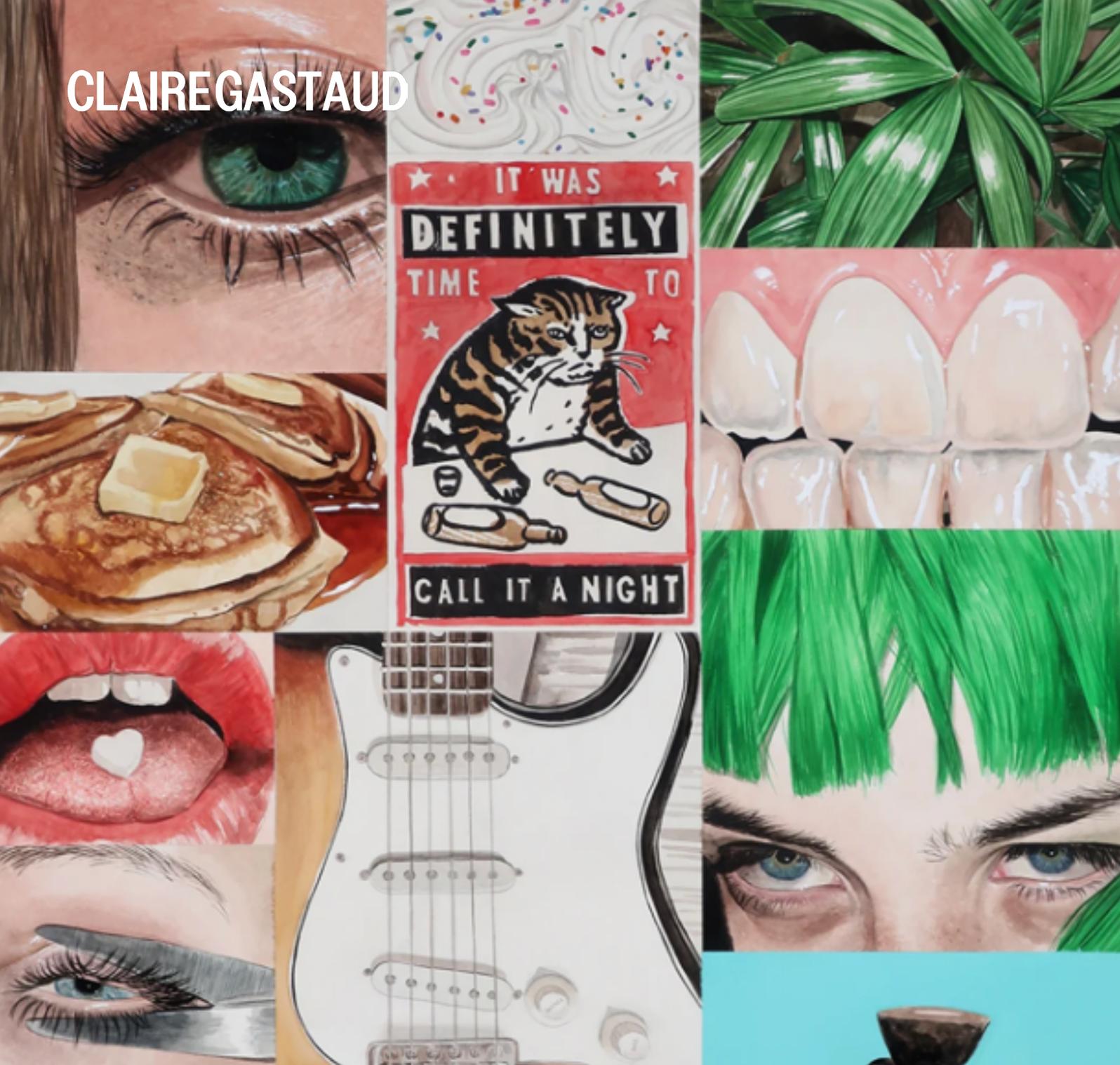


CLAIRE GASTAUD



LÉO DORFNER

Drawing Now - Booth C19
From 19 to 22 May 2022

CLAIRE GASTAUD

Léo DORFNER

Solo Show
Drawing Now Art Fair
From 19 to 22 May 2022

LE CARREAU DU TEMPLE
4, rue Eugène Spuller - 75003 Paris

For the 2022 edition of Drawing Now, Claire Gastaud Gallery is featuring the latest series of unpublished watercolors by artist Léo Dorfner.

