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*press release*

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## micHEL duport - peindre - glisser - poser - fixer



credit : Sylva Villerot

**/// opening(s) on april 3rd 2014 from 6 to 9 pm**  
exhibition(s) from april 4th to may 10th 2014

Djeziri-Bonn-Linard gallery and Baudoin Lebon gallery have the pleasure to present Michel Duport art works: plaster volumes and paintings, show in Djeziri-Bonn-Linard gallery, and bronze art works, show in Baudoin Lebon gallery, will represent the creative world of the artist.

This artistic partnership around Michel Duport art work will result in a catalogue edition.

**MICHEL DUPORT**

Support – surface movement ? Ecole de Paris ?

A wall ? A shift ? A shelf ? An accumulation ? A displacement ? A Lego ? A logo ? Duplo elements ? The stairs ? The lightness ? A Tangram ?

Cézanne's White, Van Gogh's round yellow, lightweight constructions, a light-and-shadow game.

All these different words and ideas concern Michel Duport art work.

Actually, Michel Duport art work isn't based on the relation between painting and sculpture but on the transformation of the painting into sculpture. Sculptures, little objects fixed on the wall – just like paintings –, can be related to polymorphous architecture founded on Poliakoff two-dimensional paintings. Michel Duport sculptures are the perfect pretext to the three-dimensional paintings that integrate shadow as a colour and colours' play of light.

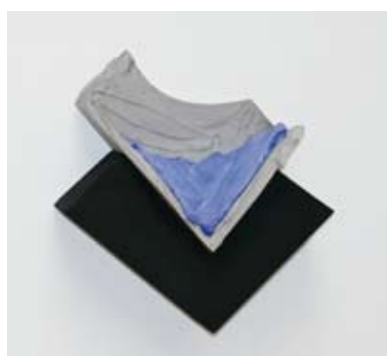
The sliding shapes, the confrontation of different volumes bring out all the questions linked to the painting. On the other hand, the way art works are placed on the wall is a matter of sculpture (plus precisely, is a matter of low-relief and high-relief). Through the questioning brought to the public by way of play of volumes and shadows, Michel Duport proposes another point of view to the spectator.

This backwards and forwards movement is even more emphasized by the fact that Michel Duport art works will be exhibit in two different places.

**Baudoin lebon**

Chevauché, glissé, plâtre, pigments fixés, 2013





## BIOGRAPHY



Without leaving painting, **Michel Duport** has developed a painted volumes plan placed on the wall – where painting are traditionally hanged –, like those in a Montpellier hotel reception hall (created with Jean Michel Wilmotte in 1989) or the Chartreuse de Valbonne order placed in 1997 (in this case, the wall is a stakeholder of the entire “painting”).

By multiplying the painted surface areas and the spectator’s points of view, Michel Duport assures that, in order to be an active medium, painting has to propose a “Renaissance vision system”. In other words, the painter should

assign a frontal place to the spectator in relation to the painting. Michel Duport cares about the way geometrical constructions are colored. For him, painting allows proposing colors as they were emotions; polychromies are a continuation of associated monochromes placed over the volume of the painting, of the architecture.

The painting explode in the wall like it wanted to get the picture of its lost unity, without nostalgia but guaranteeing the thread all painters have in common.

By the end of the 1980s, paintings are “blown up”, their shape changes from the traditional rectangle. Paintings become objects – decorative but not functional, but paintings haven’t always had a decorative function? – keeping a metaphorical link with paintings.

The painting/volume takes the form of a shelf containing colored or not colored shapes: the fact that the shapes can be moved reminds the painter hesitation on making the painting.

Shapes suppose decisions and drawings, which take the path of objects. Ran over aluminum or bronze cast iron, drawings are materialized even after the first outline. The cast iron made is based on an outline of foundry sand and, like the bronzes, is a unique piece.



**SOLO SHOWS ( selection )****2014**

Galerie Djeziri-Bonn, Galerie baudoin lebon, Paris, France

**2013**

Galerie hôtel Mermoz, Paris, France

**2012**

Galerie Djeziri-Bonn - Eric Linard éditions, Paris, France

**2011**

« Moments d'art ». Christian Aubert, Paris, France

**2010**

« Newsletters from Dalian », Université de Dalian, Chine, Elandarts.com.

**2008**

« Les objets ne restent pas toujours à la même place ». G. A. C. Annonay, France

**2007**

« Newsletters from Mozambique » Michel Duport, Frédéric Galliano. Centre culturel de Maputo, Mozambique, Elandart.com

Galerie Eric Linard, La Garde Adhémar, France

Musée P.A.B, Alès, France

« C'est pas grave », espace d'art contemporain, ville d'Aigues-Mortes, France

« De l'influence des formes sur la distribution du gaz », centre d'art contemporain « Jules Vallès » St Martin d'Hères, France

« Points de vue sans chute d'eau », galerie Esca, Milhaud, France

**GROUP SHOWS ( selection )****2013**

Galerie vieille du temple, Château de Poncé sur le loir, France

Art Elysées – galerie baudoin lebon, Paris

Slick – galerie Djeziri-Bonn – Linard éditions, Paris

Galerie Jean Greset, Besançon, France

**2011**

« Musée Réattu/sur mesures » Musée Réattu, Arles, France

« Formes et non-formes » Musée des Jacobins, Morlaix, France

Traversée d'art, Ville de St Ouen, France

« Baraka » Centre d'art contemporain, St Martin d'Hères, France

**2009**

« Assises sedute in opera » Coll. P. Delaunay. Musée d'art contemporain, Aciri, Italie

D.A.P. Paris, France

Art Elysées. Galerie baudoin lebon, Paris, France

**2008**

« Permutations », Musée de Valence, France

« Sextet » , Lönnström Art Museum, Rauma, Finlande

Galerie vieille du Temple, Paris, France

Nemausus, Nîmes, France

**2007**

« L'art dans les chapelles », Bretagne, France

« Drapeaux » Ville d'aigues-Mortes, France

**2006**

« Aux râpes etc. » biennale de design, scénographie Matali Crasset, St Etienne, France

galerie Frederic Moisan, Paris, France

**2005**

« estampes », Musée de Valence, Valence, France

**2004**

Centre d'art, Château de Servières, Marseille, France

**2002**

Ateliers, Bourges, Artiste invité, France

**1999**

« Nous nous sommes tant aimé », Glass-Box, école nationale des Beaux Arts de Paris, France

Editions «La Sétéree», Crest, France

Centre culturel Français, Tanger, Maroc

« Pointillés », galerie Dortindegay-Regal, Arles, France

**1998**

Centre Culturel Français, Florence, Italie

**1997**

« Les formes de la couleur », Musée d'art contemporain. Carré D'Art, Nîmes, France

Galerie Trintignan, Montpellier, France

**PUBLIC COLLECTIONS**

Mobilier national, Paris, France  
Fond régional d'art contemporain, Languedoc  
Roussillon, France  
Fond régional d'art contemporain, Basse Norman-  
die, France  
Cabinet des estampes, bibliothèque nationale,  
Paris, France  
Musée Réattu, Arles, France  
Musée des Beaux-Arts de Caen, France  
Musée de Valence, France  
Musée de Morlaix, France  
Musée d'art contemporain, Carré D'art, Nîmes,  
France  
Bibliothèque de Nîmes, France  
Artothèque de Caen, Grenoble. Amiens, France  
Collection B.N.P. Paris, New-York, Melbourne,  
Singapour, Rome  
Collection Paribas, Paris, France  
Collection Banque Warburg, Londres, Royaume Uni