

NICOLAS AUVRAY **GALLERY**

PRESENTS

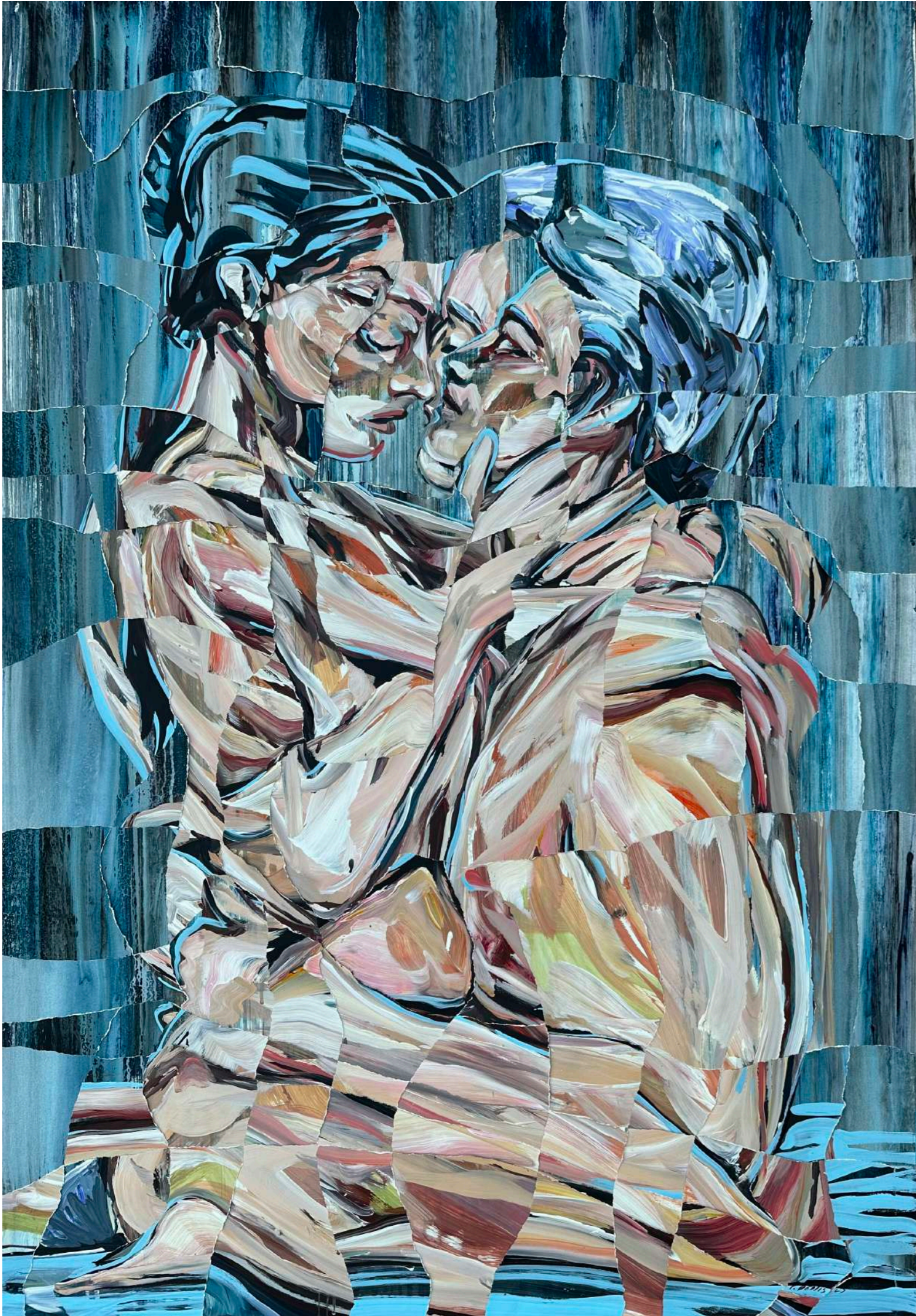
CLÉMENT DENIS

"THE INNERWORLDS OF A MOTIONLESS
NOMAD"

SOLO EXHIBITION
SEPT. 28 - NOV. 7 23

522 W 23rd ST, CHELSEA NYC

Opening on Sep. 28 , 6-8 pm



(New York, NY) - Nicolas Auvray Gallery is thrilled to present the highly anticipated solo exhibition of emerging artist Clément Denis at its Chelsea location. The exhibition, titled "The Inner Worlds of A Motionless Nomad," showcases a captivating collection of unseen ongoing and previous works, offering a unique and profound exploration of life and identity through the eyes of the painter. The exhibition marks Denis' first solo show in New York City and promises to introduce a new step in his artistic development.

With "The Inner Worlds of A Motionless Nomad", Clément Denis retraces the last five years of his life: motionless because he was locked up during the COVID, nomadic because, despite his inability to cross borders, his works have traveled as far as Asia, and Denis's pictorial universe has expanded to include new techniques (woven paper, bird prints on canvas, etc.) and new themes.

522 W 23RD ST
CHELSEA NYC

**SOLO
SHOW**

NICOLAS AUVRAY GALLERY

**THU. 09.28.23
SUN. 11.07.23**

An exhibition in three timespaces as Denis has spent the last five years in places that have opened up his palette of colors: Noirmoutier, his home island, where he spent his first confinement and which gave rise to the River Song series on climate disruption; Paris, the city in which he lived and where he spent several months without painting, paralyzed by the fear of losing his companion who was ill at the time, which inspired him the Confusion des sentiments (Confusion of feelings) series where he weaves couples to make their love eternal; Vétheuil, where he settled to help his companion heal, and where he lives in Claude Monet's former house, below Joan Mitchell's, in a setting of water, green hills and chalk cliffs that inspired his latest series, Peindre le vent.

“To introduce my work in the United States, I have chosen to invite viewers into a realm where different archetypes coexist within oneself. All the figures portrayed in L'Inneworld I and II peint son monde are archetypes I have already drawn in my body of work : all these faces, all these worlds , all these memories and identities that are the core of my reflections.

Drawing upon the psychoanalytic term, I seek to provoke introspection and foster a deeper understanding of the complexities that shape our individual identities and human experiences; love, nature and identity are the three recurring themes of my work. From the exploration of queer identity to the experience of exile and the manifestation of the animus, each piece delves into a distinct facet of the human psyche.”

