

Where primary begins ?

Thomas Andréa
BARBEY

From April 26th to May 10th 2022

SOBERING
galerie

Thomas Andréa **BARBEY**

(1975. Deauville, France)

Lives and works in Paris

«I feel through color, it is thus by it that my canva should always be organized» said Henri Matisse. Thomas Andréa Barbey is also a colorist, but he is engaged in modernizing ancient techniques, especially divisionnism. In front of his work with luminous and meditative accents, the viewer cannot help but remember the research of Signac or Seurat.

To paint color is to choose to represent a projection of our mind on the world. Color does not have a time component, it does not define any particular object. From a scientific point of view, it is only a feeling of light, captured and analyzed by the eye. It is precisely in this quest of the intangible and immaterial that Barbey engages himself. His work shows color in its purest form : no use of shade, even if the juxtaposition of colored dots tries to deceive our eye. French painter Nicolas Poussin used to say *«colors in painting are lures that persuade the eyes, just like verses in poetry»*.

By using a method that crosses Neo-impressionnism with Mec'art, Barbey assimilates previous artistic techniques with a deep understanding of the mediums used, in order to offer a modern and unique adaptation. The colorful dot of the contemporary artist is unified and standardised, he uses it in an almost mechanical gesture. The image that seems pixelated is actually the result of a long and meditative work. The meticulousness of Thomas Andrea Barbey's work then contrasts with the search of the representation of a snapshot he looks to offer to the viewer. Each artwork strikes by its accuracy and sensibility. The painter retains from the Neo-Impressionists a predominance of instinct over initiative, the importance of a thorough theoretical reflection on colored reports or even the importance of the optical mixing that forms on the eye of the spectator thanks to the divisionnist method.

Painter of color, really? We can however summon his monochrome landscapes like his *Seas*. It should not be forgotten, nonetheless, that Barbey is an artist in constant research, that never ceases to reformulate his art.

His different residencies and shows lead him through the world, at the discovery of the burning sun of Spain or of the rivers and greenery of Vietnam. Thomas Andrea Barbey says it himself : *«My artistic work pursue this long journey, in a slow exploration of reality, of the world under its geographical and contemplative aspect. It is the story of a fictional walk. [...] I spend my time on adventures, walking somewhere between the world as I see it and the world as I imagine it.»*

