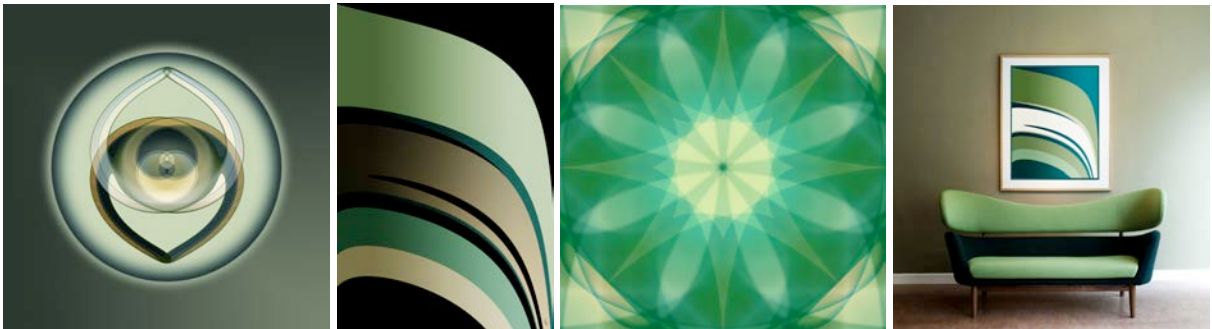


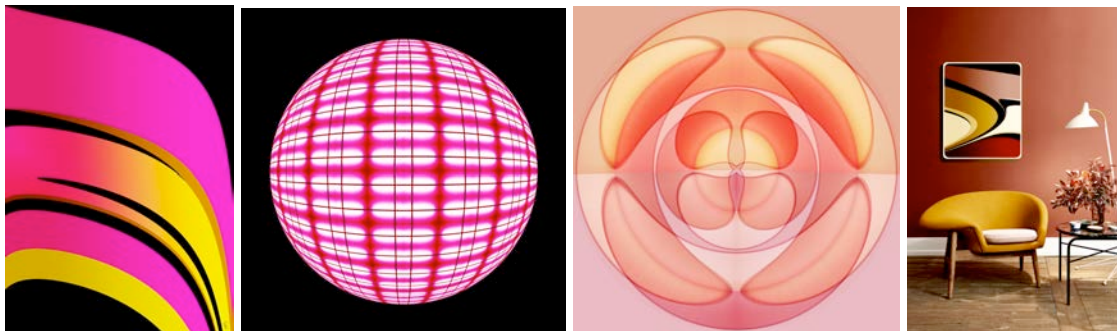
Creative approach

The relationship of the artist to Nature and the Universe was born in 1976, when Charline Lancel uttered her first cries in the Namur province, Belgium. The place of origin continues, very often, the creative process and, in this case, Charline, through her creative achievements, prolongs a dance with the telluric forces and the power of the natural elements, which have punctuated her childhood. Since then, versatile creations, varied and rich in emotions, embody an ode to the beauty of life and the unending communion with the mysteries of the cosmos. The chromatic and formal harmony found in Charline's work respond to her cathartic approach as an artist: the creative materialization also gestures toward and replenishes.