L'INNERWORLD I

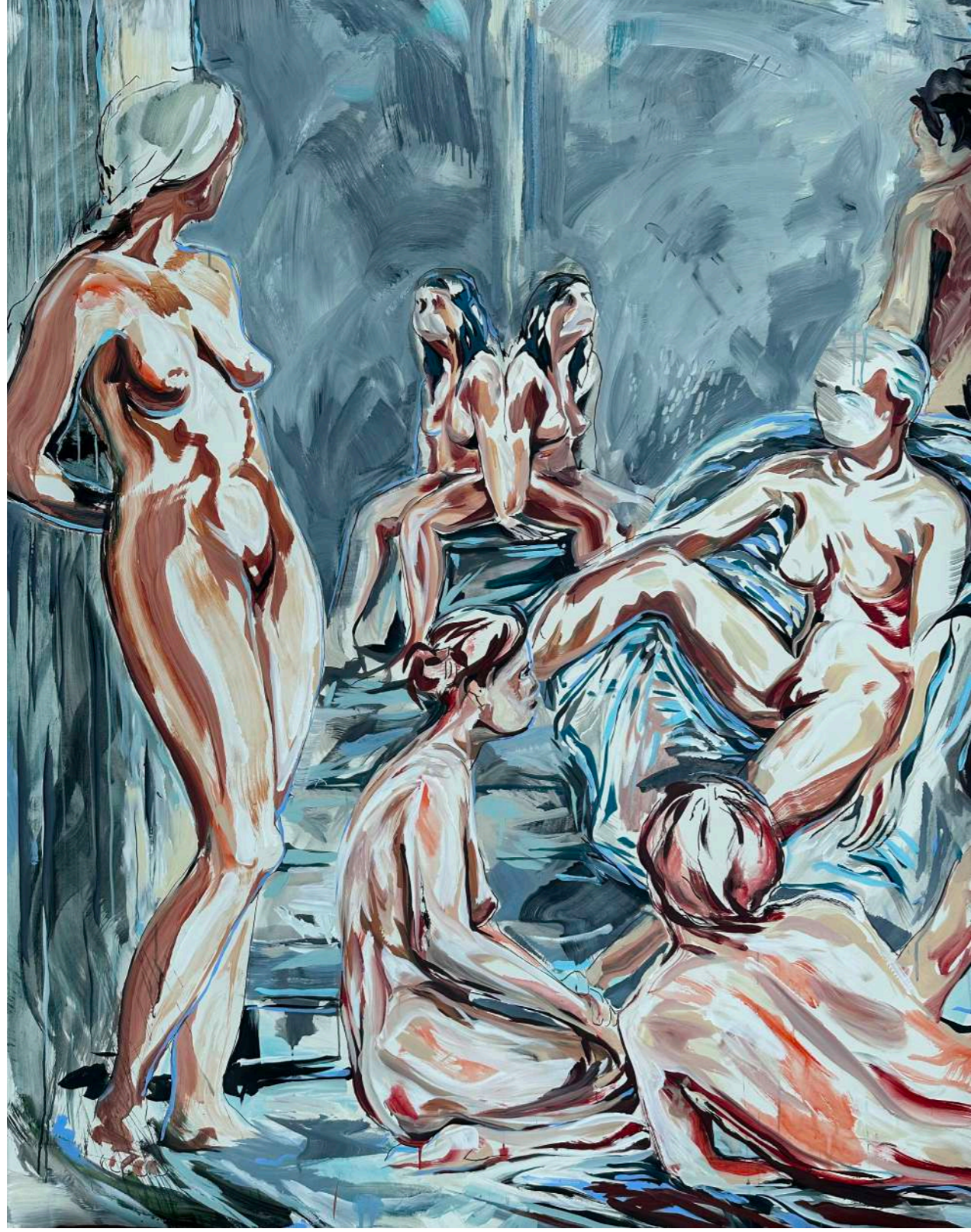
170x240cm
Acrylic on paper

2023



IL PEINT SON MONDE II (DYPTIQUE)