Born in 1985 in Paris, Léo Dorfner studied at the National School of Fine Arts in Paris. Always attracted by drawing since his childhood, he also practices watercolor for years. He has participated in numerous exhibitions in prestigious international venues: Philharmonie de Paris, Quartier General, Switzerland, CAC de l'Abbaye Saint André, Meymac, Paju museum, South Korea, ECI Cultuurfabriek, Roermond, Netherlands, Studio Khana, Cairo, Egypt

Looking at Leo Dorfner's works reminds one of a blues or rock song whose echoes are associated with fragments of memories. With a virtuoso mastery of the drawing technique, the artist juxtaposes bodies, faces, floral motifs, tattoos, and advertising images in colorful compositions. The purpose is not so much to find a precise link between these figures, but to offer the eye a visual abundance. The artist's sources of inspiration come from party photographs, magazine pages, posters, his own photographs... But also from the inexhaustible source of content of the Internet. Like a continuous flow on which the eyes stop only a few seconds; the eye deciphers and scans its details of skins, eyelids, irises, suspended gestures. One is seduced, challenged, curious in front of Dorfner's work. And above all, one has an irresistible desire to listen to a rock song.

«Multiplying the windows opened on images of an exalting night life, if not unbridled, Léo Dorfner composes hectic drawings. So much so that certain «screens» display distorted and somewhat disturbing patterns or faces. The colors, this yellowed flesh pink, these crimson reds, these shining tints also print to the bodies and to the figured objects the crumpled patina of the weariness. The artist thus draws a fragmented picture of his contemporaries, tossed by the flow of the numerical images that they feed themselves in a punk drift.»

Fragments Nocturnes, Article by Judicaël Lavrador, dossier «Drawing new worlds», Beaux Arts magazine, May 2022.

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The air that I breathe, 2021
Watercolor on paper
150 x 110 cm

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Little green bag, 2022
Watercolor on paper
70 x 50 cm

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GARDE TES
DESIRS
TOUT CONTRE TON
COEUR

Garde tes desirs tout contre ton coeur, 2022

Watercolor on paper

100 x 70 cm

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Léo Dorfner : Stories from the city