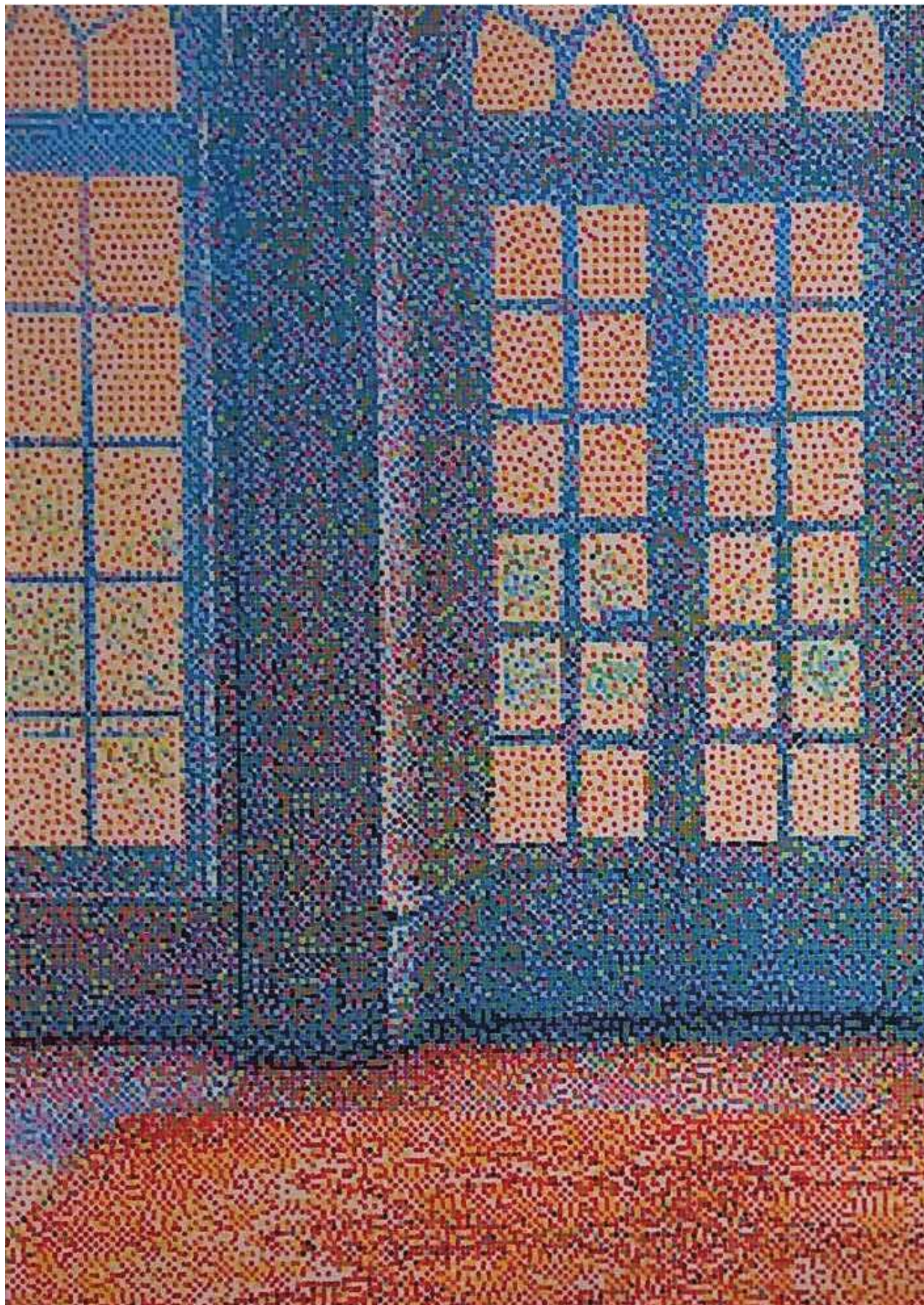
We thus understand how much the romantic ideal that moves Barbey also influences his work, and allows him to constantly explore new paths. Through constantly renewed themes, landscape first, but also interiors with windows or even marines, the french painter offers a solution full of an intriguing ambiguity, thanks to the synthesis of opposite poles : abstraction or figuration ? Gesture or geometry ? Personnal or universal ? He paradoxically reuses principles specific to Abstraction like seriality, geometrical reproduction applied to figurative works. The dot, a pattern that is absolutely geometrical is likely to be subject to this logic of repetition, according to a mechanical gesture that evokes the machine. He explains that he looks to evacuate the *«subjective content of a piece in a kind of hypnotism that leads to reverie»*

This logic of mechanization of the gesture and of the artist himself also evokes the theories of the Mec'Art that uses photographic processes of report on various mediums, but the common point of each artwork is that the use of mechanical techniques of reproduction. The image thus recomposed becomes autonomos of its form and message. It is finally about the almost mathematical elaboration of a new synthetic image. Thomas Andrea Barbey uses similar means. Thereby, it is not uncommon for him to use zoomed and enlarged photographs in order to reach a complete pixelation. He then focuses on the images for a long time, meticulously analyze them. He finally proceeds to paint his subject as he remembers it. Thus, his canvases are not painted on the motif, but are the culmination of a long reflexive process that allows the image to acquire this character as precise as it is sensitive.