2 x 170x240cm
Acrylic&pencil on pa-

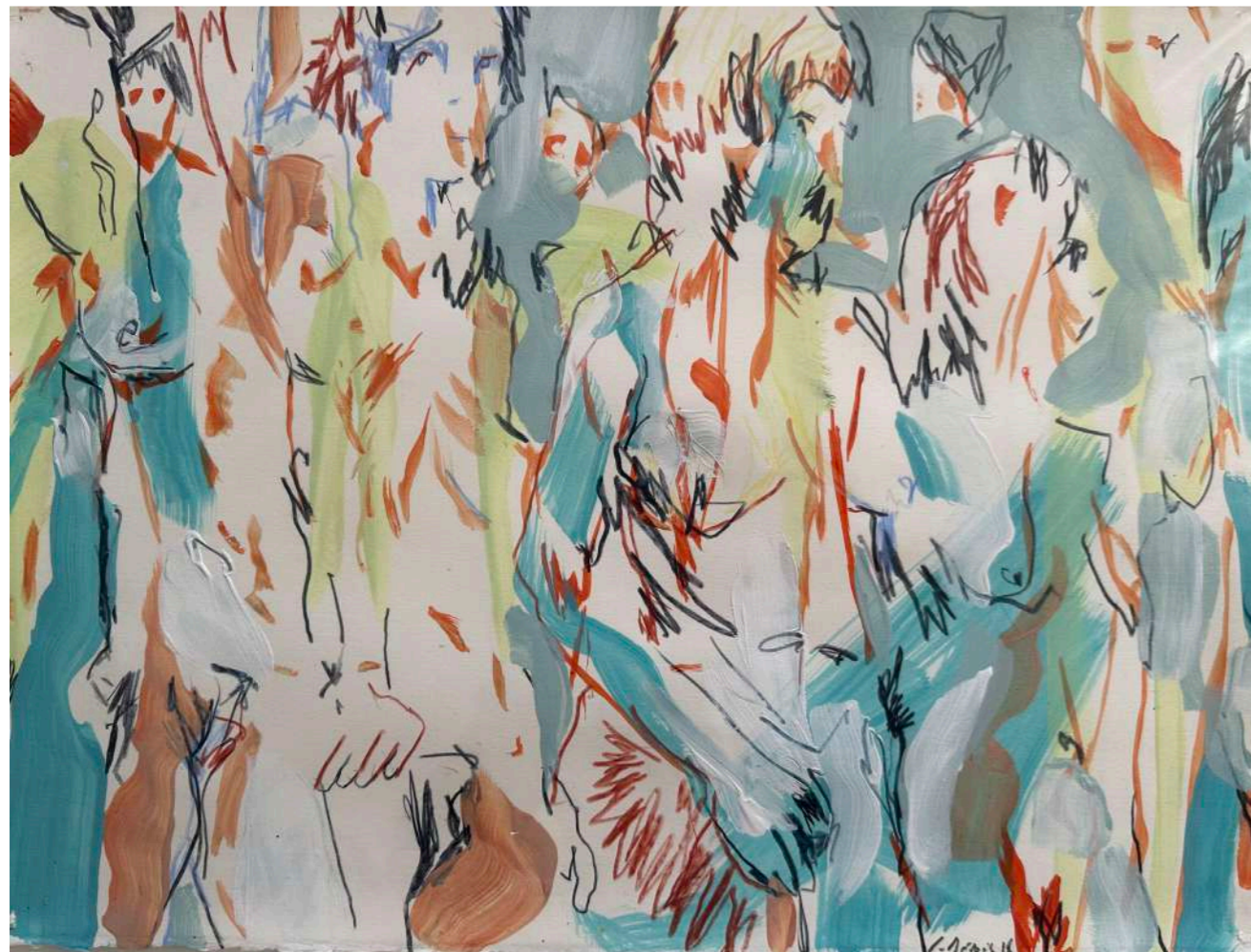


2023



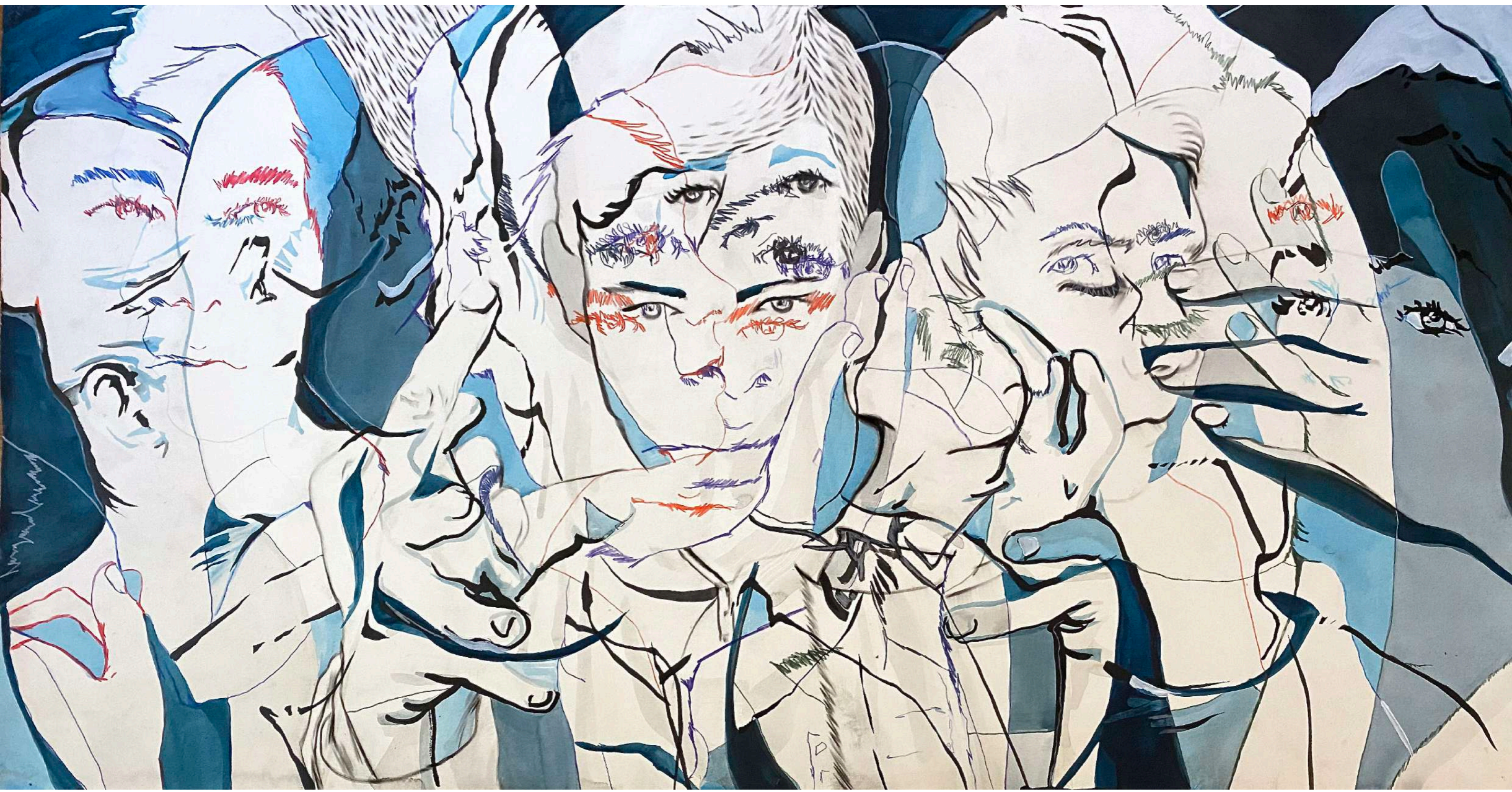
2023

“Our solitude is inhabited by past or present presences. Our existences are filled with proximities and as Dostoyevsky says, there are as many worlds as there are individuals... Desirable or undesirable.”



SANS TITRE II, 2018, Acrylic, ink and pastels on paper 35x45cm

“Clément Denis’s pictorial compositions leave little room for emptiness. From bottom to top and left to right, space is occupied by bodies and faces, even in the distance. In the foreground, a nude woman in a languid pose could evoke the waiting mood of Ingres’ Turkish Bath. Later, however, it is the impression of numbers that prevails, and with them anonymity and solitude. This brings to mind Henri Michaux’s Foulitudes, but without the calligraphy. This impression takes us to the heart of the work, which is first and foremost a poet’s quest. In other words, a quest beyond reason, towards a deeper lightness rich in elusiveness and movement. After a first stage that camouflages the figures, Clément Denis covers them with a translucent glaze, to then recover only the essential lines of the bodies, which are in turn blurred, drowned or irradiated with light.” Juliette & Victor Magazine, Avril 2017



NUISANCES

Pencils and ink
on paper 50x90



NUISANCES VI, 2021, pencils, ink and acrylic on paper, 50x90



NUISANCES IV, 2021, pencils, ink and acrylic on paper, 50x90

“As Icarus, whose myth he depicts in a painting, Clément has freed himself to fly off in exorcizing his inner demons in his art. It was not under the influence of Eros in the guise of an ideal woman, but the feminine archetype of the mother who in death’s antechamber led him under the influence of Anteros, to his destiny as a man and an artist. Death he had so long courted is omnipresent in his art, and it is under the shadow of Thanatos that he realized his series Body designs in 2019, on the theme of love. This is not an erotic series but a philosophical reflection on the couple in the intertwining of two opposite nature, the masculine and the feminine. Clément has expressed it formally in their weaving on the psychic and physical level in a palette and a style derived from the fragmentation of forms and colours to be found in Cubism and the 60’s Op Art.”
Monique Riccardi Cubbit, art historian and writer, Ut pictura poesis, 2022