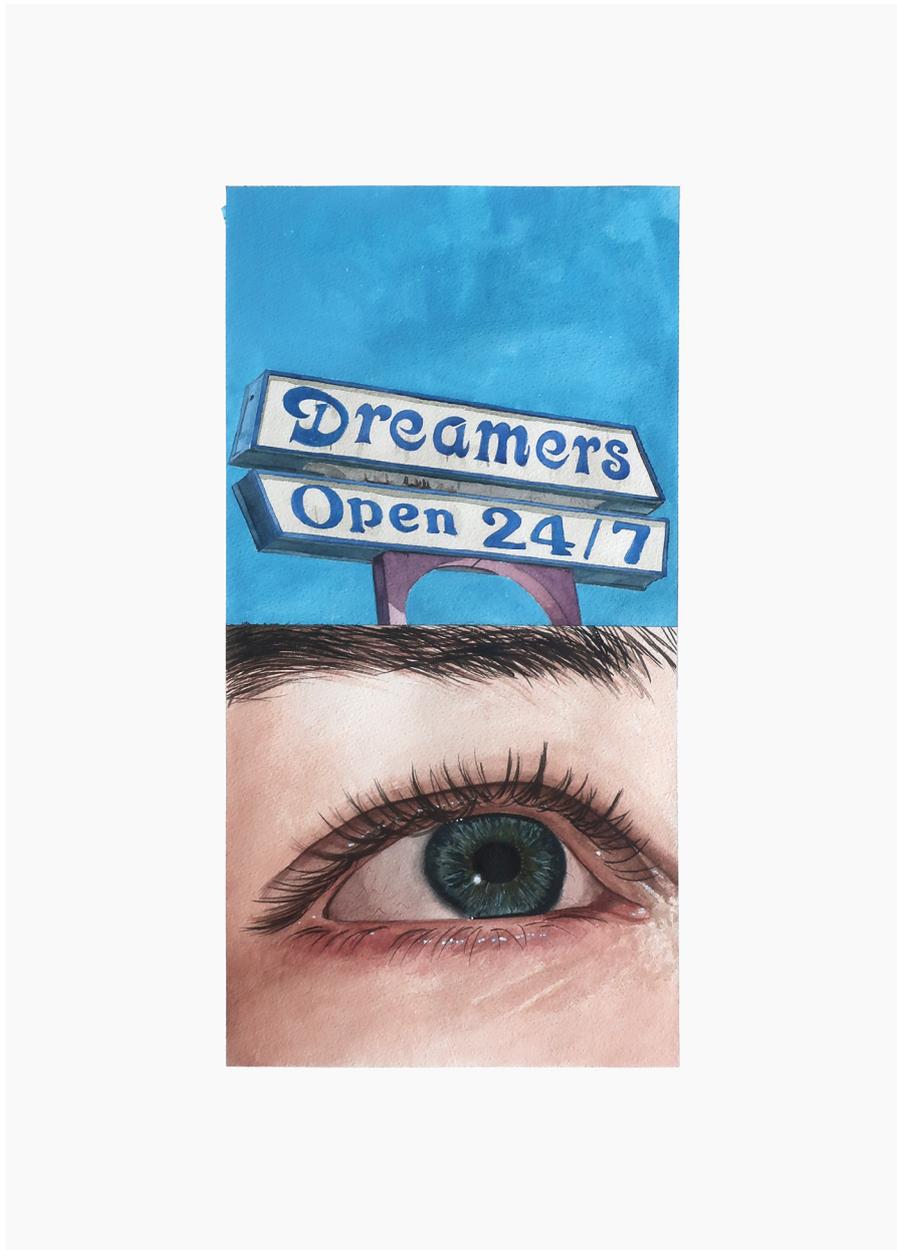
Because by dint of proliferation, images have now lost their roughness, becoming as smooth as the virtual space in which they are disseminated, Leo Dorfner proposes a punk reading that disturbs overly chaste interpretations. His re-appropriation of media representations, advertising icons, snippets of everyday life and visual memes draws a rock mythology of the contemporary as incredulous as it is undisciplined. By borrowing and quoting, by arranging, collaging and marking, he gives shape to fragmented, often absurd and anachronistic narratives, in which PJ Harvey is seen commenting on the history of art, Greek statues expressing themselves on social debates and magazine pin-ups proudly displaying their tattoos. While his movements have a real critical potential, they never sacrifice the aesthetic interest of the drawing. Despite the impertinence of his subjects, his work displays an undeniably poetic dimension that rests on a taste for graphic experimentation and the care taken with the composition, at the heart of a plastic game between the texture of the paper, the quality of the line, the nuance of the colors and the possible captions that illustrate them. The urban stories to which he invites us thus reveal the beautiful impertinence of his look and the capacity of the superimpositions of images to make sense, against all logic.

In his most recent works, the artist isolates and intuitively combines fragments of images found on the net, the basis of a minimal narrative that lends itself to the free interpretation of the public. The cuts made in the heart of the digital flows thus allow to redirect the attention of the public to stage, on paper, associations of ideas at first sight impertinent. A woman hurt as she puts on make-up or a declaration of self-love sent back to a tear of sadness are enough to build a bittersweet reading of the original images, in which the pleasure of the eyes is thwarted by the disillusionment of the meaning. The use of captions (rock lyrics or popular expressions) supports this iconoclastic intention by creating shifts conducive to an ironic treatment. Humor remains for him the best remedy to the latent pessimism of the time. His falsely naïve injunctions to positive psychology (appeals to pleasure on flowery posters) thus plead for an ambiguous hedonism, Leo Dorfner affirming that any (aesthetic) enjoyment always comes at the price of a certain chaos.

In spite of the reference of his work to these alternative and protest cultures, Léo Dorfner never adopts a nihilistic posture towards art. It is not a matter of refusing beauty, quite the contrary, but of proposing a re-evaluation of its canons, outside of any academicism. The tattoos on photos, signature pieces of the artist, are thus part of a properly vandal gesture, by which the artist appropriates and soils the body of magazine pin-ups, or that of holy icons, as if to dress them with new ornaments. This epidermal caviarage - which saturates the bodies with motifs of beer mugs, insults, diamonds or skulls, that is to say of all the visual codes of the rock culture - seems then to announce the twilight of the old idols of the glamour to the profit of a new aesthetic order, less conventional. More melancholic but no less subversive, the watercolor reproductions of ancient statuary dislodge the heroes from their pedestals to send them back to a certain irreverence, like the bust of an angry sage or the consul Crassus swallowed up in his greed. Associated with raw and frontal quotations, the august faces lose their quality of serene vestiges to marry a more troubled present, tinged with nostalgia, Leo Dorfner celebrating in his paintings an ancient ephebe with marble skin or seeking to save Theseus from the chair of oblivion. Between the temptation of no future punk and the risk of tabula rasa in contemporary art, Léo Dorfner pleads in fine for a properly anarchic economy of images, which gets rid of hierarchies of values as much as of chronologies.

