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Bertrand Marcellly's artistic créations - Introduction

Conceptual Basis

As a juggler of periods, with both technical know-how and craftsman's skills, Bertrand Marcellly creates links between the past and modernity. He perpetuates and conveys know-how, a spirit of excellence, an ethic that expresses itself through the quality and ingeniousness of his creativity, an exceptional way of life combining traditional ways and new technologies.

Creative Process : "Dare mixing wood, hi-tech, glass and lacquer"

What is it? ... Modern technologies, transfer techniques, unique creative works, wood, mirror and lacquer.

At the beginning, there is a sense of contact and meetings between WOOD AND NEW TECHNOLOGY. For each of his creations, Bertrand Marcellly starts by investigating a subject. For example, he touches on the unvarying physical laws of the system and deals with RELATIVITY. For him, RELATIVITY means balance or zero variance. The final production stage of each of his works is the result of very advanced philosophy and mathematical research and each drawing, graphic and colour is applied to its support by subliminal transfert and paint.

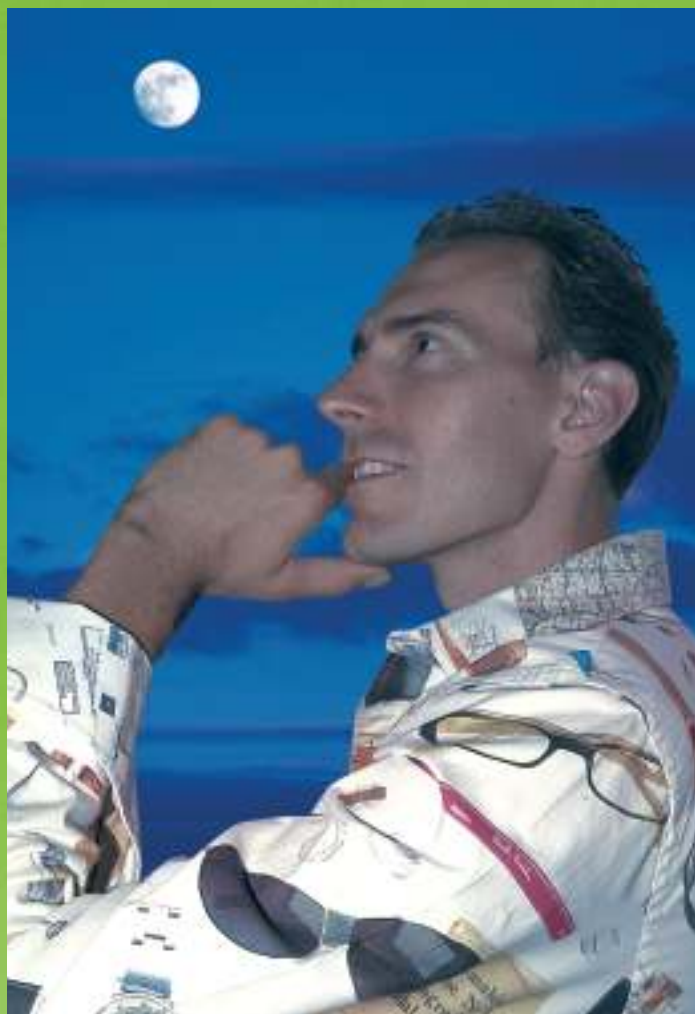
Artist's Biography

French – Born in 1971

Bertrand Marcellly, the son and grandson of a long line of cabinetmakers, first saw the light of day at Taninges, a small town situated in the French Alps, at the foot of Mont Blanc, 45 km from Geneva Switzerland.

It was 1989 when he left the Technic Valley of Cluses town, with a general and science school-leaving certificate in his pocket, to attend high schools until 1995 by which time he had received his engineer's degree in the "wood and furnishing industry" and was credited with a masters in "Entrepreneurship & Management". A lover of philosophy, Bertrand Marcellly had expressed himself through drawing since his early schooldays and travelled greatly in Europe.

Professor and teacher in "Creation & Management" with flexible hours, he devoted himself to creating the famous "EVIAN-G8 summit Chocolate", before dedicating himself full time since 2003 to creating his works.



Bertrand Marcellly a young creator with unique techniques

BeMyCreation® (from Bertrand=Be, Marcellly=My, and Creation) is the trademark created by Bertrand Marcellly, an artistic creator. His studio in France is at the foot of Mont Blanc and at the gates of Geneva, in Taninges (F-74440), a town known for art and artistic events.