LESBOS

Acrylic on paper
115x180



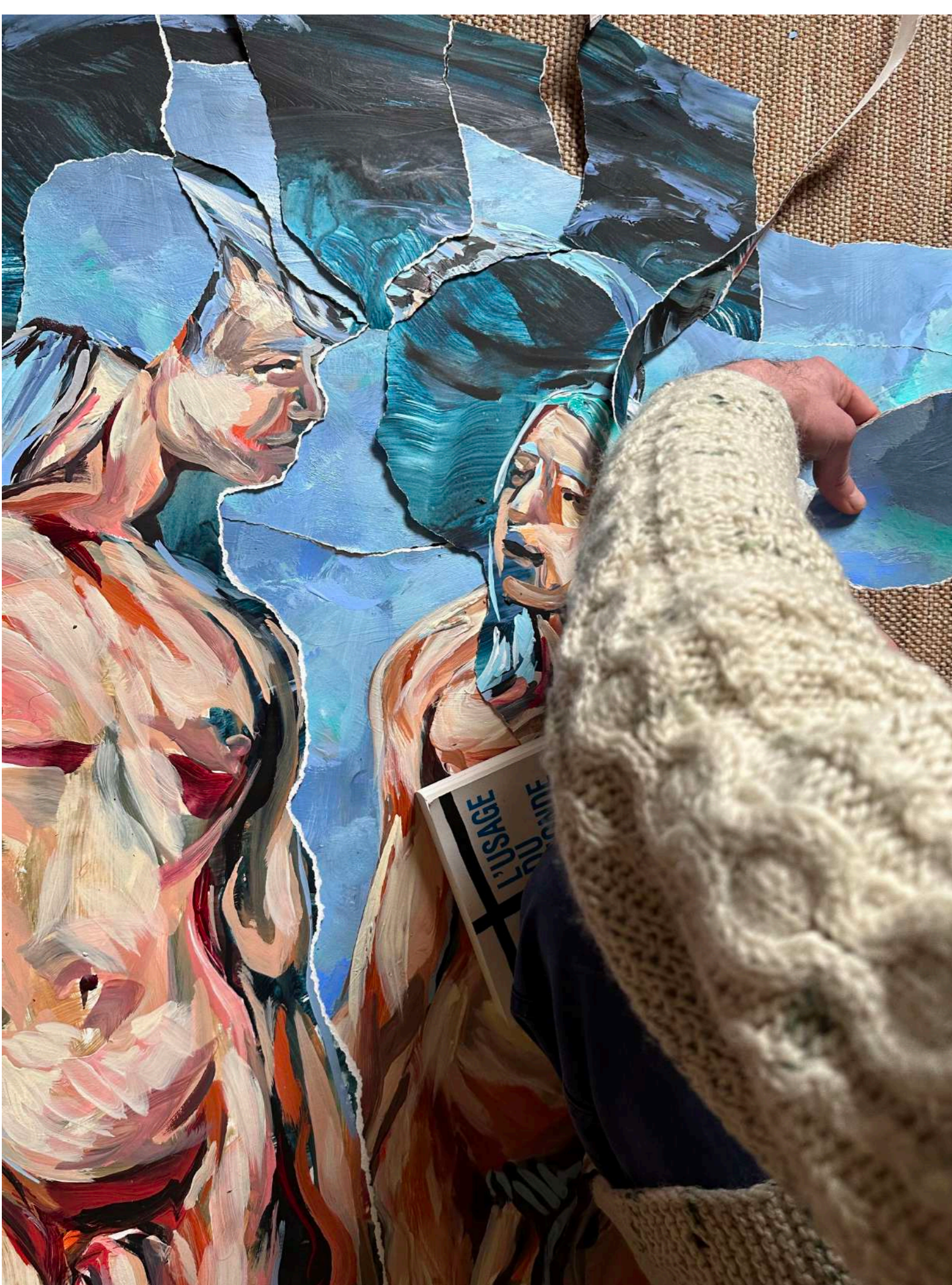
SANS TITRE II, 2018, Acrylic, ink and pastels on paper 35x45cm

Clément Denis is a painter who thinks, which in no way dries up his painting, which is full of myths. His painting is a crossing, that of the figures and silhouettes that inhabit it, swarming and dancing like the characters of Dante's "Inferno", head without a body, head turned upside down, as in the "Limbo" series. Beings of varying densities overlap in this body to body of the multitude: some are mere outlines, simple lines, sketches of movement, others have the incendiary thickness of a Van Gogh, the intensity of a Munch's "Scream". The large format of *Le Radeau* and the whiteness of the crowd of bodies evoke the famous canvas of a stripped-down Géricault, reduced to the essential.

