

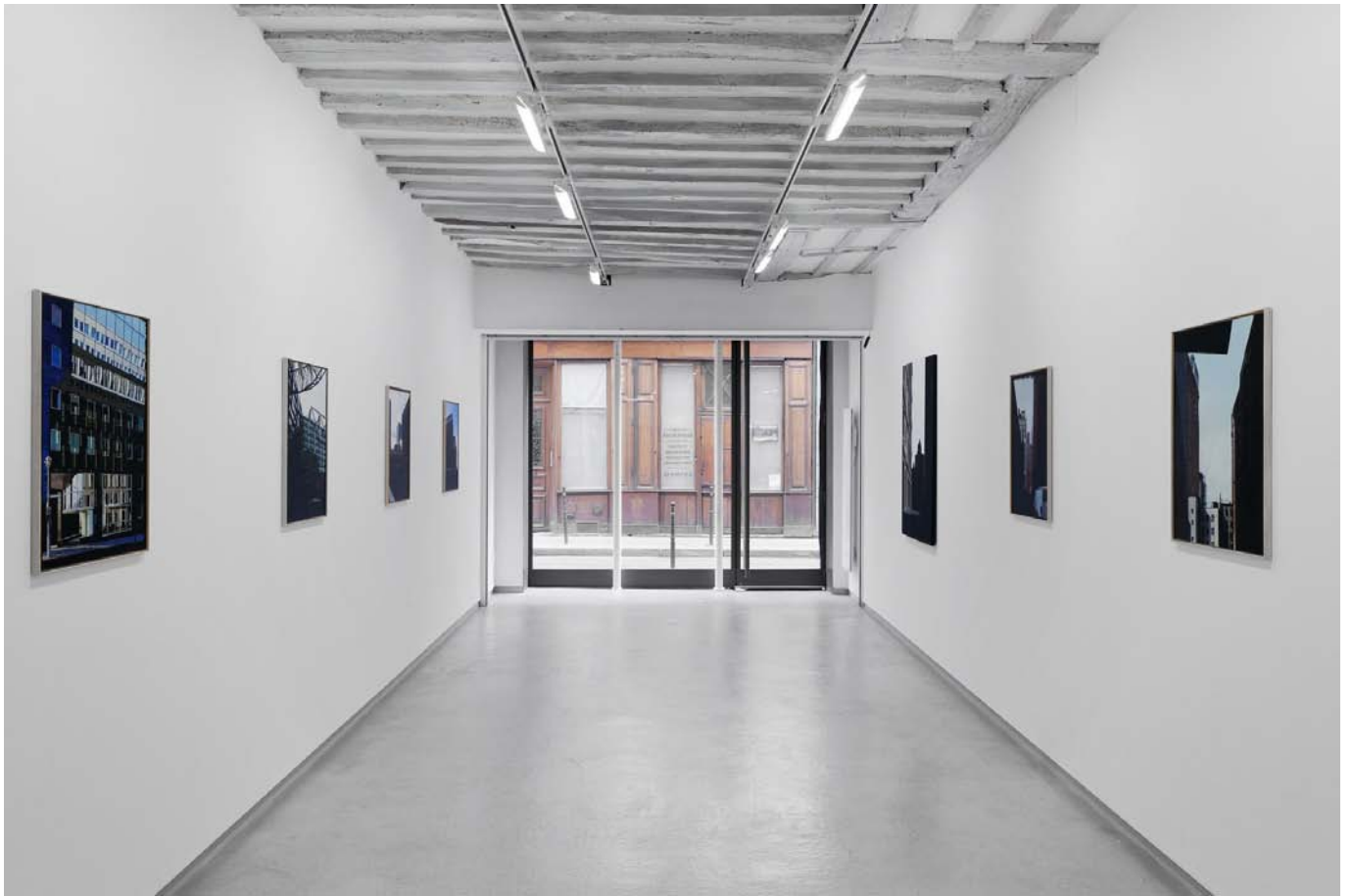


**Grégory Derenne**  
Sliver

September 9th - October 28th













The paintings look as if they had been conceived within a darkroom. Borrowing his technique to photography, Gregory Derenne creates negative images. The color merges into the black satin cloth that covers the canvas to reveal the final image. This strictly internal economy of lighting gives a special glow to the picture. It becomes impossible to distinguish the artificial from the natural or identify a specific time of day or night.

