

A photograph of a layered rock formation, possibly a volcanic ash flow or a sedimentary deposit, showing distinct horizontal and slightly wavy layers. The rock is light gray to tan in color. The word "INFLUENCES" is overlaid in large, white, sans-serif capital letters across the center of the image. The background shows some dark, jagged rock fragments and sparse vegetation at the top left.

# INFLUENCES

## **VOLCANIC LANDSCAPE**

Philippe Nault lives and works in the rainforest of the Island of Hawaii on the slope of Kilauea Volcano. Forests, lava fields, ocean shores, and the immense landscapes of Mt. Mauna Loa, form the larger scope of his environment.



*Spreading canvas on Kilauea Volcano lava fields*







*Kilauea Volcano eruption (2018)*

## **CHADO**

As a long time practitioner of *chado* (the Japanese way of tea), Nault was deeply infatuated by its philosophy. The symbolism of the *chawan*, the ceramic tea bowl known in chado as a “handheld universe”, is at the center of the ritual, and reveals itself spontaneously through his work. In the Chawan Landscapes series, the circular walls of the bowls unfold across the paintings as symbolic landscapes.



*Chawan, shino and iron oxyde glaze*



*Chawan, 26½ X19½ inches, acrylic on paper, 2020*





*Chawan Landscape (detail), 22x47 in (56x120 cm) Kokokahi soil and acrylic base on paper, 2021*



*Sea cliffs of Hāmakua Coast, Island of Hawaii*



*Tea ceremony at Shoroan tea house, Hilo, Hawai*

# PROCESS



## **PAINTING ON THE NATURAL GROUND**

Nault's painting arises regardless of self-expression or conceptual constructs. It is simply motivated by the underlying dynamics of natural forces into form and transformation. Living within the close perimeter of an active volcano, the influence of its intrinsic unpredictability eventually began to permeate his work. One day, he stepped out of his studio and walked down to a nearby half dry riverbed carved through an ancient lava flow. He laid his unstretched canvas over the boulders and the cracks of the raw ground, entirely exposed to the telluric and atmospheric powers of nature. He had found his way of painting.







## **BRUSH TECHNIQUE**

Large spreads of paint across the canvas require large brushes. Various kinds of brooms are assembled to make brushes of different sizes and flexibilities.









**MEDIUM**

## **SOIL AND ASH**

While painting over natural grounds, he met with some unintended factors that would inevitably become part of his process. Beside the uneven and unstable support, which he favored, random events like rains, mud splashes, disrupting winds or hot sun, came into play in the paintings. The usually expected cleanness of the medium didn't hold much sense anymore. He embraced the muddiness of soil, the dirtiness of dirt that found their way into the work as a substantial part of the paint. Eventually, they became the paint itself. At that point, he started to understand the correlation between this new phase of his work and older periods. Unrelated at first sight, they had often and spontaneously involved either some materials from the natural ground, or had a direct relation to it.





*Fern forest mud*



*Sumi charcoal ash*



*Mud swatches on paper*





## **BURNED PAPERS**

In 2021, while clearing boxes of various papers accumulated along the years, all sorts of forgotten materials resurfaced, old records, photos and notes, and even old music scores, including some from his pianist mother, and Gregorian chants from the ancient choir school of Cathedral Notre Dame de Paris, to which he belonged as a child. They were layers of memories that, with time, had lost their primary interest and significance to evolve into a kind of compost. Instead of discarding them as trash, burning them would instead achieve the process of their transmutation. The "Burned Papers" paintings are a similar attempt to the use of soil or ash as a fertile substrate, an underlying substance by which life generates itself.



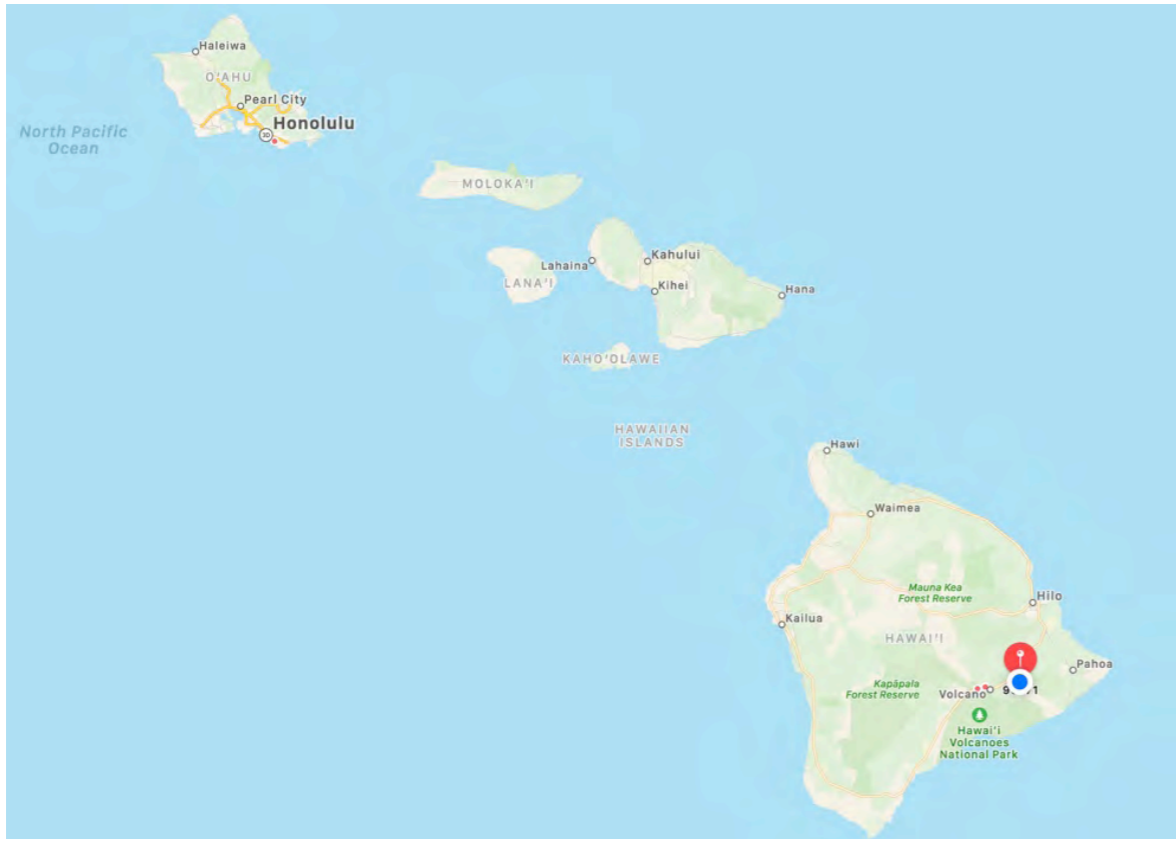


A lush tropical forest scene with tall trees and dense undergrowth. The foreground is dominated by large, vibrant green ferns and broad-leafed plants. In the background, several tall, slender trees with dense canopies reach towards a clear, light blue sky. The overall atmosphere is serene and natural. The word "STUDIO" is overlaid in the center in a clean, white, sans-serif font.

STUDIO

## **A STUDIO GREENHOUSE**

A repurposed greenhouse, originally used for growing orchids and various tropical plants, in the fern forest of Kilauea Volcano.







*The snow on Hawaii Island summits, seen from Haleakala volcano on Maui Island*





*Kilauea eruptive zone 2003*



*New lava 2020*