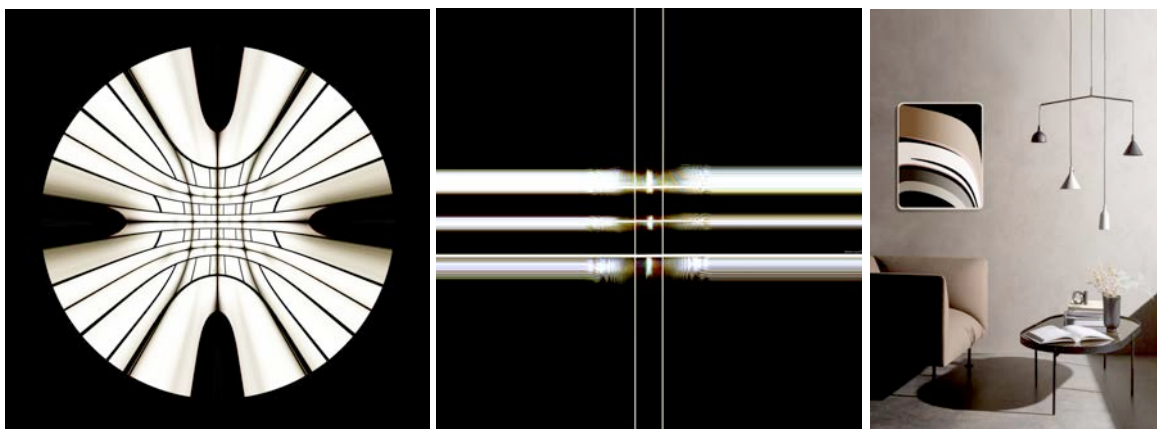
Cosmic mandalas

In Lancel's creation, cosmic mandalas or medieval rosettes are brought up to date, reactivating the pagan archetypes that lay dormant in any living being-- whether human, animal or plant. The artist's approach, at a time of transmutations of values celebrated by Friedrich Nietzsche, whose influence she readily acknowledges, is part of a message of positive harmony, of symbolism celebrating peace in itself and to others; her works proclaim, to whoever will heed, the inextricable uniqueness of the being with the Universe.



Internet and 2.0 technology

The Internet and the 2.0 technology are only the beginnings of future transformations where the interconnection with the cosmos, in spite of the avatars of the moment, will finally make sense. It is in this that the productions of Charline Lancel are a renewed nod to quantum physics, to calabi yau super cords, or to the vibratory nature of matter and light, *ergo* to life itself.



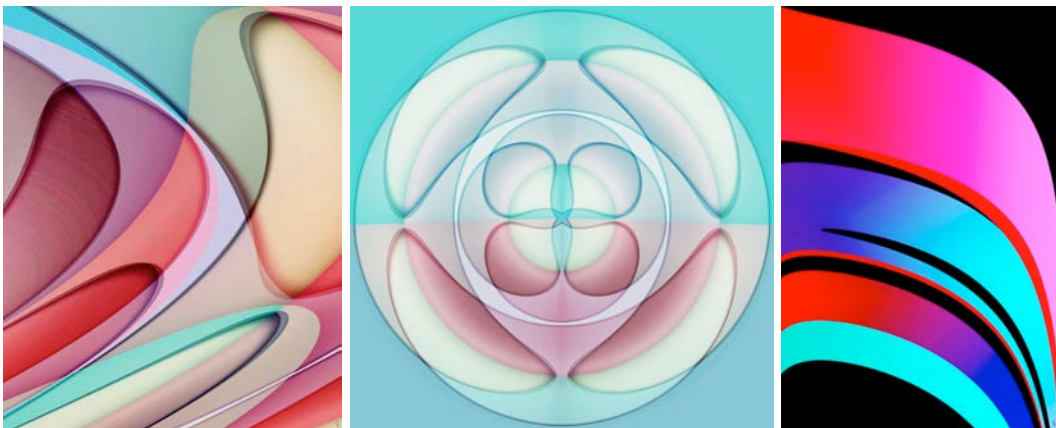
Influences

Aware that she is part of a creative continuum in the likeness of the cosmos, the artist acknowledges the influences of design and modernist architecture, 'space age', Scandinavian, Japanese, Native American, tribal styles, the painters Malevich, Mondrian, Vasarely, sculptors Henry Moore, Isamu Noguchi, Barbara Hepworth, designers Pierre Paulin, Verner Panton, Charles and Ray Eames, Charlotte Perriand, architects Jacques Dupuis, Richard Neutra, sets of the films '2001: a Space Odyssey', 'Barbarella' ...; to name but a few artistic legacies.



Photo montage

Being passionate about various artistic modes of expression, particularly cinema, and with an inclination for modern technology, it is almost natural that the artist has adopted visual creation as her mode of expression, thus becoming a preeminent representative of digital art, who will leave her mark on the Op art movement continuum.

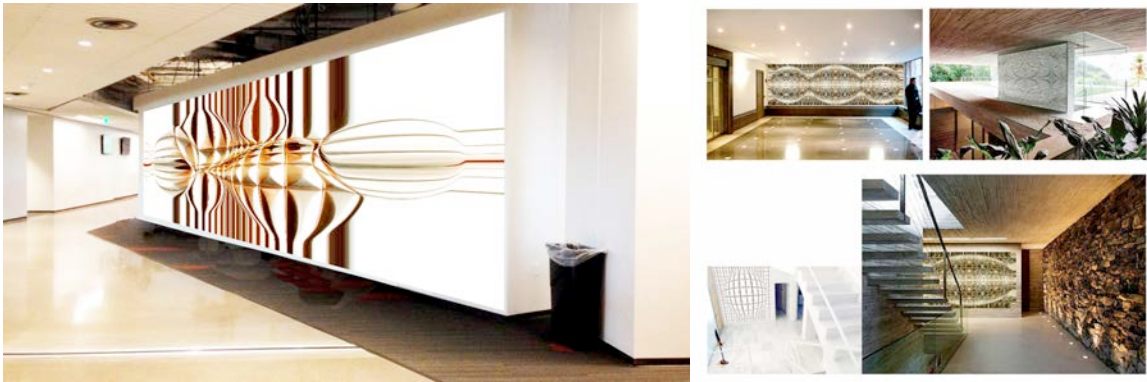


Functional Art

A polymorphous and multivalent artist, Charline pursues her creative quest through multiple media, including functional art: enamel, furniture, textile prints, door handle collection... Throughout the creative journey, private, professional or institutional collectors express multiple wishes, constraints and requirements. The artist has set her sights on the Chromaluxe technology support, which features many perks: water- and fireproof, it is also highly resistant to scratches and the usual wear-and-tear.

