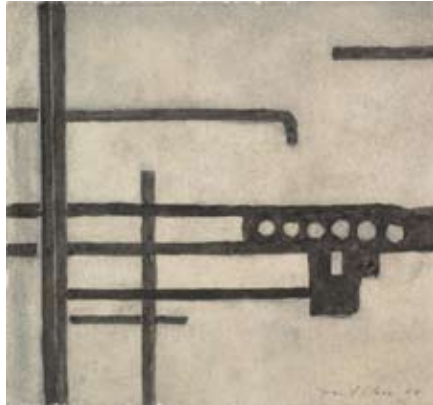


Press Release



Urban Mind

Drawings & Paintings
Artist : David Clerc

12th February to 27th March 2010
Private viewing 11th February
from 7.30pm
In the presence of the artist

Hours : Tue - Sat 2:30 - 7:30

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After Isabelle Lutz, VivoEquidem will host a new exhibition that starts on 12th February.

The work by David Clerc has an urban landscape theme. Born in Fribourg in Switzerland, David Clerc has lived in Paris since 2002. He has a habit of exploring his surroundings, sketch book at hand, and of reproducing subjects which engage him: stations, staircases, catenaries. On returning to his atelier, he uses several techniques on paper or canvas to recreate the elements encountered whilst strolling.

Portraying images of the capital in a personal way allows him to appropriate the town: *'Wherever we are, we are never a stranger in a place which has been processed by the mind, reinterpretation or mental reconstitution.'* Once reconstructed, these images fashion a mental geography of the urban landscape.

January 2010

Urban Mind, the David Clerc exhibition

Physically, David Clerc resembles Dürer or a Hanseatic pirate with his beard and sandy head of hair, his strange fixed blue grey expression. He is imposing. However, his presence is barely noticed as he is so silent and discreet. His work is of the same nature: it is solid and delicate. Coming from Fribourg (Switzerland) to Paris after winning a study grant at the Cité des Arts, David Clerc remained in France and first set up his atelier in the 20th arrondissement, then in the 14th arrondissement close to Denfert-Rochereau. Most probably like all the Swiss, he knows exactly where he comes from and does not dispute his origins. That explains his lack of fear of losing himself both in the town and in painting to find something else. In this way he explores his urban surroundings and all pictorial techniques. Ink, oil, tempera, pencil, pastel.... He rewashes the water colours so that other building façades appear, he scrapes off the ink, emphasizes it with pastel, uses a multitude of papers on which he presents one same theme and obtains shifting and different landscapes.

All the architectural elements which inspire David Clerc are close to his home. He sees them or discovers them every day, and the shapes which they are made up of fill and empty with time passing, light, the time and colours. He confirms that perspective does not interest him. That the object itself, façade, pylon, balcony, does not fascinate him all that much. Only that which exists physically – in the air — between him and them is important. To signify the concept he moves his arms, then he shows with his finger the part of a station that he has depicted on thick paper. *'It is there and it is not there... Like Morandi's bottles are bottles, but are not bottles, it is something else...'* His Swiss accent and his low voice go well together. To be clearer, he looks for a quote from Mac Orlan about grey in his notebook. He then talks about 'full' and 'empty' Chinese painting. He evokes Cézanne with Mount Sainte Victoire, stepping sideways from the subject provides him with months more work.

What makes David Clerc's work fascinating, is that he succeeds in showing that it is possible for the individual, wherever he is, to no longer have to run in all directions to inhabit places, and to no longer feel a stranger. It is about stopping and letting the town move. To watch the architecture or the town planning be built up and be deconstructed as times goes by. This time not being material, concrete, glass or steel, but on a human scale: day, night, a week... By making his own mental geography, David Clerc reconstructs the world around him over the course of his moves. Wherever he is, he is thus at home...