Inès Molière



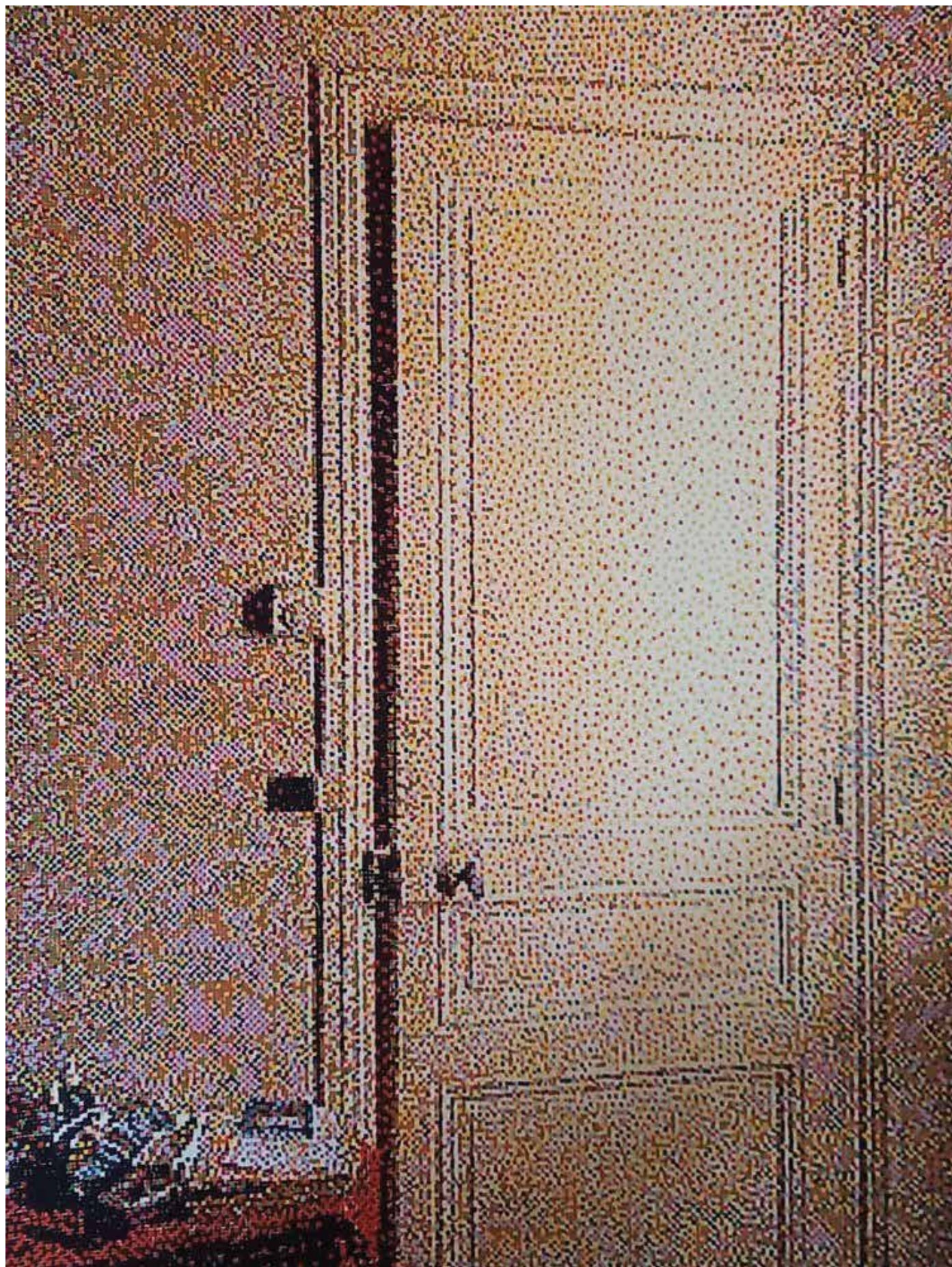
Aluminium, 2017,
ink on paper, 100x70 cm



