

Derosia

Clémence de La Tour du Pin

T-Rex

January 6–February 10, 2024

Within the exhibition a series of wall-based assemblages feature convex armatures crossed against the recurring image of a patterned fabric. This machine-embroidered silk was used as a shawl and originates from a dress textile manufactured in the late 1920's in France. The print is subjected to a series of cuts, reassembled, and then painted upon with layers of glazed oil to render varying depths and nuance. Two works integrate gray textured surfaces reminiscent of concrete or a faded shadow. More than a mere absence of light, these shadows assume a tangible and autonomous materiality that express altering states of visibility and concealment.

Another work takes its elongated, asymmetrical form by conjoining oil painted wood strips through the use of umbrella ribs and thumbtacks. The surface, treated with waxed oil and dark pigments, resembles asphalt. Buried beneath the texture, collage and threads emerge like neural pathways to suggest a cartographic representation of a plotted course. Some letters on the pushpins—A, E—seemingly indicate trajectory points and directional flow. A ribbon, adorned with snap metal buttons, encircles the piece.

Clémence de La Tour du Pin (b. 1986, France) lives and works in Paris and Amsterdam. Recent exhibitions include the Blaffer Art Museum, Houston (2023); Derosia, New York (2023); Wschód, Warsaw (2023; 2022); Fitzpatrick Gallery, Paris (2023); Capc-musée d'art contemporain, Bordeaux (2023; 2021); Femtensesse, Oslo (2021); and Centre d'Art Contemporain La Synagogue Delme, Delme (2019).