Florian Gaité

CLAIRE GASTAUD



In my dreams I'm always strong, 2022
Watercolor on paper
70 x 50 cm

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Carte Blanche to Léo Dorfner

Inspired as much by popular culture as by scholarly culture, the spectrum of his iconographic sources extends from religious art to mythology, including cartoons and auteur cinema. The artist is also devoted to the rock aesthetic, an influence that is apparent in all of his work. Driven by formal preoccupations, Léo Dorfner chooses his subjects first of all for their aestheticism and sends back to the spectator a message that is clear and direct, moving away from the tendency to extreme conceptualization of contemporary art. Sensitive to the graphics of everyday products - Gitanes, PSG, Tsingtao, Pizza Hut - the whole of his work is strewn with logos and advertising slogans which, like leitmotifs, are similar to the icons of a contemporary cult. The Internet is also a huge playground where he draws his inspiration. His creative process is fed by this immediate and constant flow of images that he can divert, recycle, tag and reinterpret endlessly. It was on the web that the artist found the three engravings of the figure of Pan and the nymph Syrinx, presented in the exhibition. Rebellious, Léo Dorfner covered their skin with tattoos in blue ink, forever altering these original prints. Sacrilege, some would say, or a joke scrawl, others would say! The artist is certainly not afraid of mixing genres, nor the collision of eras. He associates personal and popular references, humor with the absurd, raw and poetic inscriptions. Skulls, pints of beer, ex-voto, revolvers... The Greek deities are thus disguised by these indelible traces delicately scribbled with a cobalt pen. Between iconoclastic provocation and identity metamorphosis, Léo Dorfner takes up the codes of his generation and superimposes them on the smooth bodies of the deities of another time, sending them back to an irremediably earthly and contemporary condition.

Charlotte Hillion,
Art historian.

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Who needs actions when you got words, 2022
Watercolor on paper
120 x 90 cm

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LEO DORFNER

CV AND BIOGRAPHY

Born in 1985, lives and works in Paris
École Nationale Supérieure des Beaux-arts, Paris (Djamel Tatah workshop)
Regional School of Fine Arts, Caen.

Solo shows

2021 We're living in a social network, Claire Gastaud Project Room, Paris
2020 All is Dreams, Claire Gastaud Gallery, Clermont-Ferrand
2019 Léo Dorfner, Aurélien Jeuneau Gallery, St-Ouen
2018 Where do the rockets find planets ?, Galeria Victor Lope, Barcelona
2018 Léo Dorfner, Cédric Bacqueville Gallery, Lille
2018 Stories from the city, L'Oeil Histriion Gallery, Caen
2016 Chercher / Détruire, Anouk Le Bourdiec Gallery, Paris
2014 Vivre dans la peur - Rock'n'roll Runaways, Anouk Le Bourdiec Gallery, Paris
2011 Ecce homo festivus, Habib & Habib Gallery, Paris
2010 Art:ig Gallery, Munich
2008 Villiers-Fossard Cultural Center, St Lô
2007 Philos Hippos Gallery, Caen

Group shows

2019

Déjà-Vu, Chez Kit, Pantin
Image & Curiosités, Villa Belleville, Paris
Tout doit disparaître, Provost-Hacker Gallery, Lille
Art Paris Art Fair, Claire Gastaud Gallery, Paris

2018

Estampa, Victor Lope Gallery, Madrid
Swab art fair, Galeria Victor Lope, Barcelona
Instantanée, curator Maxime Touratier, Galerie de la voute, Paris
Works VI, L'Oeil Histriion Gallery, Caen
Un monde désiré / a desired world, Claire Gastaud Gallery, Clermont-Ferrand
Le Beau, la Belle et la Bête, Château du Rivau, Lémeré
Un loup dans la bergerie, Castang Art Project, Perpignan
Wormholes #2, curators Clément Thibault and Mathieu Weiler, La ruche, Paris
Shelves, Hangers, Desks, curator Lia Rochas Paris, Le Coeurs, Paris
I am what I am, curator Julie Crenn, ici Gallery, Paris
Art up, Cédric Bacqueville Gallery, Lille
Shelves, Hangers, Desks vol 2, curator Lia Rochas Paris, Le Coeurs, Paris