Looking at the inert beauty of these places without qualities, the famous words that Baudelaire used to describe the painter of modern life, Constantin Guys, sound surprisingly fresh: «The aim for him is to extract from fashion the poetry that resides in its historical envelope, to distil the eternal from the transitory.» Painter of postmodern life, of TV sets and stainless steel escalators, Derenne often reframes the image until the spectator feels vertigo. He is interested in the trivial only to make it more mysterious, to the point where deserted passageways become uncanny, on the verge of the unreal. So it is no coincidence that his paintings are reminiscent of the crime scenes that Walter Benjamin saw in the photographs of Eugène Atget, the kind of «images that worry the viewer; [For which] the viewer has to guess the path he should take into.» Or maybe should it be a way out, through a staircase that seems endless. Formerly a symbol of spiritual elevation in the dim light of Rembrandt, a metaphor for sexual desire under Duchamp's brushstrokes and Richter's gray layers, the staircase of today mirrors the vanity of the neon, stayed lit after activity has ceased.

Pierre-Henri Foulon, 2016

«I concede that Derenne doesn't care about his subject, and I concede that his paintings of the Métro don't bear the mark of a social message and that his paintings of churches don't bear that of religious fervor. But still, his painting of the Madeleine metro station is as magnificent as his church interiors : a magnificence without irony, pathos or frigidity, where sincere paradoxes emerge. The modern view of a church of the past and the almost religious vision of an escalator in the metro - paradoxes that I enjoy so much.»

Hector Obalk («The subtle ignorant», Le Cahier Dessiné, March, 2014)