« 6 décembre », 2022,
gouache on mounted paper on canvas, 72x54 cm



Printemps, 2022, 69x49 cm,
mixed techniques on canvas



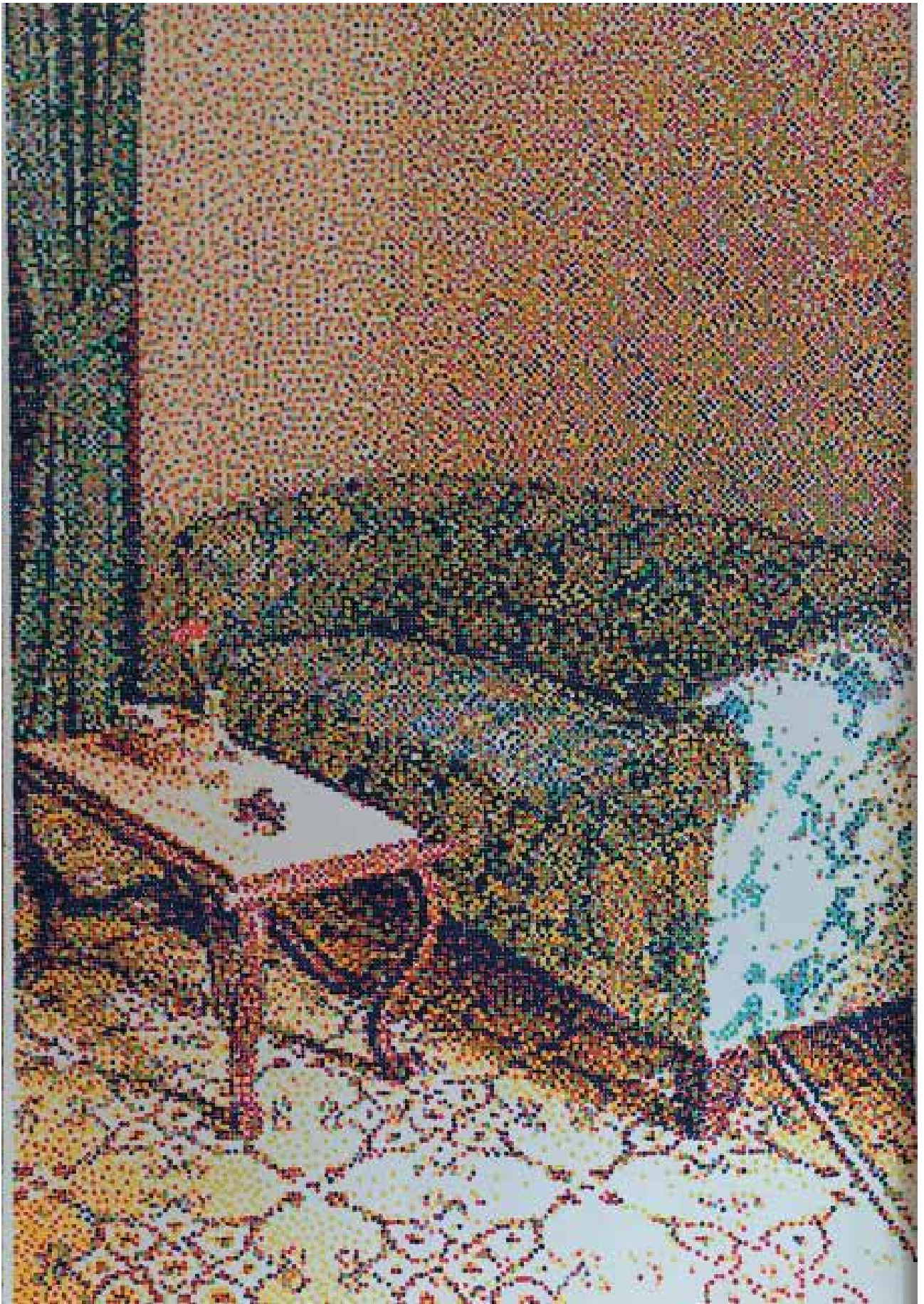
Intérieur Rouen 5 Janvier, 2022,
gouache and acrylic on mounted paper on canvas, 92 x 65 cm



