

BY ALICE ROS

« THE DIALOGUE BETWEEN THE SCULPTURE AND ME CONCLUDES WHEN I'VE FOUND THE RIGHT SCULPTURAL LANGUAGE. » - Tinka Pittoors

Until November, the La Forest Divonne Gallery transforms into a garden straddling the line between nature and culture. Tinka Pittoors' exhibition, *Marsyas and Me*, takes over the space with original and sometimes unsettling forms, continuing the thematic journey begun with *Daphné and Me*.



The painting *Marsyas Flayed by Apollo's Order* (Nameur, Paris, Louvre Museum) is only the starting point for this new exhibition. Fascinated by the myth and the stark contrasts within the painting, Tinka draws her inspiration for *Marsyas and Me* from it. Apollo, the god of arts and music, embodies a complex and contradictory duality: his « angelic » image sharply contrasts with the brutality of his actions.

In the interplay between cruelty and sensuality (both in imagery and form), the artist transforms the conflicting and often opposing tensions of the characters and their narratives into art. Tinka does not claim to seek Beauty but aims instead for Balance: « Beauty in the work is simply not enough. » Through her sculptures, she reveals the contradictions inherent in the world we inhabit: « I see Marsyas and Apollo in our world. » Marsyas, a pagan martyr and « rebellious satyr, symbolizes both a connection to nature and the strength to challenge authority that comes from above ». Thus, the friction between the god and the satyr opens a dialogue about the human condition. The viewer, confronted by the sculptures, is faced with their own duality: « the self and the other, » the presence of the other and their otherness. Tinka highlights what she terms a « social duality » to

to uncover the many facets that make up each of us: « There is pluralism within us, as well as different personalities. »

Tinka's practice is grounded in a principle of duality, where everything resonates in pairs. Drawing inspiration from reality, the sculptor invites viewers to connect with her works. By creating sculptures that reach into space like inverted roots, she reveals a transformed nature that unfolds in organic, almost lifelike arabesques, adorned with vibrant and unexpected colors: « Color is a means of communication, the skin of the



of the sculptures. » These forms appear to emerge from a parallel world, both familiar and transfigured, evoking a universe in constant flux. As one observes the sculptures, recognizable elements are seamlessly integrated into a structure that serves as both an abstraction of the artist's imagination and a reflection of everyday objects. Tinka takes these mundane elements, which often escape our notice due to their ordinariness, and visually repositions them within her works to imbue them with new significance.

In this way, the artist invites us to contemplate the notion of a threshold: « I don't know where the boundaries lie between sculptural reality and the world. » In this palpable parallel between creation and reality, where do we draw the line? We come to appreciate the perfect balance between the imaginary and the real: « My art is not symbolic, » she asserts. Indeed, the expression of organic forms transcends nature itself through their movement. It feels as though the pieces are alive, and their design compels the viewer to adopt various perspectives and positions to fully appreciate their intricate details.

Is it, then, a painting within the realm of still life? Indeed, while the tradition of still life is characterized by a constant reminder of memento mori, Tinka offers a fresh perspective on this theme. However, this reminder serves less as an allusion to humanity's fleeting existence and more as a critique of its destructive actions toward Nature. The colors and shapes of her works can evoke a sense of distortion, especially when familiar elements that pollute our oceans—such as cans, sardine boxes, or plastic packaging—come into view. This exhibition challenges viewers and calls for greater awareness. With a touch of humor, through the subtle integration of these everyday objects that bear witness to the dangers of pollution, Tinka critiques the alarming changes occurring in the natural world. Furthermore, she confronts us, not without a hint of cynicism, with our own powerlessness. The artist thus identifies with the figure of the gardener. She has created a garden on a

human scale, accessible only to a select few: « We can't do much for the entire world, but we can for our garden. »

It is a visceral art form, a true manifestation of an inner surge through which the artist exposes the brutality of the myth (and perhaps our own reality). The shapes of the displayed objects evoke the entrails of Marsyas: his nerves and bones are reduced to mere remnants, corrupted by time and enveloped by nature, discernible only within the intricate complexity of the compositions.



These are « moments frozen in time. » Yet, the stillness of these museum-quality objects appears to be merely a temporary state. At any moment, they might spring to life, descend from their pedestals, and meander through the gallery, or resume their movement as if swept along by the ocean's currents: « I like to imagine that my works are like plants, destined to grow. » Perhaps one Monday morning, the La Forest Divonne Gallery will awaken to find itself transformed by this underwater garden that has entirely overtaken the space.