*Fenêtre*, 2017  
Oil on black canvas  
130 x 89 cm



*Roquette #2, 2017*  
oil on black cardboard laminated on wood  
80 x 60 cm



*Roquette #3, 2017*  
oil on black cardboard laminated on wood



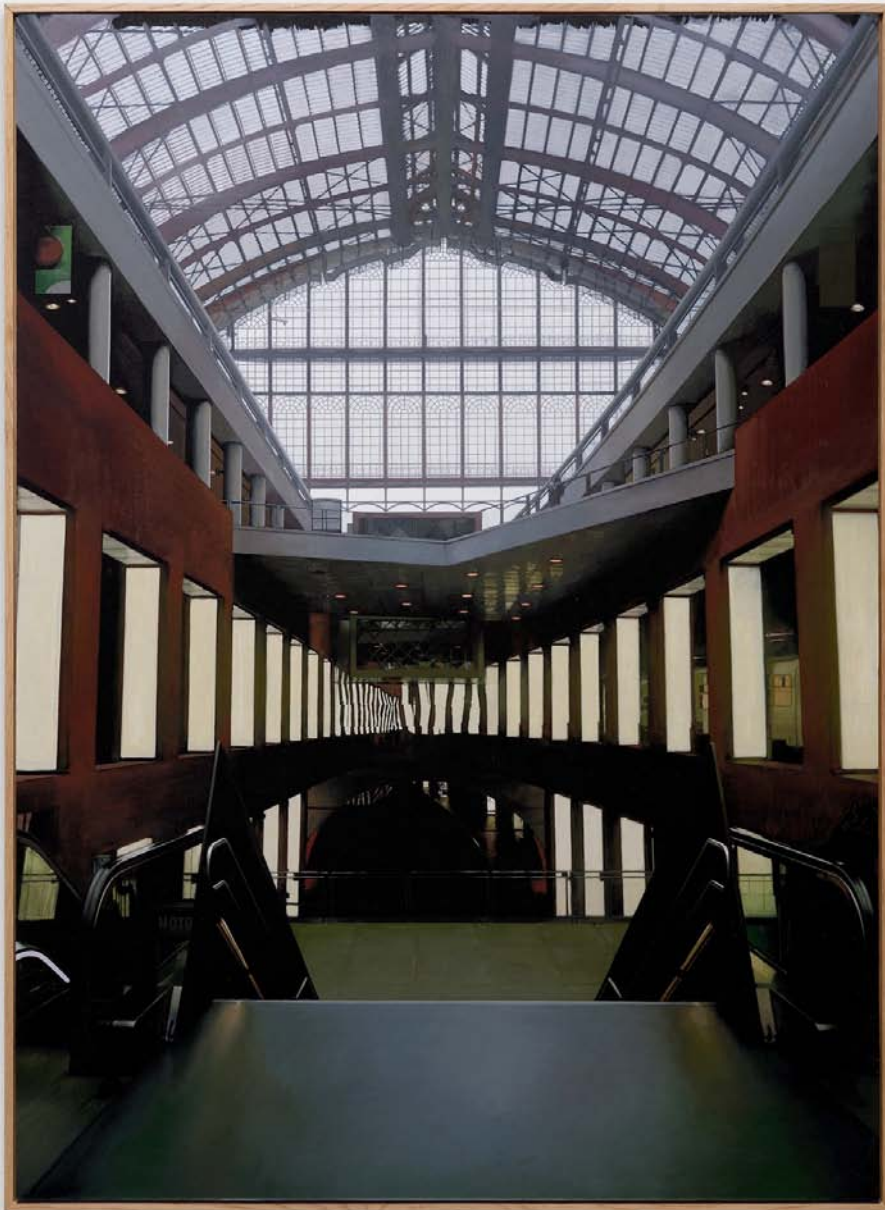
*Roquette #1, 2017*  
oil on black cardboard laminated on wood  
80 x 60 cm



*Roquette #4, 2017*  
oil on black cardboard laminated on wood  
80 x 60 cm



*Roquette #5, 2017*  
oil on black cardboard laminated on wood  
80 × 60 cm



*la Gare d'Anvers#2, 2017*  
oil on black cardboard laminated on wood  
110 x 80 cm