04 Janvier, 2022,
tempera on canvas, 38 x 55cm



29 Décembre, 2021,
gouache on canvas, 55 x 37 cm



Las Palmas de Gran Canaria, 2021
gouache on mounted paper on canvas, 55 x 38 cm



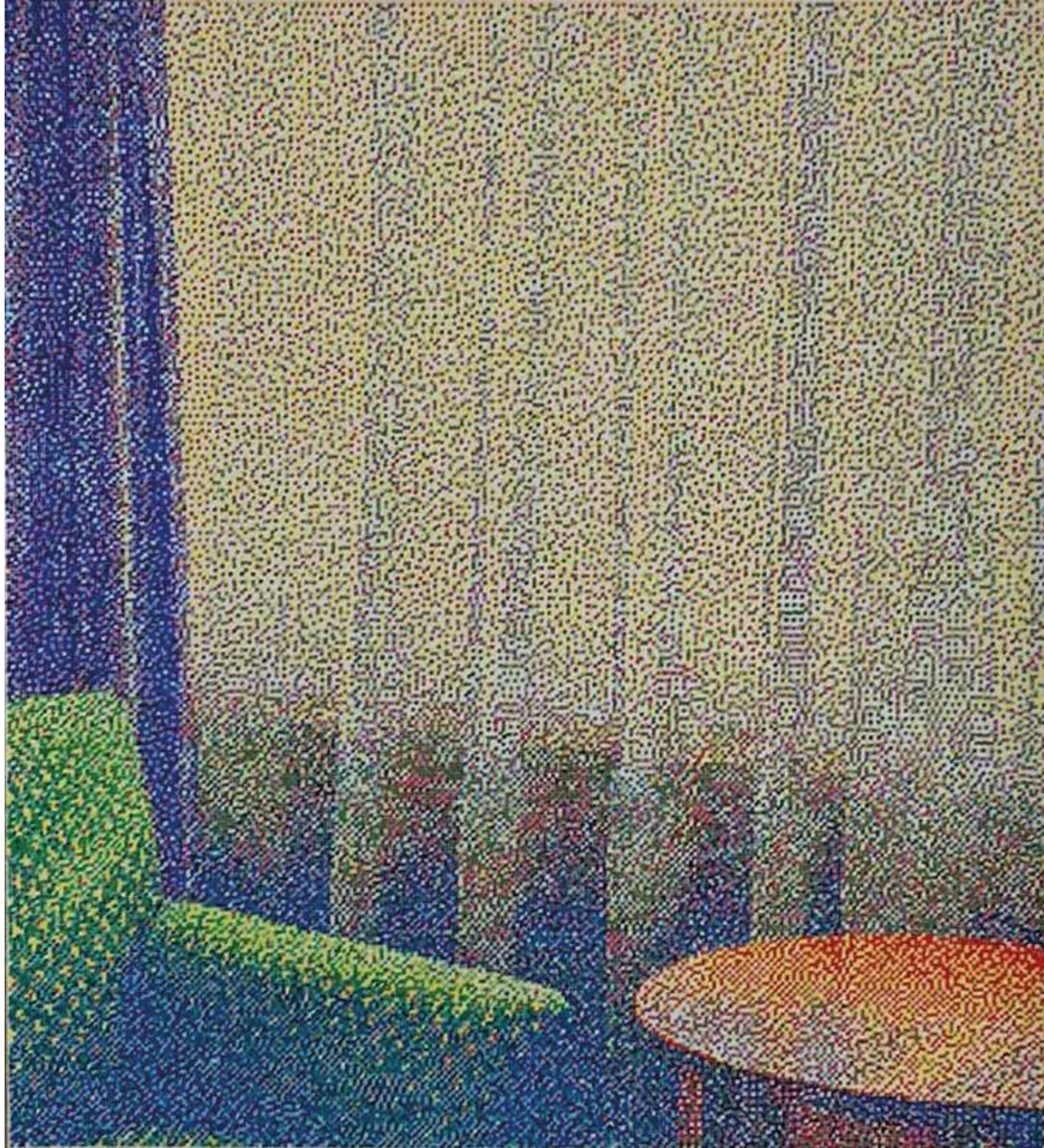
Rivage 2 Novembre, 2021,
gouache and acrylic on mounted paper on canvas, 100 x 70 cm