Conceptual basis:

As a juggler of periods, with both technical know-how and craftsman's skills, Bertrand Marcellly creates links between the past and modernity. Through his "Relative Position" collection, Bertrand Marcellly expresses a new way of life. He creates pictures, mirrors and pieces of furniture and assembles with success new technologies and wood, symbol of millenary tradition.

Technique used:

Guided by his emotions, in an avant-garde fusion of know-how, Bertrand Marcellly has, over a number of years of research and testing, perfected a technology for disintegrating paint (one of his symbolic gestures related to relativity) transferring it and then perfectly integrating it into wood (a material that has been the indicator of a style or a period for centuries).

This high technology transplant method (combination of one type of material in another by transferring it as a gas and without any superposing) is still largely unexplored in the world of art.

The noble species of wood, the technical fusion of ancestral know-how and high technology, lacquers, green-almond, violet-red colours are the artistic starting points for the "Position Relative" collection.

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In Fusion d'époques (Fusion of Periods), the past is combined as a perfect graft onto the present.

Original creation of the collection "Position Relative".

A furniture triptych, with an occasional table, Louis Philippe chair and XXth century mirror, is brought up to date under the title of FUSION D'EPOQUES.

Bertrand Marcelly has taken control of historic architecture and its standards to bring an end to the age of exact reproduction and an end to all conventions.

Conceptual basis:

This creation is based on the challenge provided by the compatibility between New Technologies and the History of Artistic Furniture. Its production is the successful combination of knowledge (Historic Traditions) and discoveries (Subliminal Transfer), conventions (HT) and research (ST), standards (HT) and developments (ST).

Whilst FUSION D'EPOQUES can be considered as a step towards a new way of life, its artistic construction can also be seen as a gesture towards a new view of the world. The graphic work of the chessboard with its 64 squares (symbolic of a field of action) transferred by sublimation onto the occasional table's surface (the first element of the triptych), proposes a 65th square in a virgin space that invites investigation. The mirror (the second element of the triptych) through its nature and uprightness suggests this new 65th square that is reflected there and, at every moment, proposes new ways of living (depending on where the observer is positioned). The chair (the third element of the triptych) is universally recognised as a symbol of authority and invites us to think about ourselves.

Technique used:

The main technique is a technology process for disintegrating the material of paint and then perfectly integrating it into wood. This high technology transplant method (combination of one type of material in another by transferring it as a gas and without any superposing) is still unexplored in the world of art.

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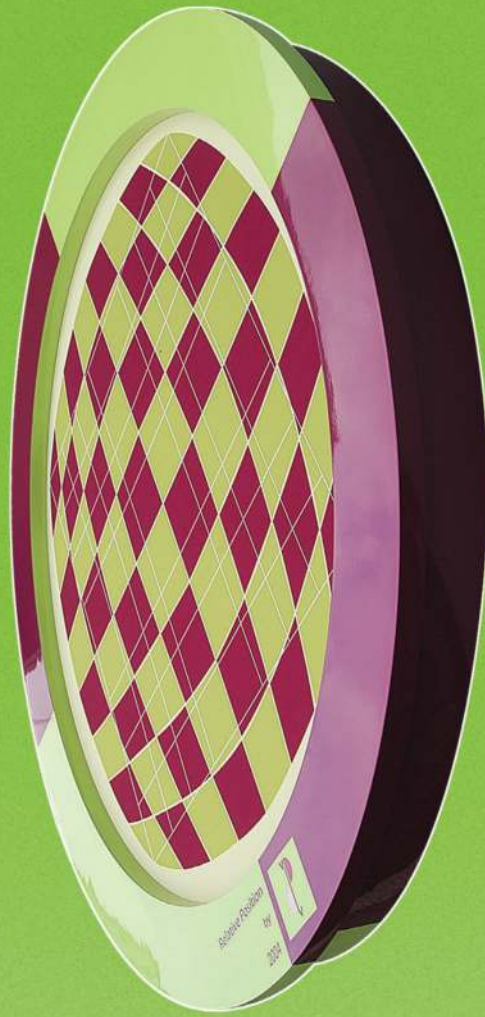
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Toile Sublimée (Sublimated Canvas) deals with the challenge of the compatibility of new technology and the memory of art.

Original creation of the collection "Position Relative".