*Berlin #1, 2016*  
oil on black cardboard laminated on wood  
70 x 50 cm





*Berlin #2, 2016*  
oil on black cardboard laminated on wood  
70 x 50 cm



*Europe, 2017,*  
Oil on black canvas  
162 x 114 cm



*Printemps, 2017*  
oil on black cardboard laminated on wood  
70 x 50 cm



*Bruxelles #1*, 2016  
oil on black cardboard laminated on wood  
70 × 50 cm



*Bruxelles #2, 2016*  
oil on black cardboard laminated on wood  
70 x 50 cm



*Gare de Lyon #1* 2017  
oil on black cardboard laminated on wood  
70 x 50 cm



*Gare de Lyon #2 2017*  
oil on black cardboard laminated on wood  
70 x 50 cm

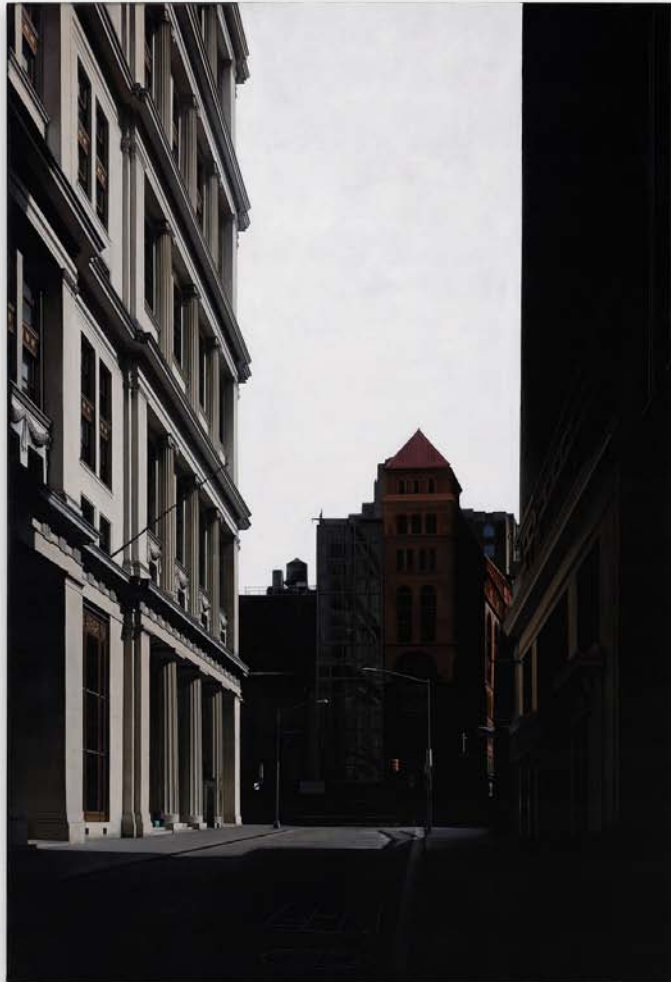


*Hong Kong, 2017*  
oil on black cardboard laminated on wood  
70 x 50 cm





*New York #2, 2017*  
oil on black cardboard laminated on wood  
70 x 50 cm



*New York #1, 2017*  
oil on black cardboard laminated on wood  
130 x 89 cm



*New York #3, 2017*  
oil on black cardboard laminated on wood  
70 x 50 cm



*Emballage 3 - 2016,*  
oil on black cardboard laminated on wood  
47 x 35 cm



*Emballage 2* - 2016,  
oil on black cardboard laminated on wood  
47 x 35 cm



*Escalator RER B*, 2015  
oil on black canvas  
116 x 81 cm



*Mrco*, 2012  
oil on black canvas  
100 x 100 cm



*Église et palissade*, 2014  
oil on black canvas  
73 x 60 cm



Born in 1978 in Paris  
Lives and work in Paris

## Education

2007  
Paris National Fine Arts School  
Graduate with special mention

## Solo shows

2016 « La Part de l'ombre », Galerie Bertrand Grimont, Paris  
2014 « Un Air d'aujourd'hui », Galerie Bertrand Grimont, Paris  
2013 « Grégory Derenne », 18èmes Rencontres d'Art Contemporain, Villa Saint-Cyr, Bourg-la-Reine, France  
2012 « Sunlights », Galerie Bertrand Grimont, Paris  
2010 « Grégory Derenne », Galerie Bertrand Grimont, Paris

## Group shows

2017  
YIA Art Fair, Galerie Bertrand Grimont, Le Carreau du Temple, Paris  
Sessions#5, Galerie Paris-Beijing, Paris

2016  
YIA Art Fair, Galerie Bertrand Grimont, Brussels, Belgium  
YIA Art Fair, Galerie Bertrand Grimont, Maastricht, Holland

2015  
YIA Art Fair, Galerie Bertrand Grimont, Paris

2014  
Art Paris Art Fair, Galerie Bertrand Grimont, Paris

2013  
Yia Art Fair, Galerie Bertrand Grimont, Paris  
« La Belle Peinture II », Phoenix les Halles - Institut Français de Maurice - Port Louis, Mauritius  
« La Belle Peinture II », Palais Pisztory - Institut Français de Slovaquie - Bratislava, Slovakia  
« Espace Augmenté », Galerie Bertrand Grimont, Paris

2012  
Art Paris Art Fair, Galerie Bertrand Grimont, Paris

2011  
Slick II, Galerie Bertrand Grimont, Paris  
« Not for Sale », Passage de Retz, Paris

2010  
FIAC, « Les cycles paradoxaux », Galerie Bertrand Grimont, Paris

2009  
Slick 09, Galerie Bertrand Grimont, Paris  
« Collectif A7 », Galerie Pierre Levy, Paris  
« Repetita », BBB Toulouse, Printemps de Septembre, Toulouse