Intérieur, 2019
gouache on paper, 130x100 cm



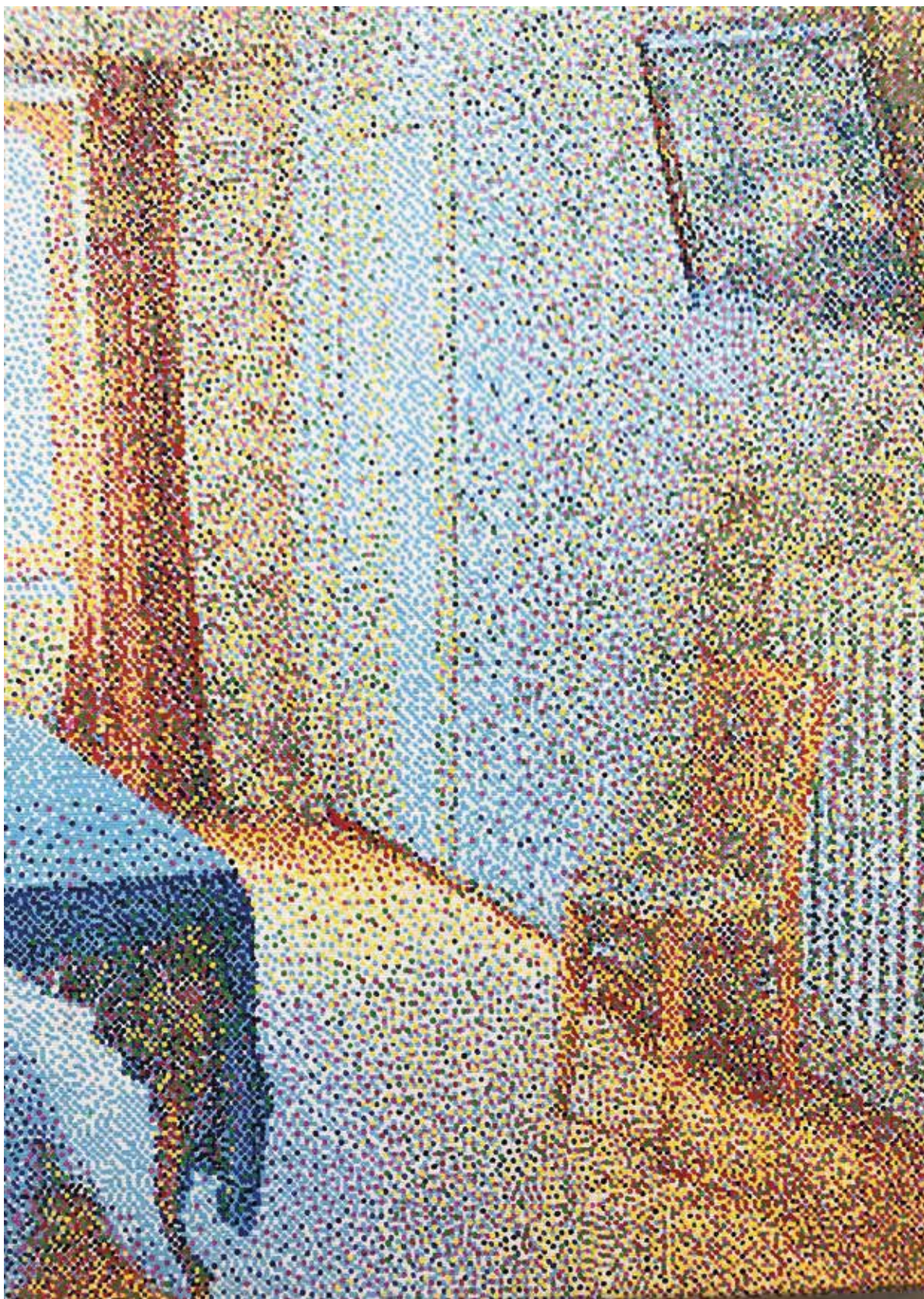
Intérieur 23 Novembre, 2021,
gouache and acrylic on mounted paper on canvas, 54 x 72 cm



