 ©Courtesy of the artist and Gallery 38

“The landscape is a state of the soul.”
 Gabriela Mistral, *Poema de Chile*



From left to right:
Space Between Us
 Oil on canvas
 140 x 100 cm
Shield
 Oil on canvas
 140 x 100 cm

©Courtesy of the artist and Gallery 38 Exhibition at Perrotin New York, from June 5 to August 1, 2025.
 Exhibition at Perrotin Shanghai, opening in 2026.