Conceptual basis:

A non-figurative vertical canvas anchored in our cultural heritage that demonstrates the value of the new artistic practices for Bertrand Marcellly.

Here, the artist develops his subject in terms of relativity by extrapolation and he has created "Toile Sublimée" as a response to the challenge posed by the compatibility of new technology and the memory of art.

Technique used:

For this second creation, the past is once again fused in a perfect graft to the present.

Bertrand Marcellly performs complicated mathematical and computerised calculations to extrapolate the chessboard square (the square is an anti-dynamic figure that symbolises cessation and implies the concept of stagnation) into an undivided circular movement (the symbol of perfection, homogeneity and the absence of distinction or division). The main technique is a technology process for disintegrating the material of paint and then perfectly integrating it into wood and fabric.

This high technology transplant method (combination of one type of material in another by transferring it as a gas and without any superposing) is still unexplored in the world of art.

The noble species of wood, the technical fusion of ancestral know-how and high technology, lacquers, green-almond, violet-red colours are the artistic starting points for the "Position Relative" collection.

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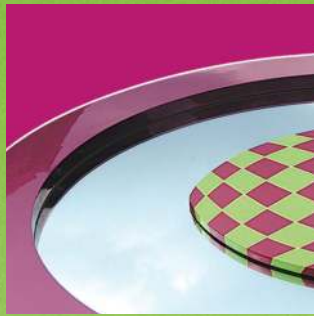
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Ivresse et Sagesse (intoxication and wisdom) is made as an echo of "forme après forme l'être a pris toute forme" (Rig Veda - shape after shape the being has taken every shape)

Original creation of the collection "Position Relative".

The artistic inspiration for this round mural creation consisting of a central oculus chessboard, a mirror crown and a circular frame comes from the absolute necessity for the artist to enter the chessboard once again and to go further than creation number 2 called "Toile Sublimée".

Conceptual basis:

The noble species of wood, the technical fusion of ancestral know-how and high technology, lacquers, green-almond, violet-red colours reflect the evolutive route within the continuity of the "Position Relative" collection for creation number 3.

Here, the artist moves from the chessboard and extrapolates and symbolises his subject, the relativity, for a limited period whilst continually changing its form (intoxication). The mirror in terms of a reflective surface is the symbolic instrument of wisdom and reflects things without being effected by them (wisdom).

Technique used:

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Monde Pluriel (Plural World)
symbolises the relative evolution
from a shape to an other.

Original creation of the collection "Position Relative".

Conceptual basis:

The creator assembles a mirror, half part broken and half part smooth. The half mirror, voluntarily broken by the artist using modern mathematics, nevertheless leaves intact the image of the observer that it reflects.

The double mirror is his specific way of treating duplicity by the perfect integration of materials and elements with each other.

The frame is a passage of diagonally oriented colours, the mirrors are all on the same level without relief.

The visual and tactile sensations of the combination of materials is perfect, smooth and without duplicity.

Technique used:

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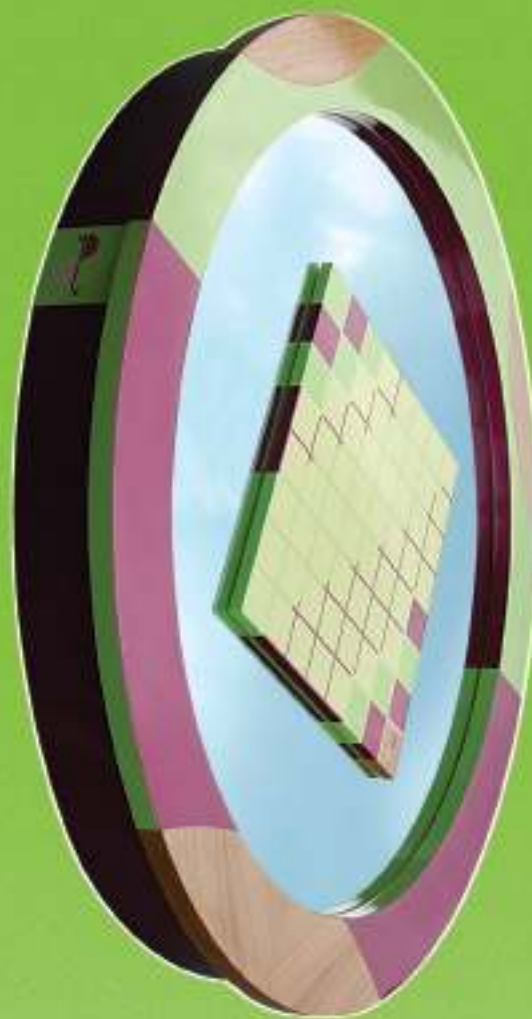
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Evidence
symbolises the historic tradition of wood
accepting the graft of new visions
and modern technology.

