



# PORTFOLIO 2025

**"Cerebral landscape & Living formations"**

# Micheline LO

ARTIST - PAINTER - PHILOSOPHER



## ARTIST BIOGRAPHY



Micheline LO is born in Paris in 1930, and died in Brussels in 2003. Her work testifies her profound knowledge of philosophy, literature and arts, three fields she did teach.

Her artistic career began in 1982. She was particularly interested in the fundamentals of perception. So, one day, she will say "I paint the cerebral landscape", "I only pick up indices", "I paint without imagination". Deliberately, stepping away from all classical and photographic conventions.

For two decades, from 1982 to 2001, Micheline LO exhibited her work in about twenty galleries around the world, from Brussels to Montreal, via Paris and Rome. She produced 30 distinct series, totalizing more than 700 works.

From 1989 to 2000, she published seven catalogs, including the one for *Jean Genet's L'Enfer* exhibition at Galerie Herold in Brussels, in 1992. In this series, she fuses painting and writing, offering a visual perception of literary texts. She will do so again in her *Vents* series, inspired by Saint-John PERSE's poem.

In 1992, in Brussels, her work was celebrated in a retrospective entitled *Ten Years of Painting*, at the Hôtel de Ville de Saint-Gilles, Brussels.

Henri VAN LIER, her lifelong companion - author of *The Arts of Space*, of *Philosophy of Photography*, and of seven *Encyclopaedie Universalis* articles (painting, sculpture, architecture, aesthetics) - will qualify her, in 2007, as a "painter of living formations".

Working in line with the scientific concepts of her time, Micheline LO will also be, as such, a true cosmogonic painter.





## ARTISTIC APPROACH



Her painting “resonates” with our neuronal activity and our living perception of the canvas. It plays with gaps, contrasts, between colors, traits, emptiness, fullness... without compositions, constructions or deconstructions of images.

The items connect, disconnect, move forward, backward, float, bounce on the canvas.

For a dozen years, Micheline LO will draw her inspiration from great writers such as Flaubert, Dante, García Márques, Genet or Saint-John Perse. Her aim was not to illustrate their texts, but to embrace their perceptive processes. Faced with Dante's *Paradise*, she will create three series of paintings between 1985 and 1986: first a series with color without faces, then a series of faces without color, and finally a series of faces with color. Our brains convey shapes and colors in different zones, and then merge them. Micheline LO will follow a similar process.



After exploring the cerebral landscapes of others, Micheline LO then embarks on a more personal approach. She undertakes to paint cerebral landscapes in their very deepest aspect: that of being living formations in general. This resulted in several series of works, entitled *Les chemins des écritures*, *L'astronome*, *Traité de paix*, *Bestiaire*, *Mains*, *Caméléons*, *Migrations*, and *Les esprits du vin*. The items on the canvas come to life through their differences, contours and chromatic contrasts.

In a brain in perpetual evolution, the eye can't stop at anything. It navigates *among* the elements as it would navigate *among* a landscape. So, image, structure and texture play no role in her practice. It is the constant, un-stable, in-connection biological exchanges that inspire her work..

These interactions give life to landscapes in perpetual formation, i.e. living formations.



# PAINTING THE CEREBRAL LANDSCAPE

First, Micheline LO will paint the cerebral landscapes of literary figures, peoples, and remarkable moments :

## THAT OF LITERARY FIGURES

- Flaubert (Series *La tentation de Saint Antoine*)
- Dante (Series *Paradis de Dante*)
- Carlos Fuentes (Series *Terra nostra*)
- Jean Genet (Series *L'enfer*)
- Gabriel García Márquez (Series *Cien años de soledad*)
- Saint-John Perse (Series *Vents*)

## THAT OF PEOPLES AND REMARKABLE MOMENTS:

- Spain (Series *Suite espagnole*)
- Births (Series *Nativités*)
- Death (Series *Les tombeaux*)

Then, she will paint her own cerebral landscapes :

## THAT OF WRITINGS AND PERCEPTIONS

- Series *Les chemins des écritures*
- Series *Quetzalcoatl*
- Series *Les esprits du vin*

## THAT OF LIVING PRE-FORMATIONS AND FORMATIONS

- Series *L'astronome*
- Series *Le bestiaire*, Series *Caméléons*
- Series *Migrations*

## MORE INFORMATION :

- See the 700 works : [www.michelineo.com/series/lo\\_series\\_peintures.html](http://www.michelineo.com/series/lo_series_peintures.html)
- Biography of Micheline LO : [www.michelineo.com/documents/biographie/BIO\\_MichelineLO.pdf](http://www.michelineo.com/documents/biographie/BIO_MichelineLO.pdf)
- Notion of cerebral landscape : [www.michelineo.com/documents/textes/mvl\\_notion\\_paysage\\_LO.pdf](http://www.michelineo.com/documents/textes/mvl_notion_paysage_LO.pdf)
- Her work: [www.michelineo.com/documents/textes/her\\_work.html](http://www.michelineo.com/documents/textes/her_work.html)