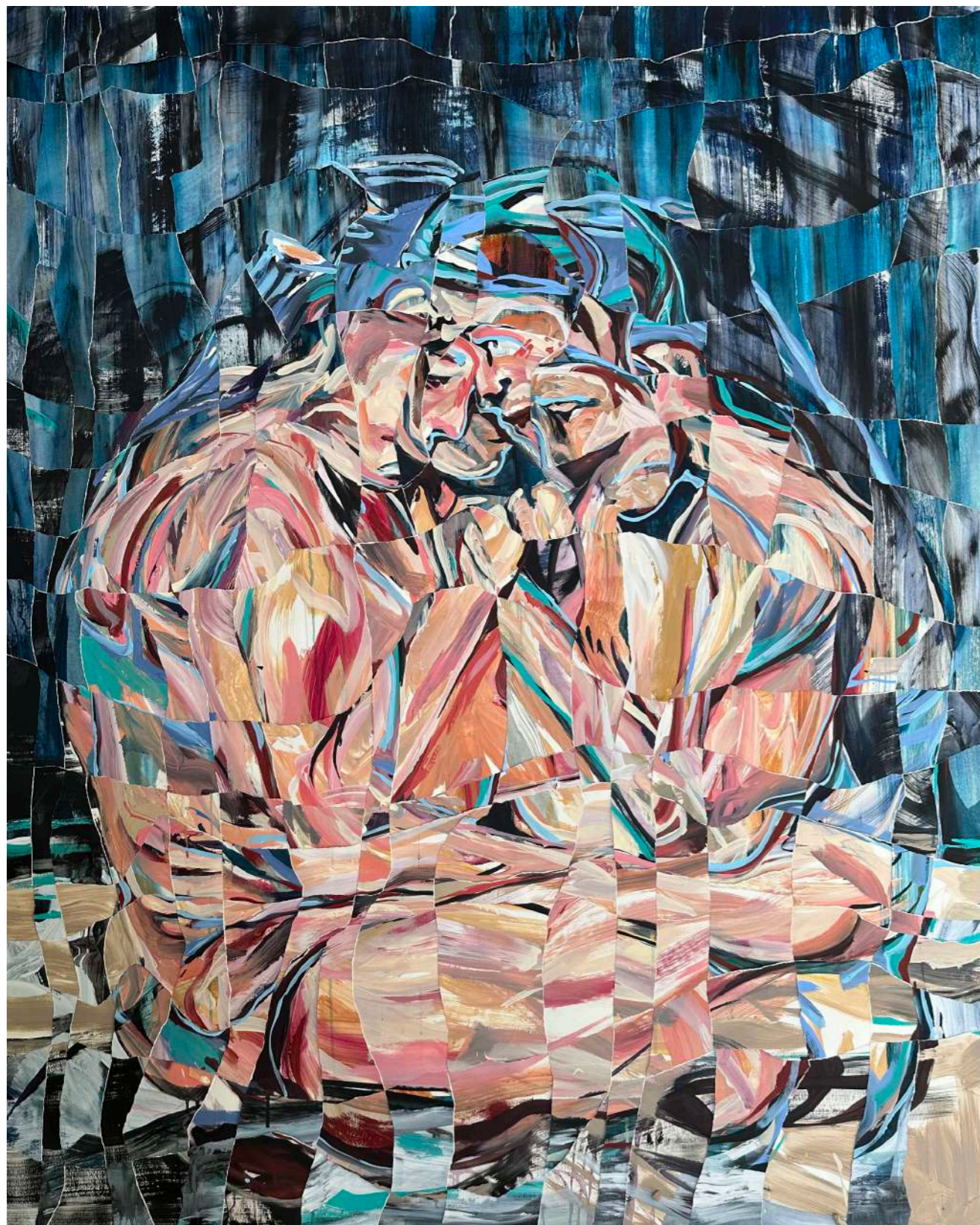
No Man's Land

Def. Larousse: Unoccupied space between the front lines of two belligerents. Neutral ground. Devastated zone, emptied of its inhabitants. Clément Denis' definition: In-between where man is exiled, in search of light and knowledge. Overpopulated zone but where each being lives his own solitude.

Johan-Frédéric Hel Guedj is French, born of an aviator father and an ethnologist mother. Since 2005, he lives in Brussels. He has published six works of fiction and non-fiction: *Le Traitement des Cendres*, Calmann-Lévy, Prix Thyde Monnier de la Société des Gens de Lettres, *L'Amour Grave*, Grasset, *Chercheurs d'Eternité*, Genèse Editions, Orson Welles: *La Règle du Faux*, essai sur, Michalon, *De mon Vivant*, Julliard, and numerous short stories, notably for the NRF.



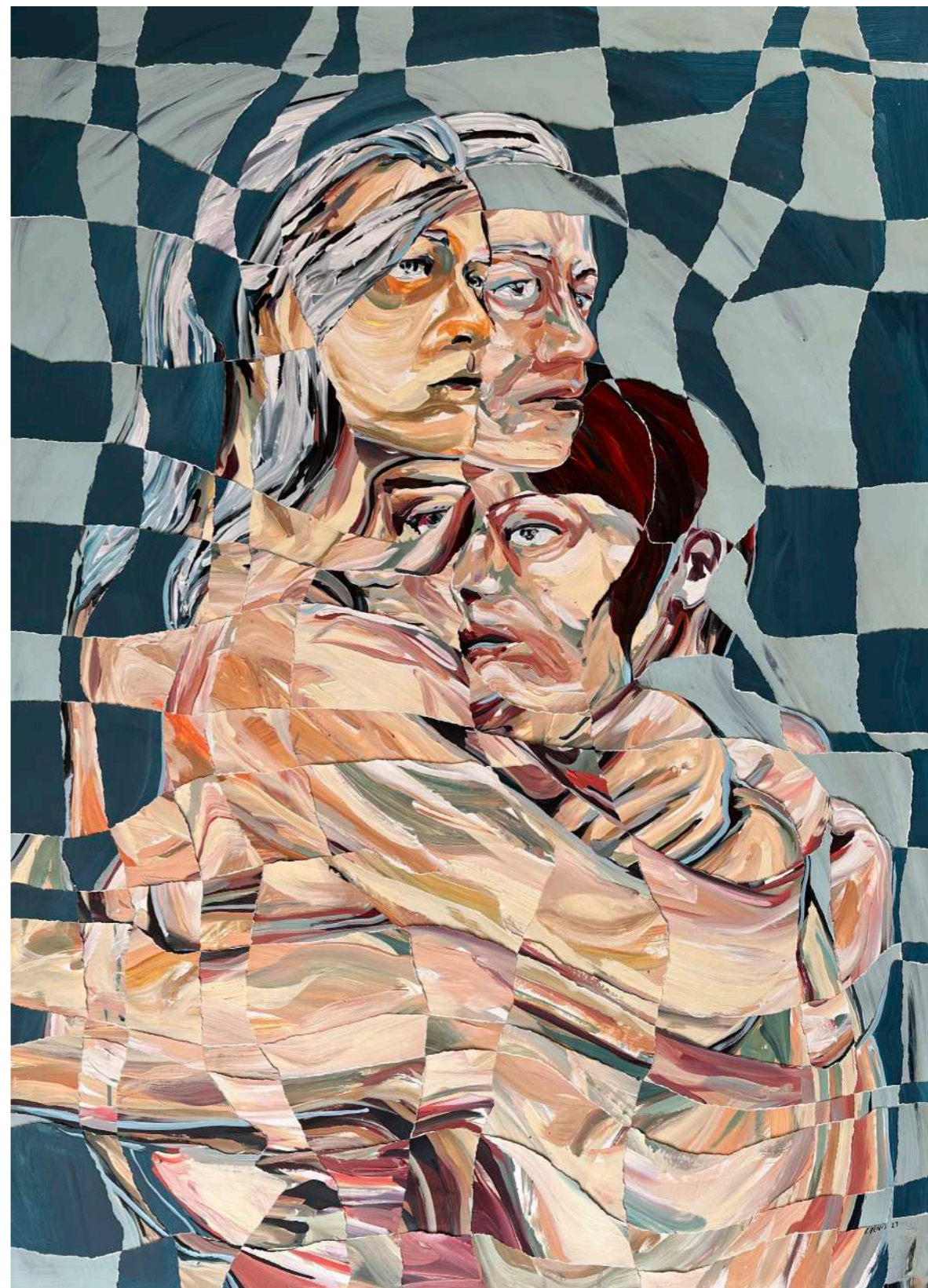
"The bond. What are the links that unite two lovers, two beings ? How can we capture the bond that is formed, deformed and reformed in a love relationship ? These questions run through Clément Denis' new series, "Desseins de corps", in which he seeks to capture the complexity of feelings of love at a given moment. It is an ambiguous representation of passion that takes shape; a mixture of flesh, a mixture of emotions... we find here the relationship that unites the three main characters in Stefan Zweig's Confusion of Feelings where love, friendship and admiration compose the picture of a passion. This moment M is the moment of the present and, at the same time, an entanglement of past experiences and love affairs. The question of time, recurrent in the artist's work, reappears here in the form of an aesthetic of the multitude that is formalised by the technique of braiding. Clément Denis tears apart, destroys, two paintings to reconstitute a new temporal picture of love from these fragments of love." Océane Saily, 2019, cultural officer for "Emirati-French Cultural Program - Dialogue with Louvre Abu Dhabi" (PCFE).