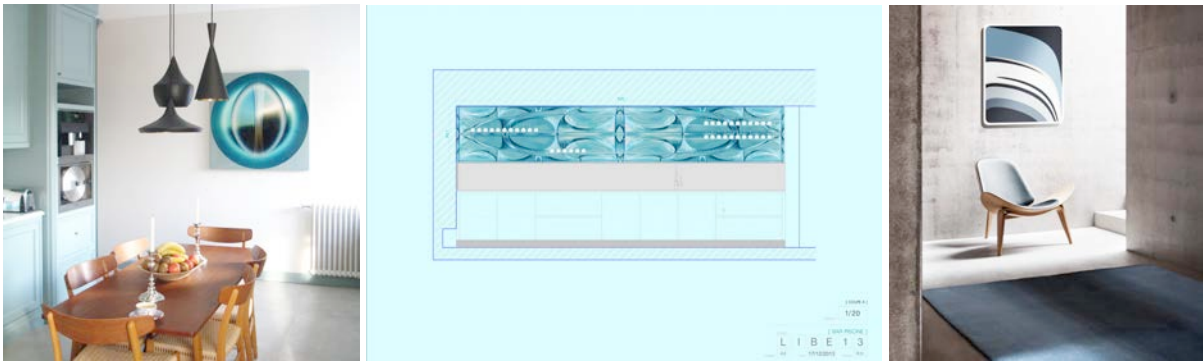


Frescoes / murals



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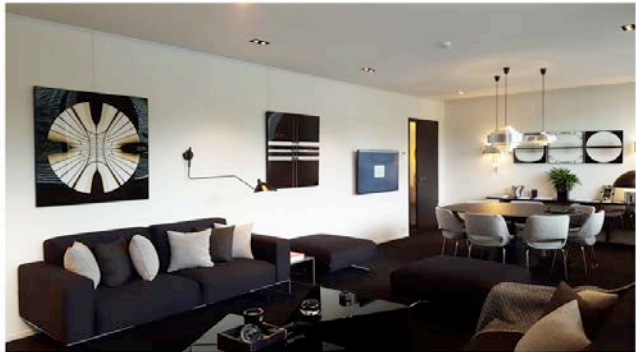
Adaptable surfaces, formulas diptych, triptych or others, the creation of Charline does not stop at the signature of the work; a dialogue is established between artist and buyer regarding the choice of frames, format, nuances so that the finished work is in harmony with the interiors and exhibition spaces where the works will be displayed, so that they may flourish, radiate and blend into the new universe; thus ready for a long adventure of rich exchange and dialogue with the viewer and space.



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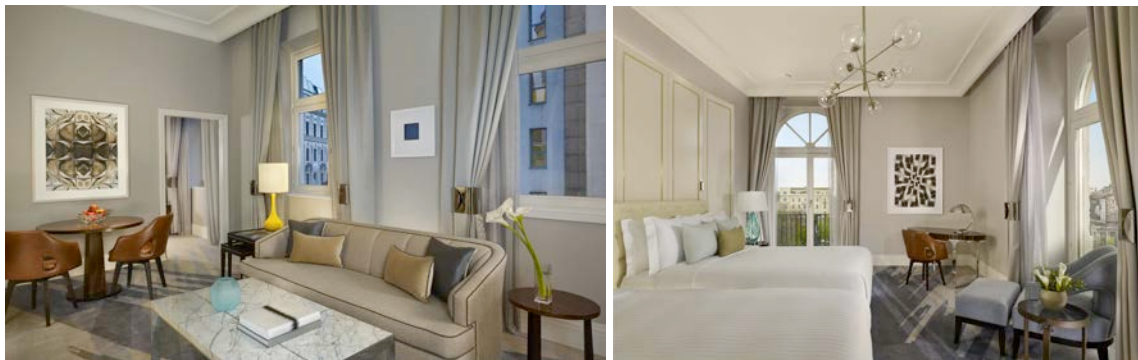




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