**Chemins des écritures (1997)**

Series : *The pathways of writings. Painting #35*

Acrylic on canvas - 96 x 140 cm



**Mains (2000)**

Series : *Hands*. Painting #5

Acrylic on canvas - 83 x 100 cm



*« I prefer to paint [the desert] through the eyes of Flaubert, who borrows the eyes of Saint Anthony, who borrows the eyes of delirium, who absolutely distends the unity of the desert, since he sees only mirages in it. »*

*« If thus one landscape excites me , it' is the cerebral landscape. »*

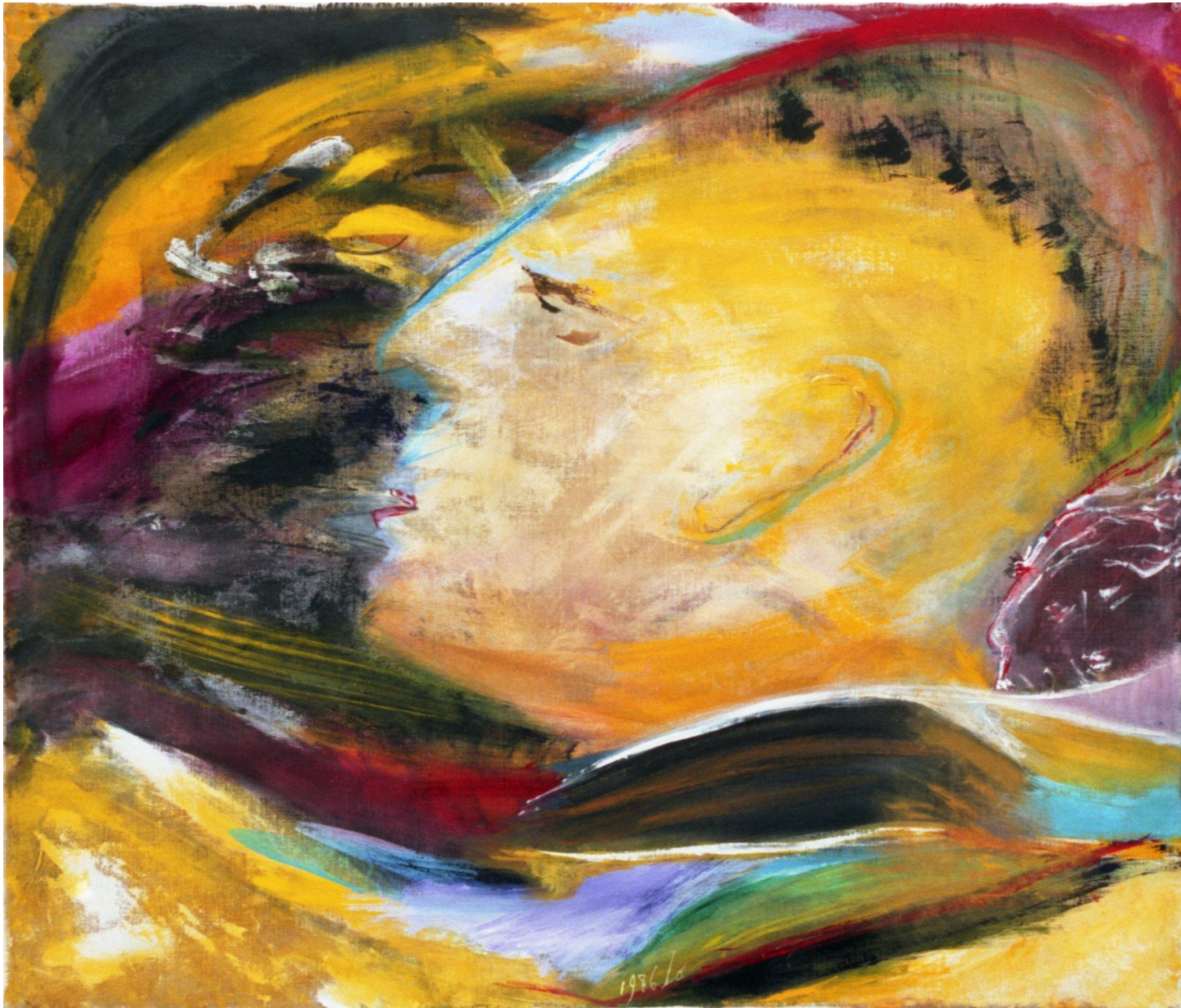
Micheline



**Saint Antoine affronte les hérétiques  
(1984)**

Series : *The temptation of Saint Antony*  
Inspired by Flaubert's, *La tentation de Saint Antoine*. Painting #16