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Rikiki 2, curator Joël Hubaut, Satellite Gallery, Paris
Wormholes #1, curators Clément Thibault and Mathieu Weiler, Laure Roynette Gallery, Paris

2017

Sans tambour ni trompette, curator Julie Crenn, Le Parvis, Tarbes
GlobalDrawProject, ECI Cultuurfabriek, Roermond, Netherlands
The violent silence of a new beginning, Studio Khana, Cairo, Egypt
Venus Vesper, curator Marie Deparis-Yafil, L'Atelier - Espace arts plastiques, Mitry-Mory, France
:-), Under construction gallery, Paris
Fantaisie, Atelier Celsius, Le Pré-Saint-Gervais
Garder le cap, curator Lia Rochas-Páris, Valerie Delaunay Gallery, Paris
Yia Bruxelles, Claire Gastaud Gallery, Bruxelles

2016

The Velvet Underground - New York Extravaganza, Philharmonie de Paris
L'art contemporain selon Charles Perrault, curator Hyeryne Park, Paju museum - South Korea
PAN, Quartier General, La Chaux-de-Fonds, Switzerland
UMAM : 70 ans, Musée des Beaux-Arts - Palais de Carnolès, Menton
Visions Portées, MAC Arteum, Châteauneuf-le-Rouge
J'ai des doutes. Est-ce que vous en avez ?, curator Julie Crenn, Claire Gastaud Gallery, Clermont Ferrand
heiwata { Événement 0, Pavillon des Italiens de la Cité des arts de Montmartre
Art for autism, Château St-Jean de Beauregard
L'art a décidé de ma façon de vivre, Anouk Le Bourdier Gallery, Paris
LE SEIN, DESSIN, curator Madeleine Filippi, Vivoequidem Gallery, Paris
Salo IV - Salon du dessin érotique, curator Laurent Quenehen, Paris
SEULS/ENSEMBLE- LE PORTRAIT A L'ŒUVRE DANS L'ART CONTEMPORAIN, Artothèque de Caen
Art Paris Art Fair, Galerie Anouk Le Bourdier

2015

A CORPS PERDUS #2, curator Marc Donnadieu, Gourvenec Ogor Gallery, Marseille
Who's afraid of picture (s)?, curator Frédéric Léglise, ESAD de Grenoble-Valence
Art Paris Art Fair, Anouk Le Bourdier Gallery
Who's afraid of picture(s)? 2, curator Frédéric Léglise, à cent mètres du centre du monde, Perpignan
Ça ira mieux demain, curator Léo Dorfner, Anouk le Bourdier Gallery, Paris

2014

40 x 30, Anouk Le Bourdier Gallery, Paris
Les esthétiques d'un monde désenchanté, CAC Meymac
Salon Zürcher, Anouk Le Bourdier Gallery, Paris
Sea, Art & Sun, Anouk Le Bourdier Gallery, Paris
Quoi de neuf ? Acquisitions récentes / collection, Artothèque de Caen
Salo, salon du dessin érotique, Les salaisons, Romainville
Art Paris Art Fair, Anouk Le Bourdier Gallery

2013

Petits mais costauds, Anouk Le Bourdier Gallery, Paris
Art is hope, Palais de Tokyo, Paris
Drawing Now/Émergence, Anouk Le Bourdier Gallery, Paris
Drawing Room, Anouk Le Bourdier Gallery, Montpellier

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2012

Ils étaient, ils sont, ils seront, Anouk Le Bourdier Gallery, Paris

2011

Don't be cruel, Vanessa Quang Gallery, Paris

Slick Art Fair, Anouk Le Bourdier Gallery

2010

Moretti & Moretti Gallery, Paris

2008

Exposition Provok, l'atelier Z, Paris

Hypertopie Gallery, Caen

Projets curatoriaux / Curatorial projects

2015

ça ira mieux demain, Anouk le Bourdier Gallery, Paris

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