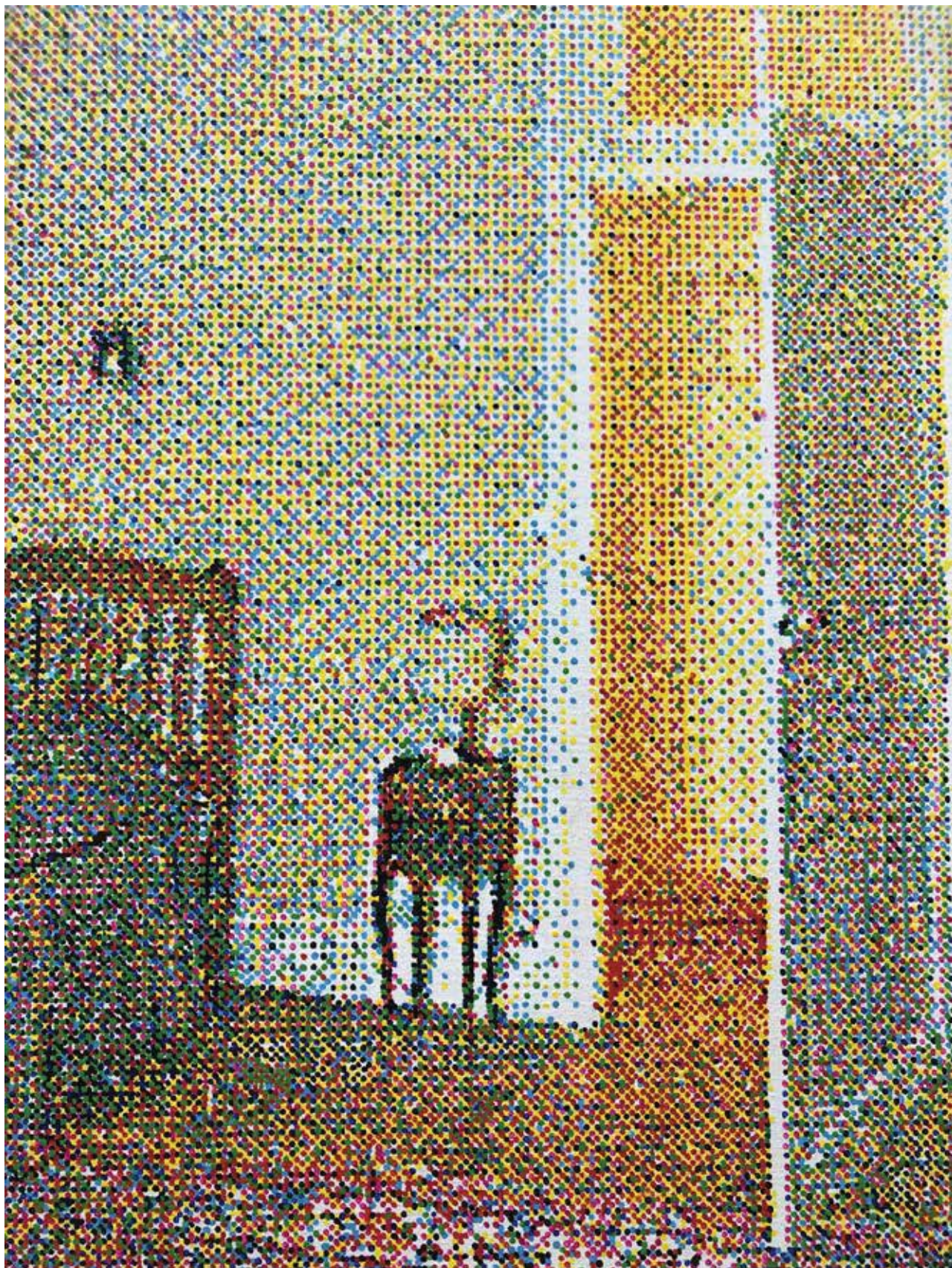
intérieur, 27 avril, 2022
mixed techniques on paper, 78x70cm



Rivage, 2019,
ink on paper, 90x90 cm



3 mai, 2022,
mixed technique on canvas, 60 x 47 cm



15 mai, 2022,
tempera on canvas, 55x40 cm

Curriculum Vitae

Education

- 2002** – Higher National Diploma of Plastic Expression, National School of Arts of Paris-Cergy.
2000 – National Diploma of Plastic Arts, Regional School of Fine Arts of Caen.

