

Andriu Deplazes

Plaines en jachère

October 14 – December 16, 2023

Opening : Monday, October 16, 6-8pm

11-13 rue des Arquebusiers, 75003 Paris

Galerie Peter Kilchmann is pleased to present the first solo exhibition by Andriu Deplazes (*1993 in Zurich; lives and works in Marseille since 2018) in Paris. This is his third exhibition with the gallery. It comprises around thirty works and is an opportunity for Deplazes to expand his formal and conceptual approach to painting. By dealing with various media with which he is familiar, such as painting, drawing, and monotype, he demonstrates great maturity for his age and a clear sense and awareness of the application of style. Established mannerisms from the parallelism and symbolism of Ferdinand Hodler to the rebellious aesthetics of Pierre Bonnard, Käthe Kollwitz, and, more recently, Willem de Kooning and Nancy Spero; are translated into a contemporary visual language that prioritizes the fluorescent colors often used by the artist.

The exhibition *Plaines en jachère* puts a spotlight on complex themes such as death, war, excessive agriculture, intra-family interactions, life – which, in the artist's view continues even when resources are lacking - nature that we must preserve, that gives us life but can also take it away from us.

Andriu Deplazes' painting is deeply ethical. In other words: it confronts the subject with the limits of his own actions. Reality appears both gentle and violent in its tireless expression. In the new series of paintings, the artist approaches more personal and specific themes. Open horizons have been replaced by specific situations, creating an emotional and philosophical responsibility towards what is depicted. By using a low perspective, Deplazes emphasizes the deliberately enigmatic nature of the moments depicted. Everything is literally in front of our eyes.

In the show window of the gallery, works on paper with military musicians guard the entrance to the exhibition. As symbols of creativity that unfolds through coercion and protection, these pompous giants have conquered the fields. In them, as within the entire exhibition, the materiality of color repeats the density of the present mannerisms. In Deplazes' visual style, everything is "watery", "liquid", or rather "viscous". The organic nature of the paintings brings us closer to the social reality depicted by establishing an empathetic relationship with them. The visceral and organic images reinforce the connection between life and death, fertility and desolation: at the heart of apparent barrenness, hope blossoms into a subtle force, like a dormant seed.

Further into the exhibition, we gradually sink into a more intimate visual experience. To our right, we pass Marseille and its dilapidated walls, where the daily violence is tempered by the warm color palate of dawn. We then view works with the landscapes that have been most weakened by the climate crisis. On the Left: Homeless people sit on doorsteps, cows in the barn are inseminated, a family gathers at their eldest's bedside, and a bathroom with women in labor. All point to the critical boundary between conservation and survival. The faces in Deplazes' paintings reflect fear and introspection. Their discomfort is palpable: they lack any symmetry and their bodies have the awkwardness of people who don't know how to pose in front of a lens.

Deplazes' works are about the energy of confrontation: we show what repels us by repeatedly challenging the viewer with a warning look. In fact, social realities are reconstructed using purely visual means: his animated bodies unfold more than characters. Deplazes maintains a performative relationship with the canvas in which expressionism highlights the fragility of all things and in which, paradoxically, delicate lines serve to represent the violence of a situation. The focus of the work is the flow that connects the different image typologies (portrait, landscape, genre scene). This irregular flow sometimes condenses at strategic points, producing bursts of vitality that manifest themselves in the form of dynamic outcroppings: magmatic clumps at the joints of bodies or between the steep folds of barren plains.

Elora Weill-Engerer

Andriu Deplazes lives and works in Marseille. In 2023, a monographic catalog of his work was published on the occasion of his solo exhibition at the Collezione Maramotti, Reggio Emilia, Italy, and is available at the gallery. Deplazes has had two solo exhibitions at Galerie Peter Kilchmann, Zurich (2020 and 2021) and at S11, Solothurn, Switzerland (2020); Further solo exhibitions include: Bündner Kunstmuseum, Chur, Switzerland (2019); Kunstverein Friedrichshafen, Friedrichshafen, Germany (2018); Mark Lungley, London (2018); Aargauer Kunsthhaus, Aarau, Switzerland (2018). In 2021, Deplazes designed a “cabinet” presentation for Art Basel Miami. Deplazes also exhibited his work in numerous group exhibitions, including VFO Kunsthalle Zurich, Musee Pasquart Bienne, Museum Gertsch, Burgdorf, Museum zu Aller Heiligen, Schaffhausen, Switzerland (2022); at the Bregaglia Biennale, Val Bregaglia, Switzerland (2022); in Haus Konstruktiv, Zurich (2020); at the Pully Museum, Pully, Switzerland (2020); at the Center for Contemporary Art Futura, Prague (2020); in the Alte Fabrik, Rapperswil, Switzerland (2019); in the Helvetia Art Foyer, Basel (2017); at CC Strombeek, Brussels (2017); at the Kunst(Zeug)Haus, Rapperswil, Switzerland (2016). In 2024, the Kunsthhaus Zurich will show works by Deplazes as part of an exhibition dedicated to Ferdinand Hodler. From 2015 to 2018, Deplazes lived in Brussels and studied at the Sint Lukas LUCA School of Arts. In 2016, Deplazes completed his studies in fine arts at the Zurich University of the Arts and has since won several awards, including the Prix d'Art Manor (2019) and the Visarte Atelier Cité des Arts, Paris scholarship (2021).