Vinyl on canvas, 78 x 84 cm



## Le ciel du soleil (1986)

Series : *Dante 3*. Canto 12, Painting #3  
Inspired by *The Divine Comedy, Paradiso*, Dante  
Acrylic on canvas, 95 x 105 cm

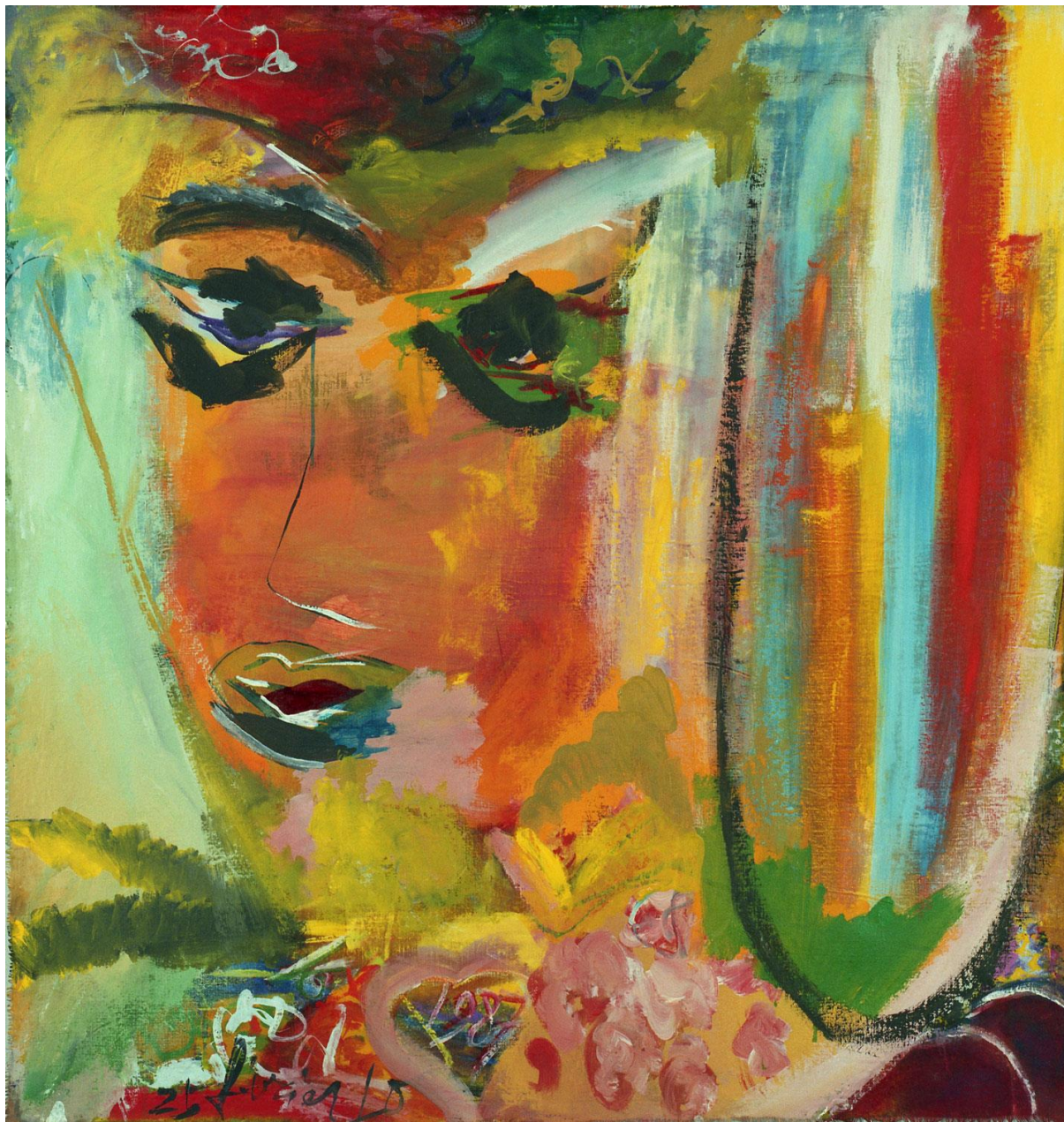
« Of course, Dante's *Paradiso* had to tempt me. »

« Visual challenge par excellence, of light throughout the thirty-three songs of *Paradise*. »

« From the very beginning , the luminosity is unbearable, but it rises from song to song. »