Original creation of the collection "Position Relative".

Conceptual basis:

Here, Bertrand Marcellly renews himself and innovates. For the artist, the wood is a piece of history that the world cannot dismiss. And from movements within movements, research within research and associations within associations, he has extracted his artistic message of the alliance between ancestral traditions of wood accepting the graft of new ideas and modern technologies. "Evidence" is designed to occupy a bi-volumetric space that marks the state of fusion between biological and technological worlds. The species of wood is visible. The ever-present chessboard, reminds us of relativity, the limited life and constant changeability of beings. The mirror is the support for a symbolism that is extremely rich within the order of knowledge.

Technique used:

The main technique is a technology process for disintegrating the material of paint and then perfectly integrating it into wood. This high technology transplant method (combination of one type of material in another by transferring it as a gas and without any superposing) is still unexplored in the world of art.

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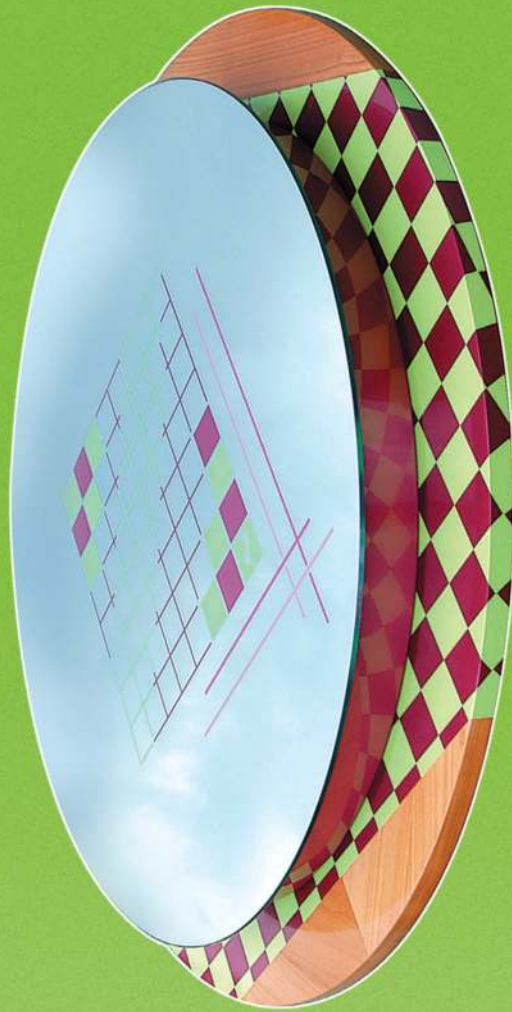
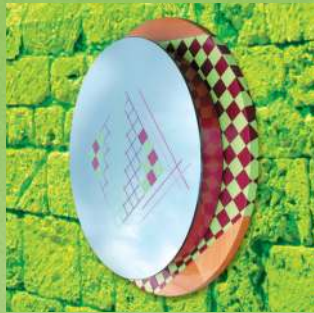
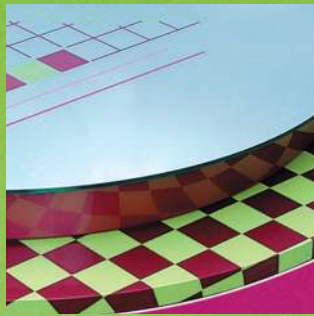
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Exaltation
is a sublime meeting of high technology
with the most rigorous traditions of marquetry.

Original creation of the collection "Position Relative".

Conceptual basis:

The mirror returns us to the chessboard with squares that are part full and part empty as a symbolisation of the present. This is supported by a wooden base that is partly traditional and partly marquetry. It is a perfect demonstration of the non-utopian skill of faultlessly fusing modern transfer techniques with two traditional materials.

Technique used:

The graphic and colours are integrated into the mirror from the back silvered side. The main technique is a technology process for disintegrating the material of paint and then perfectly integrating it into wood. This high technology transplant method (combination of one type of material in another by transferring it as a gas and without any superposing) is still unexplored in the world of art.

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