MONOLITHE

170x140
Acrylic on woven paper

2023



TEMPS D'AMOUR II

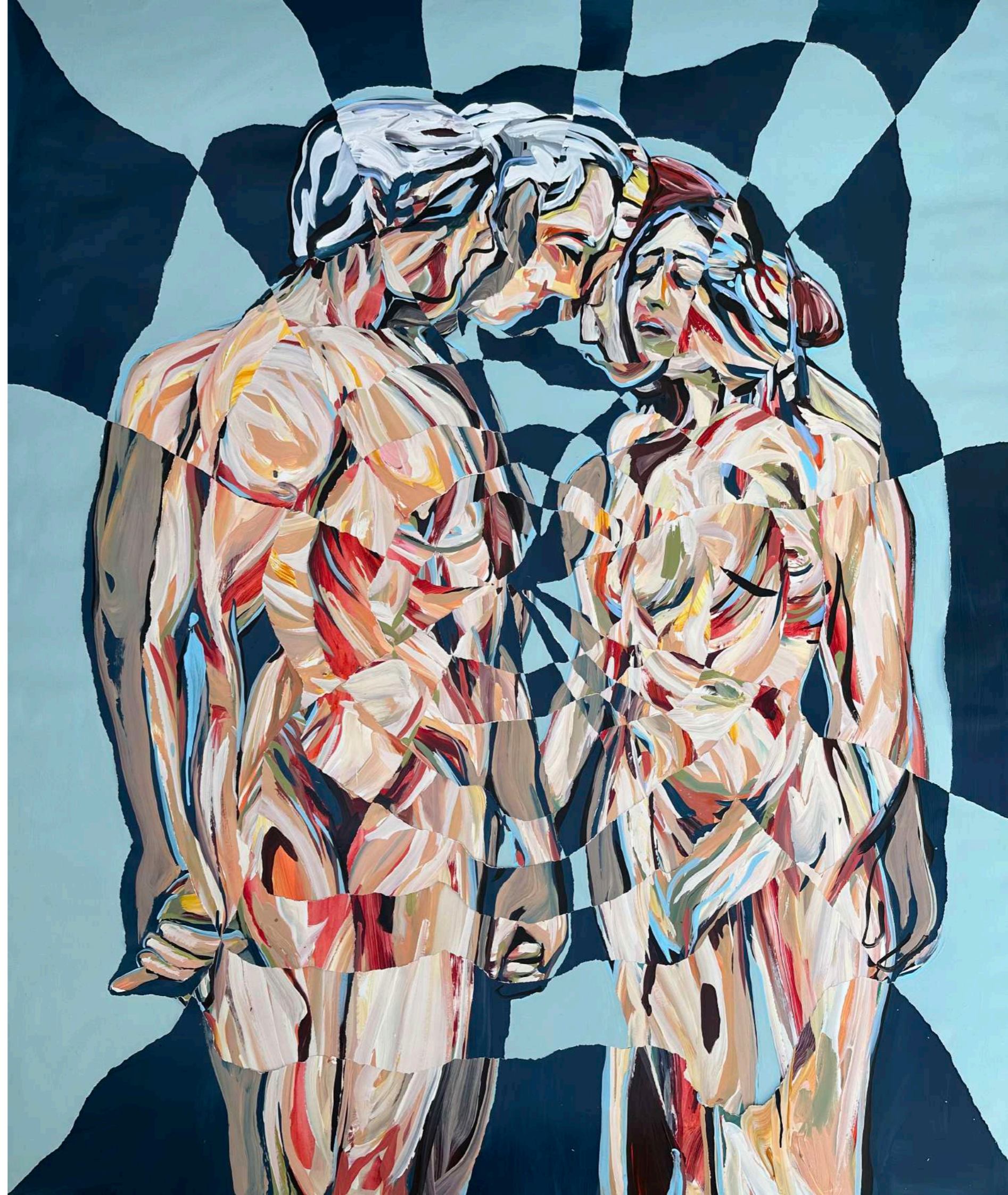
150x110
Acrylic on woven paper

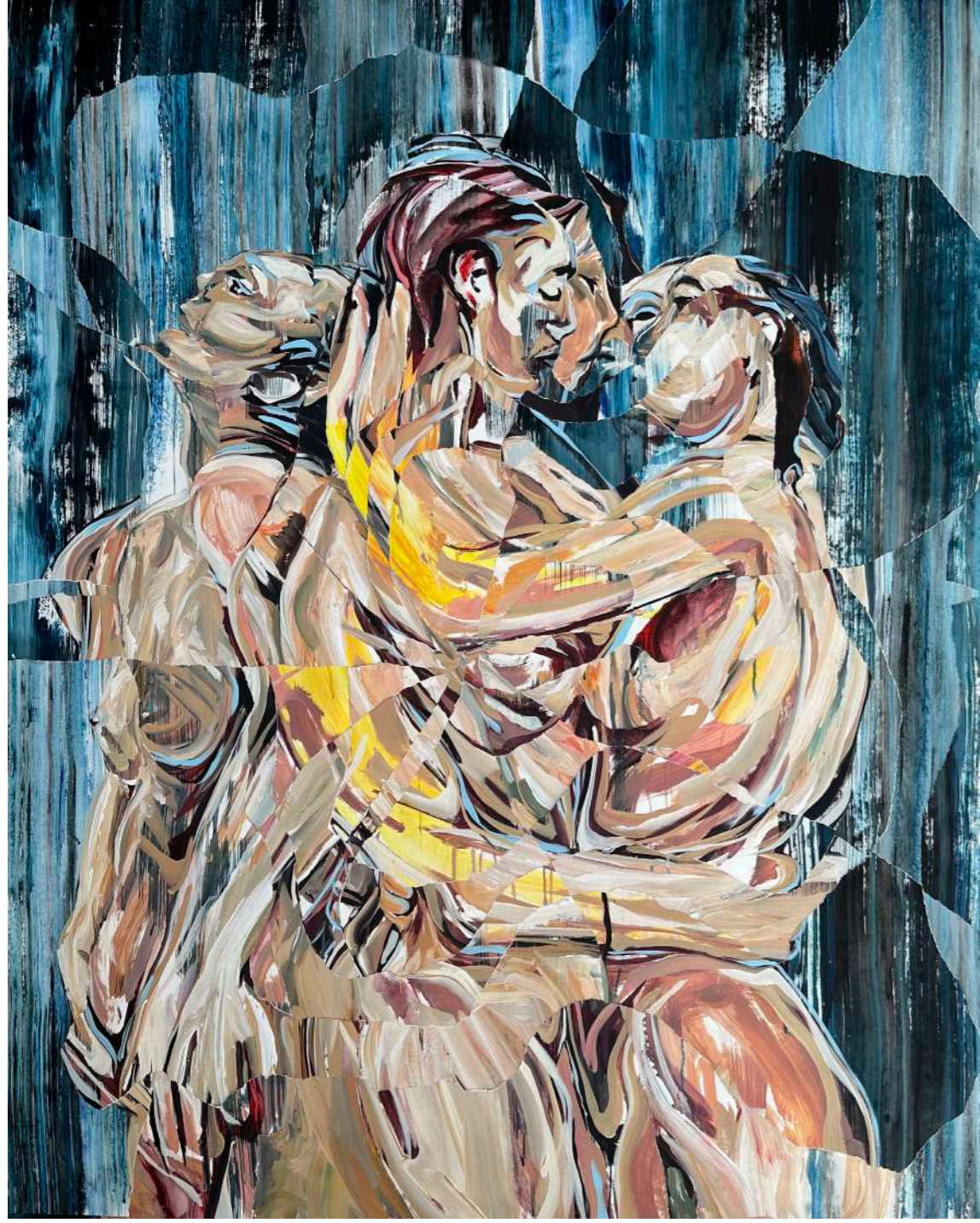
2023

ENSEMBLE

170x140cm
Acrylic on woven paper

2023





MONOLITHE I

170x140cm
Woven paper, acrylic

2023

TRANSCENDANCE

190x145 cm
Woven paper , acrylic

2023



“I often paint the flow of water, as in a certain way water can absorb us”



Clément Denis investigates the barriers of communication, deploying plural works including mosaic and painting, bringing the art of an artistic practice at the crossroads of human condition. His anthropological investigation results in a series of portraits of individuals that he invites to feel the same state of confusion. In fact, sharing his own experience is a prerequisite to the act of painting. For the past ten years, Denis has engaged with figments of memory and explored the body as a site of consciousness in his painting practice. Over time his works have evolved from dark and rich tableaus to more expansive works with sinuous lines and a bright, acidulated palette. In 2021, the lockdown due to pandemic led him to Noirmoutier where a premonitory dream inspired him a new series – “The river song”. In it he saw the island and his family home engulfed into water with only the treetops and the roof emerged. He pondered over the relentless climatic change and its consequences on nature, as well as man’s initiatory path faced with the impending unavoidable calamity. Text by Whitestone Gallery, April 2020

"I like limbo and interstices. As a spiritualist, painting is for me a passage between the life before and the life after. In the flat depth of the painting, the line, the colour, the frame bear the trace of the movement of the hand that danced around the canvas, naked or armed with its brushes, spatulas, sprays, rags. I am a sculptor who paints and I paint fast. The paper absorbs the pigments, gets wet, curls, and the time it takes to dry, when it becomes rigid, dictates the end of the battle, and then the door closes."



"There are maps that only exist in the mind. They are not locatable. Which have no locatable point on the surface of the earth. The hand of the artist who draws these mental maps seeks to capture "something", like the artist Gérard Fromanger, a friend of Deleuze, who in his series Splendours sought to capture a face, a network of lines that made sense. It is much the same for the young visual artist Clément Denis in his series of portraits of exiles entitled Cartographie de l'exode. Except that he seeks without ever settling. These faces, taken from old photos of exiles during the Second World War, are juxtaposed without any of them managing to emerge and assert an identity. In this series, the person himself has become ontologically elusive. Like the figure of the exile, this uprooted being who does not settle in any place; for whom, as Victor Hugo noted, "all corners of the earth are equal". We are obviously thinking of the condition of migrants today, but let us beware of considering migrants as the only exiles. For the truth is that contemporary man is also, in some respects, a wanderer." Chris Cyrille, curator, 2019.



