

PRESS RELEASE

Jacques Tenenhaus & Amaury Dubois

French Kiss

23 April 2016 - 28 May 2016

Mulan Gallery Singapore welcomes two artists from France, sculptor **JACQUES TENENHAUS** and painter **AMAURY DUBOIS** in the travelling exhibition *French Kiss*, which arrives in Singapore from France in the month of April. This exhibition will take place at the same time as *Voilà! 2016* as France celebrates more than 50 years of friendship with Singapore. The exhibition will run from 23 April to 28 May 2016.

While these two artists may exercise their art in different ways and forms, they find themselves meeting at a common nexus. Both are concerned with the attempt to depict feelings and emotions through their work. Sometimes dipping into the realm of the unreal, these sculptures and paintings evoke and conjure up feelings that dwell in the unconscious. These works point to the possibility of making visible the invisible, of making apparent and privy to the eye what is not normally accessible by it.

Immerse yourself in emotions. Discover the power of this intimate art in *French Kiss*.

Artist Statements

Amaury Dubois

I invent nothing. In reality, I think that the works have all been in my head from the beginning, and upon reaching maturity, my hands merely work to retranscribe them.

For want of a better description, I am prone to evoking “Curvism” when it comes to describing my work. Why? Because nothing is straightforward in real life; because I have decided to break straight lines. Between cubism and the unreal, my style feeds on a passion for all that is fluid, liquid, aqueous.

This particular way of seeing the world has carried me on projects such as the creation of a design for a Smart car for Mercedes Benz and a fresco at the big stadium in Lille. One of my paintings appeared in McDonald’s tv and web advertising campaign during the last World Cup. These collaborations established to me the fact that I make the things that I like, and make them as I have to do them.

The focus of my work is always the same: the movement of air, fluids, water, wind and light – all these energies we come across daily and in which we are walking and swimming in constantly – is always what guides my work.

This exhibition features oil paintings from my collection, “Abstract Duality Dripping,” a resolutely modern and artistic journey into the heart of personalities. Sometimes reasonably – and also sometimes unreasonably – emotions are inscribed onto canvases as encounters, successes and failures in these duality paintings.

The curves in these paintings gravitate towards the search of water and light. Curvism here is related to reason, concentration and control. The more unstructured drippings are associated with energy, drive and passion. The complicity of these two worlds that intersect and criss-cross ineluctably echoes this inner struggle that drives us every day.

Jacques Tenenhaus

It starts with a clay coil on a wooden plank. I place this long piece of clay in a circle to make a cylinder. You know, you place a coil, then another on top, then another, and then little by little, a wall is formed. It's an ancestral gesture from time immemorial.

But this time, I open the circle. I leave a gap between the two ends of the coil; as it rises, you can see the slit. That's how it is – *something just appears*. When I reach the top, I see that it's a skirt. So I was just now at the waist and can now attack the top. Easy up the shoulders, to the neck, and then the head, of course. But, once there, I get another surprise: it's all *wrong*. I have a few other goes at the thing, but none of them really go with the body. Then, I come upon a head that isn't really one – there's no face, no eyes, just a strange mouth on it – and suddenly, that's the one.

Smiling, I step back, and see what I've made: a penis on a vagina. It makes me think of what we all are – half man and half woman. I come to the name of the work: *Generic*. When I find a subject, I dig deeper. I start making another sculpture to see where it would lead me. That becomes *Generic 2*. I continue, but I don't like getting bored. Rather than close the slit, I let it grow, drawing the body of a woman open... a real promise. I admit it's been drawn with the idea of seducing a woman, a woman full of promise (sculptures can be useful sometimes).

That is how my sculptures, which have become walls of clay, begin. Even the dancing couple: two circles completely open and linked to make one – a sort of lovers' chair, if you will. This gives me the idea of making a shape to burrow in. An envelope... an old memory... but I can't. I'm just too big, and while clay is supple and docile, it has its constraints.

When I assemble clay walls, the clay at the bottom has to become hard enough to bear the weight of the rest of the wall. This means that one can't go too quickly. If the wall isn't dry enough, it loses shape, and you won't be able to control it. It's strange, but for the shape to emerge, the sculpture must be stable and not move, so that it isn't deformed by its own weight. Sometimes, I put structures on the outside, so that the structure will be rigid while I assemble the shape.

I don't know why I'd started working with this constraint. It's really a sort of a duel. You have to control the clay so that a surprising shape emerges, so that it leaves a trace of life. That's the only aim really, to create a trace of life.

Now I can see that, sculpture after sculpture, I am attempting to pry open the slit to see what's inside. But I am lost, because there is nothing in it that I've really seen with my own eyes. That is precisely what I seek in doing my sculptures: to show me what my eyes can't see.

Exhibition Details

Title of Exhibition : ***French Kiss***
Exhibition Period : 23 April to 28 May 2016
Exhibition Opening : 22 April 2016, 7 - 9pm

ARTWORKS



Lilac Wine
162cm x 130cm
Oil on Canvas



The Wall
100cm x 100cm
Oil on Canvas



My Wave
195cm x 114cm
Oil on Canvas



Green Heaven
100cm x 81cm
Oil on Canvas



Blue Spirit
81cm x 65cm
Oil on Canvas



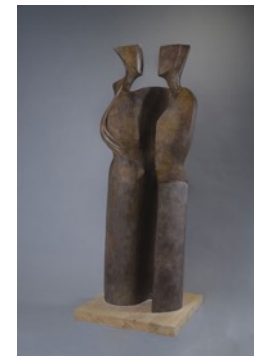
Stain 3
61cm x 50cm
Oil on Canvas



Thinking Tree 2
73cm x 60cm
Oil on Canvas



Life
100cm x 100cm
Oil on Canvas



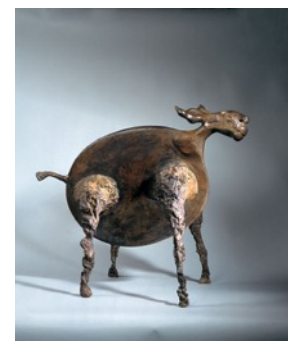
La Danse
'Dance'
2006
H165 x L55 x P55 cm



La Tête dans les mains
'Head in hands'
1980
H90 x L47 x P33 cm



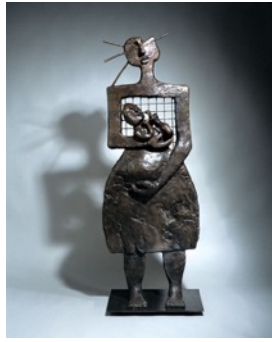
Gravitation
1981
H107x L45 x P38 cm



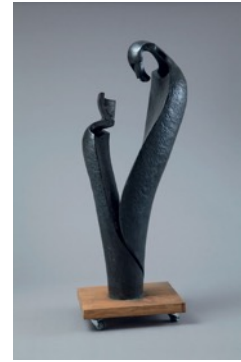
La Chevre 2
'The Goat'
1984
H70 x L85x P30cm



Mémoire pour Herve
'Memory of Herve'
1998
H70x L21 x P21 cm



La Maternité
'Maternity'
2002
H170x L70x P40 cm



Le Père et l'Enfant
'Father and Child'
2009
H150 x L38 x P58 cm