NICK
DEVEREUX

Nick Devereux

BIOGRAPHY

SOLO EXHIBITIONS

2019 *Ritorno al Collage, Bosco Verticale, Milan*
2018 *In the Round, Adelaide, Marseille*
2017 *Nick Devereux,* Museo Pietro Canonica, Rome
2016 *Known Unknown,* Art Club Villa Medici, Rome
2014 *Flakturm Studies,* Case Chiuse, Milan
2013 *Inpainting, Fondazione Querini Stampalia,* Venise
2011 *As it is and not as it should be*, Galerie Bugada & Cargnel, Paris
2009 *Incipit*, Galleria Diagonale, Rome
2008 *Nick Devereux*, Primo Piano, Paris

GROUP EXHIBITIONS

2020 *Case Chiuse #8,* Case Chiuse HQ, Milan
2019 *Entre Les Frontieres,* Galerie Espace de l'art contemporaine du theatre de Privas, curated by Julia Cistiakova
2018 *Greffes,* Galerie Rolando Anselmi, Berlin curated by Pier Paolo Pancotto
2017 *Iconic,* Knust x Kunz, Munich
2015 *Honoré,* Galerie rue Visconti, Paris
Wanderer Above the Sea of Fog, Galerie Bugada & Cargnel, Paris
Bourouissa, -Devereux-Hulten-v.Bismarck-Drews, Knust x Kunz, Munich
2013 *Plus Jamais Seul*, Standards, Rennes
18th International Exhibition of Drawings, Museum of Modern and Contemporary Art, Rijeka *The Scandalized Mask,* Josh Lilley Gallery, Lon-don Echo-Musée, Site d'expérimentation, Bazouges la Pérouse
2012 *Wasistdas*, Franklin Azzi Architecture, Paris
Lumière noire, Orangerie, Staatliche Kunsthalle
2011 Karlsruhe, Karlsruhe
Wallpaperism, Motel Campo, Geneva
Ever Prosperity, Galerie Bugada & Cargnel, Paris
2010 *Crash,* 110 Warner Road, London
Shadows of Forgotten Ancestors, Galerie Bugada & Cargnel, Paris
2009 *Art Protects,* Galerie Yvon Lambert, Paris
All Capital Letters, T1 + 2 Gallery,

PRIZES

2012 Shortlisted for Prix Meurice pour l'art contemporain
2011 Winner of Prix Pierre Cardin
Shortlisted for Prix Canson
Shortlisted for Prix Prix Antoine Marin

BIBLIOGRAPHY

2017 LAVRADOR Judicael "Nouvelles Tendences, Nouvelles Figures" Beaux Arts Magazine (No.405)
2012 MOULÈNE Claire, "*Résurrection*", in Les Inrockuptibles No.812, 22-28 juin
2011 STOCCHI Francesco, "*Le poids de la réalité (ou du phantasme)*", in Roven No.4, Winter– Spring
2009 MATHER David, "*Nick Devereux – On Findings*", in Annual
"*Chance*", in Nuke No.7, janvier
2008 WINGFIELD Jonathan, "*Mysterious Ways*", in Numero, décembre

Nick DEVEREUX (UK, born 1978 in Panama City, lives and works in London) is a multidisciplinary artist, working between sculpture, painting, drawing and photography.

His studio is a stage for imaginary environments filled with surfaces and sculptures made from a range of found materials: broken glass and ceramics, wood, metals and scraps of fabric.

Often, depictions of these dioramas are drawn or painted through careful observation, resulting in images that seem both familiar and unnatural.

STUDIO

Working with the idea of the atelier as a spectacle, and the staging of interiors as a psychological metaphor, the studio and its arrangement have taken an increasingly central role in Nick Devereux's practice.