Clément Denis studio in his home, the former house of Claude Monet in Vétheuil, France.

BIO.

French painter and mosaicist, Clément began his artistic career at the Ecole Pivaut, a school of applied arts and narrative drawing located in Nantes and joined Les Ateliers de Sèvres, a preparatory school for the major European art schools. This led him to attend Beaux Arts de Paris, the famous National School of Fine Arts. During his time at Beaux Arts, he was kindly mentored by the painter François Boisrond, a member of the French Figuration Libre movement. The classes given by the writer Pierre Bergounioux had a strong influence on his philosophical and literary thinking. In addition, the Beaux Arts in Paris enabled Clément to develop his mosaic work with the best possible materials: Venetian smalti and Murano glass paste... Although Clément's work is rooted in philosophical thought ranging from Sumerian times to the mid-twentieth century (Majorana, Deleuze, Hesse...), the way in which Clément composes his paintings is resolutely contemporary : the first phase of his work is the creation of collages drawn from images in online databases, as well as the distortion of some of his photographs using AI; the second phase of his work - the transition from idea to painting - is done in total darkness, without an assistant and using his whole body in the manner of action painting (such as Pollock or De Kooning). During his studies, he followed another joint course on climate change at the Ecole Normale Supérieure and the AFD (French Development Agency). His interests in the natural world transpire in his artwork. Some of his artwork has been featured on the cover and pages of music bands, PHD thesis and art magazines. He is represented in Asia by Whitestone Gallery, in Austria by Lindengrün Gallery and in the USA by Nicolas Auvray Gallery. His first monograph, *Ut pictura poesis*, was published in French and English in 2022 by Éditions Lord Byron. A second art book called *Emotional Archives* will be published in September 2024 with new paintings, drawings and poems done during his upcoming artistic residency in the Sahara desert in Chad. Clément has received the By Collectors Prize, a french prize created by two members of Prix Marcel Duchamps ADIAF in 2019 and has been featured in *Manifesto Magazine* as one of the 7 emerging artists to follow in 2019.



View of Birds left as an imprint installation - Maison Claude Monet, Vétueil. France

PRESS.

