

Press Release

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Of plaster, of drawing, of islands...

The discovery of the Cabinet of Drawings as archeological discovery (literally) in 2002 as a cabinet of drawing in the space of the studio.

(The discovery was made the other way round, from the side of the cabinet.)

The room discovered is blue (fresco).

Every part of the blue wall that was taken down is transferred on to canvas. It is the monochrome of the studio, an island...

The Cabinet of Drawings includes all of my drawings since childhood. Upon the discovery of these drawings, a selection was made to realize the series of drawings called 'Re-drawings' (2002). The present exhibition represents the re-presentation of the Cabinet of Drawings at the scale of 1:1. In cinematic production this is called '*une découverte*'. Each work is a combination of drawing and painting.

The rule of the three layers

Of plaster:

Julien Gasquet to Cézanne about Courbet: '...a master of the trowel'.

Of drawing:

Kant: *Critique of Judgement, Book 1: Analytic of the beautiful*, § 14

'...Design (French: *dessin*) is what is essential: in design the basis for any involvement of taste is not what gratifies us in sensation, but merely what we like because of its form. The colours that illuminate the outline belong to charm. Though they can indeed make the object itself vivid to sense, they cannot make it beautiful and worthy of being beheld. Rather, usually the requirement of beautiful form severely restricts [what] colors [may be used], and even where the charm [of colors] is admitted it is still only the form that refines the colors.

Of islands:

Gilles Deleuze: *Desert Islands and other Texts*, 1953-1974

First, it is true that from the deserted island it is not creation but re-creation, not the beginning but a re-beginning that takes place. The deserted island is the origin, but a second origin. From it everything begins anew. The island is the necessary minimum for this re-beginning, the material that survives the first origin, the radiating seed of egg that must be sufficient to re-produce everything. Clearly, this presupposes that the formation of the world happens in two stages, in two periods of time, birth and re-birth, and that the second is just as necessary and essential as the first, and thus the first is necessarily compromised, born for renewal and already renounced in a catastrophe. It is not that there is a second birth because there has been a catastrophe, but the reverse there is a catastrophe after the origin because there must be, from the beginning, a second birth.