Micheline 





## Don Juan (1987)

Series : *Terra nostra*, Painting #5  
Inspired by *Terra nostra*, Carlos Fuentes  
Acrylic on canvas, 115 x 105 cm

*« Carlos Fuentes sees his Mexico through Spain, Spain through his Mexico. »*

*« He spreads his vision across time, crossing the centuries as much as the Atlantic. »*

*« An utterly unsettling phenomenon for those curious about cerebral landscapes. »*

Micheline





*« If hell were cold and wet », writes Genet, " « prisons would be hell. »*

*« Genet knows what he's talking about. He expresses himself as a companion of the angels of evil, whom he cherishes provided they are not stained with repentance. »*

Micheline



The real Hell.  
That of crime as glory.  
That of glory as crime.

### **Lou du Point du Jour (1991)**

Series : *The enfer of Jean Genet*, Portrait #5

Inspiration : *Le Miracle de la Rose*, Genet

Mixed technique on paper, 76 x 56 cm



These portraits are Micheline LO's last ones as an explorer of cerebral landscapes.

They leave behind them the traditional Western vision of an "I", of a "someone", of a "certain".

They inaugurate that of biochemical brains, inexhaustibly plural, exogenous as much as endogenous.

### **Le colonel Aureliano Buendia (1992)**

Series : *Cien años de soledad*, Drawing #14,

Inspiration : *Cien años de soledad* of Gabriel Garcia Marques

Mixed technique on paper, 50 x 65 cm



## S'en aller (1995)

Series : *Vents*, Painting #4

Inspiration : *Vents*, poem of Saint-John Perse

Acrylic on canvas, 73 x 86 cm

*« When the poem was copied in its entirety, I would intervene as a painter , more or less detaching a phrase, lifting it from the background multitude. »*

*« One of my aims was to give the background a dynamism that would make it compete with the sentence. »*

Micheline



The pictorial line is also the scriptural line.

*Vents* is the latest series inspired by an author, and the first one to give a central place to writing.



## Chemins des écritures (1996)

Series : *The pathways of writings*. Painting #23

Inspiration : Cerebral landscape of Micheline LO

Acrylic on canvas, 83 x 100 cm

*«The present series will welcome signs in bulk : analog, digital, borrowed, invented. »*

*«Each one as it arrives on the canvas necessarily enters into interaction with its neighborhood, and the painting stages the ensuing metamorphoses.. »*

Micheline



The series goes beyond the brains field, and introduces a new cosmological interlude, this time that of living formations in general.



**L'Astronome (2000)**

Series : *The astronomer, Painting #2*

Acrylic on canvas, 83 x 100 cm

*« Between knowing and seeing. »*

*« The cerebral landscape of the 'perceiver' matters more than the 'perceived' landscape. »*

*« In becoming ... then remains , like a haven, the mystery of darkness. »*

Micheline



From pre-formations will born formations.



« Gradually, the purpose was to reject anthropomorphism, and to rejoin in the animal its difference. »

Micheline 

Micheline LO's Bestiary - a collection of objective interfaces activating our subjective ones - produces here a more intimately mutational cerebral effervescence..

### Grappe de Singes (1999)

Series : *Bestiary*, Painting #36  
Acrylic on canvas, 83 x 100 cm



*« To make something appear and disappear at the same time is one of the painter's most constant goals. How do you immerse a chameleon in its environment without losing it ? »*

*« A demanding game of kaleidoscope and visual beating. A work on form and background, which stimulate each other. »*

Micheline



### **Caméléon (2000)**

Series : *Chameleon*, Painting #12

Acrylic on canvas, 83 x 100 cm





Quetzalcoatl was all the more available for this painting since his Amerindian figure is written and writing.

Sequenced with squares, lozenges, rings and feathers, punctuated by pulsating tropical colors, the series makes shapes and backgrounds palpitate, so that « it moves forward and backward at the same time ».

Micheline



### Quetzalcoatl (2001)

Series : *Quetzalcoatl*, Painting #5  
Acrylic on canvas, 100 x 100 cm



Witness of incessant connections,

the cerebral landscape  
radically differs from  
the granular intensity of  
photography.

Only witness of an instant.



*Micheline LO, painter-philosopher  
and Henri VAN LIER, her companion,  
philosopher and anthropogenist.  
Photographed by Pierre RADISIC*

## Hommage à Radisic (1985)

Series : *Copies and variations*, Painting #16

Inspiration : photo of couple Henri VAN LIER and Micheline LO, by Pierre RADISIC

Vinyl on canvas, 215 x 251 cm



SETTING IN SITUATION



ARTIST CONTACT

# Micheline LO

ARTIST - PAINTER - PHILOSOPHER

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