Oct 2022 - TF1 documentaire Monet Mitchell à Vétueil
June 2022 - Prestige HK (must see exhibition ... during Art Month)
May 2022 - Tatler Asia
May 2022 - Podcast La French Radio Hong Kong
Sept. 2020 - Trait d'Union Mag
June 2020 - Numéro magazine (online article)
June 2019 - Finale Beaux Arts de Paris édition
Jan. 2019 - Manifesto XXI (Samuel Belfond) "7 artistes émergents à suivre en 2019"
Sept. 2018 - Flair Magazine - paper
Sept. 2018 - Le Vif / L'Express Focus. paper
Sept. 2018 - Boombartstic (Eric Mabile) online
Feb. 2018 - AAA collect (paper)
Feb. 2018 - L'Oeil (review)
Feb. 2018 - Technikart online
Nov. 2017 - La libre Belgique (Arts libre) paper
May 2017 - L'Echo. Paper
April 2017 - Le Vif. paper
Sept. 2016 - Documentary "Maillol", France 5
Nov. 2015 - Documentary "Inspiration Rodin", France 5
April 2015 - La Plume Dauphine. Online article
Feb. 2015 - La Revue Bleue (fanzine) : interview
July 2014 - Artctualité: interview video & online paper
June 2014 - Courrier de l'Ouest.

ILLUSTRATION

RegarD: french cultural and artistic magazine
Illustration of Jessica Tible PHD thesis in social psychology titled "Foule et solitudes" (Crowds and loneliness)

EDITION

Clément Denis. Ut pictura poesis, Paris, Éditions Lord Byron, 2021

SELECTION OF SHOWS.

THE INNERWORLDS OF A
MOTIONLESS NOMAD

THE SITUATION IS HOPELESS
BUT NOT SERIOUS

NO MAN'S LAND

WINTER IS COMING ?

CARTE BLANCHE

ART MIAMI

ART ON PAPER
BRUSSELS

THE AFFORDABLE
ART FAIR

ART ON PAPER
NYC

CONTRASTING
CONFLUENCES

ART CENTRAL
GROUP SHOW

ART MOMENTS
JAKARTA

solo

art
fairs

group

2023
NICOLAS AUVRAY
GALLERY NYC

2024
LINDENGRUN GALLERY
VIENNA

2017
LMS GALLERY
BRUSSELS

2018
LMS GALLERY
BRUSSELS

2019
PERPITCH & BRINGAND
PARIS

2023
ART MIAMI CONTEXT
MIAMI

2023
ART ON PAPER
BRUSSELS

2023
AFA
NEW YORK

2023
ART ON PAPER
NEW YORK

2022
FRENCH MAY ART FEST
HONG KONG

2023
WHITESTONE GALLERY
HONG KONG

2022
WHITESTONE GALLERY
JAKARTA

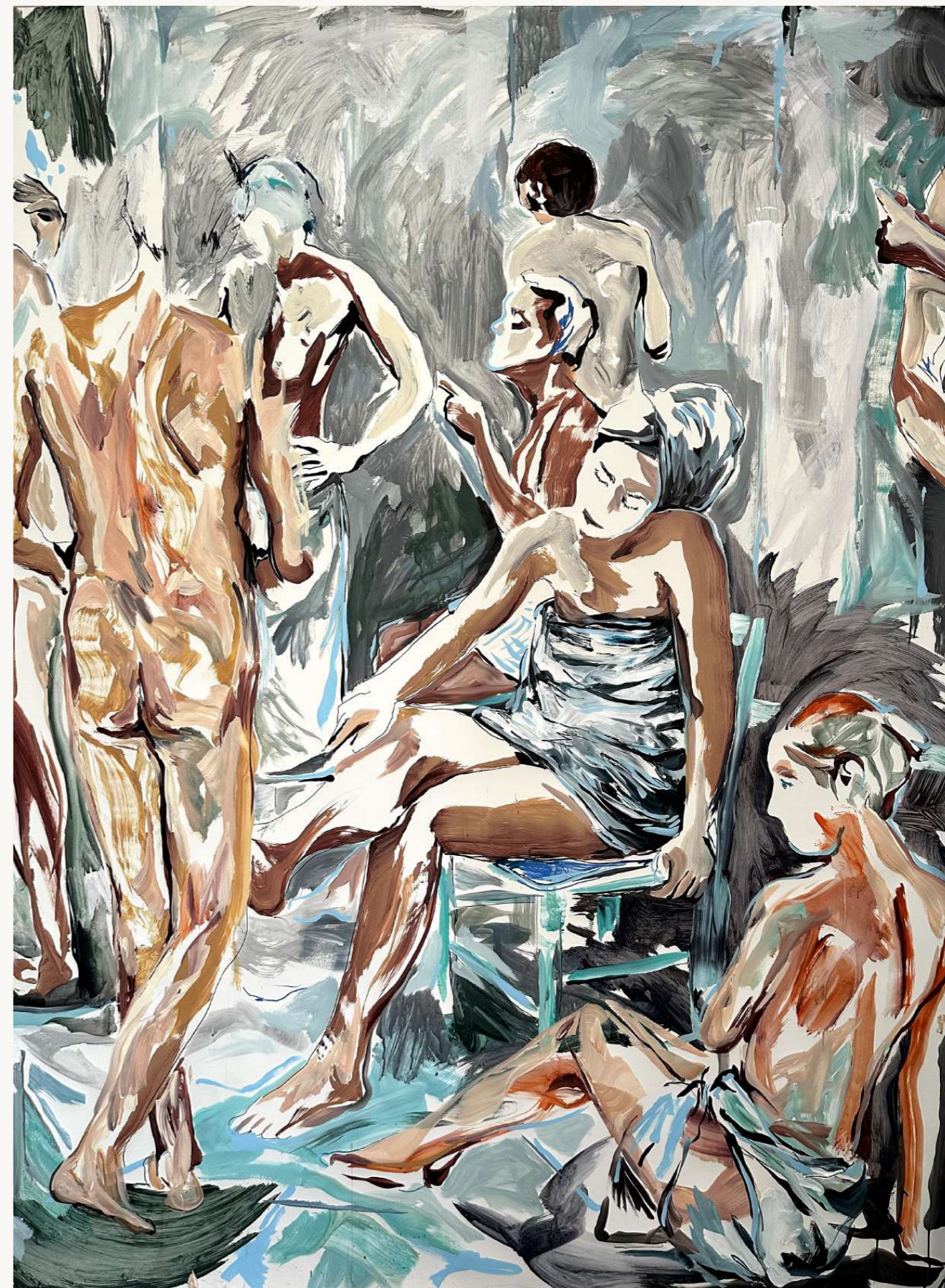
"The Inner Worlds of A Motionless Nomad"
will open to the public on Sept 28 at Nicolas Auvray Gallery, located
in the heart of Chelsea, New York City.

Press contact : contact@galerielatelier.com

THURSDAY 09.28.23
11.07.2023

CLEMENT DENIS
SOLO EXHIBITION

NICOLAS AUVRAY GALLERY



NICOLAS AUVRAY GALLERY