Collective and personal shows (selection)

- 2022** – Accrochage sauvage, sobering galerie, Paris.
2016 – Résidence Cité Internationale des Arts, Paris. Trois après-midi d'été, Galerie Alain Cou-
lange, Paris.
2015 – Salon de Montrouge. Commissariat de Stéphane Corréard et
sélectionné par Aurélien Bellanger, lauréat du Prix de Flore 2014.
2015 – En Filigrane, sur une invitation de Dominique Blais, avec Isabelle Ferreira, Carole Rivalin,
Jérôme Poret..., Galerie Nicolas Silin, Paris.
2015 – Oratim, exposition personnelle, le 180, Rouen.
2015 – Ningbo Art Museum, sur une invitation de Zhenchen Jin, Ningbo, Chine.
2015 – (AN)SUITE, sur une invitation de Michel Poitevin et Valérie Lefebvre, Lasecu, Lille.
2008 – Télémétrie, sur une invitation de Frédéric Dumont, Cinémathèque québécoise, Montréal.
2008 – Argument de la diagonale, sur une invitation de Isabelle le Normand, Béton Salon, Paris.
2008 – L'été des Centres d'Art, sur une invitation de la Noëlle Tissier, espace Paul Ricard, Paris.
2007 – CINE.MOV, avec Nicolas Boulard, Stéphane Trois Carrés..., Red Brick Warehouse, Yokoha-
ma.
2007 – Fresh Theorie, Galerie Léo Scheer, Paris.
2007 – GOREFONT, Black Block – Palais de Tokyo, sur une proposition de Mark Alizart, Paris.
2006 – TaKe It To The Net, sur une invitation de Hanne Mugaas, Vilma Gold Gallery, Londres.
2006 – Tela Totius Terrae, exposition personnelle, la Vitrine, Galerie de l'École Nationale des
Beaux Arts de Cergy, Paris.
2005 – Trait d'Union, sur une invitation de Noëlle Tissier, Centre Régional d'Art Contemporain,
Sète.
2005 – Avenirs des Villes, sur une invitation de Jordi Colomer, Nancy.
2005 – ITANOMTHUB, avec Bad Beuys Entertainment, Vincent Ganivet..., Main-d'œuvre,
Saint-Ouen.
2005 – ICI REVER ICI, sur une invitation de Sylvain Rousseau..., Erba, Tours.
2004 – PLAN 6/4, sur une invitation de Noëlle Tissier, CRAC Languedoc-Roussillon, Sète.
2004 – AFTERHOURS avec Laurent Grasso, Loris Gréaud, Dewar & Giquel, P-Nuts, Paris.
2003 – Oxymory, sur une invitation de Joël Hubaut, Frac Basse Normandie, Caen.
2003 – Le Livre et l'Art, Le lieu Unique, Nantes.
2003 – Incarnés de Textes avec Glen Baxter, Paul-Armant Gette..., Galerie Aline Vidal, Paris.

Awards

- 2019** – Lauréat du 1% artistique à Hanoi
2007-14 – Collaboration, agence taKtyK architecture et urbanisme, Paris. Agence
lauréate du TOPOS Européen landscape Award 2012, du Prix des Jeunes Paysagistes en 2006 et
du Prix des jeunes Urbanistes 2010-11
2008 – Lauréat de l'aide individuelle à la création
2004-2007 – Coresponsable de la galerie Glassbox, art Contemporain, Paris

Residencies

- 2020 – 2021** – Couvent des Récollets, Paris, France
2019 – 2020 – La Casa de Velazquez, Madrid, Espagne

sobering
adjectiv :

tending to make one thoughtful

sobering is a contemporary art gallery established at 87 rue de Turenne, in the historical and atypical Marais neighborhood. The genesis of sobering goes back to 2002 when its directors, Patricia Kishishian and Jean-Claude Ghenassia, launched Annual Art Magazine. This contemporary art dedicated publication soon became a reference in the cultural world by unveiling intimist interviews with artists such as Lawrence Weiner, Sterling Ruby, Sarah Morris or Jonathan Monk. Through those prestigious editorial collaborations, supported by international events – such as FIAC, New York’s E/AB fair or Basel and Miami’s ART BASEL – in addition to its diffusion in museums, the need for accompanying young creators in a physical space soon became a necessity.

In 2013, sobering was born. In the extension of Annual Art Magazine’s conceptual researches, the gallery now offers a variety of interactions between emerging and confirmed contemporary artists. Through a rich corpus of opposite horizons, the name of the gallery reveals the primary function of art that Paul Klee in his Creative Credo explained : “Art does not reproduce the visible; rather it makes visible”.