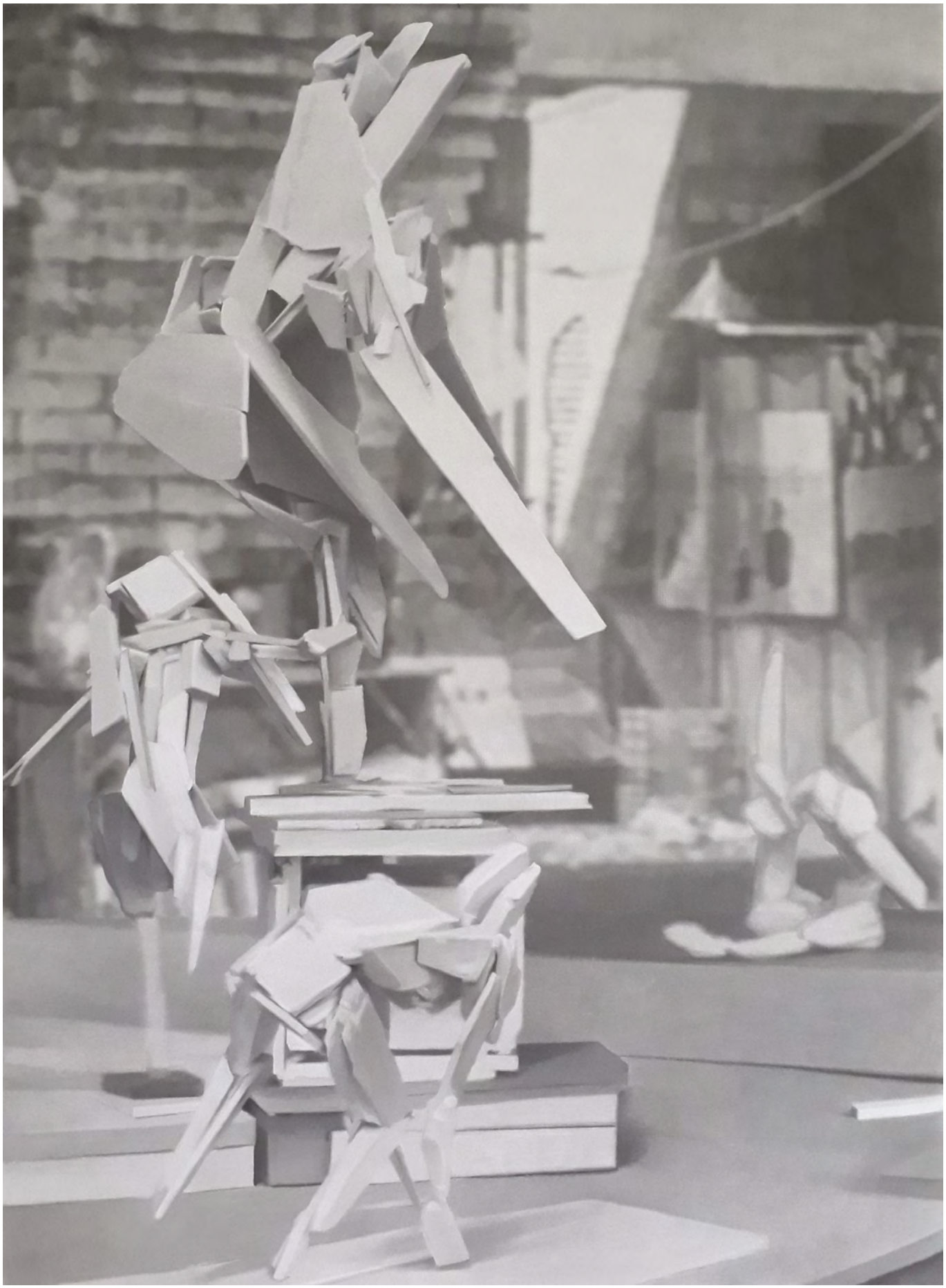
The series ‘Version (Call me genius 1961)’ draws inspiration from the British satirical film The Rebel, a 1961 comedy featuring the actor Tony Hancock. Devereux uses scenes of the film's protagonist in his studio, and overlays his drawings onto the setting. Like a diorama, he depicts his own wooden sculptures within the space, using the movie’s backdrop like a maquette, resulting in an image that is simultaneously integrated and disassembled.

The series 'Things I could do' composes different interior arrangements. They are populated with objects that suggest works in progress or decorative houseplants. The subject matter and the backgrounds are unified in different hues of blue,

Things I could do (Paras), 2020
Oil on canvas
122 x 97 cm

Things I could do (Entei), 2020
Oil on panel
61 x 51 cm

Version (Call me Genius 1961) II, 2019
Pastel, photograph print on Arches Lavis Fidelis paper
140 x 110 cm, Unique



Version (Call me Genius 1961) I, 2019
Pastel, photograph print on Arches Lavis Fidelis paper
140 x 110 cm, Unique

Version (Call me Genius 1961) III, 2019
Pastel, photograph print on Arches Lavis Fidelis paper
140 x 110 cm, Unique

MUSE

Muse III (Red) 2018 ektachrome

Muse III (Yellow) 2018 ektachrome

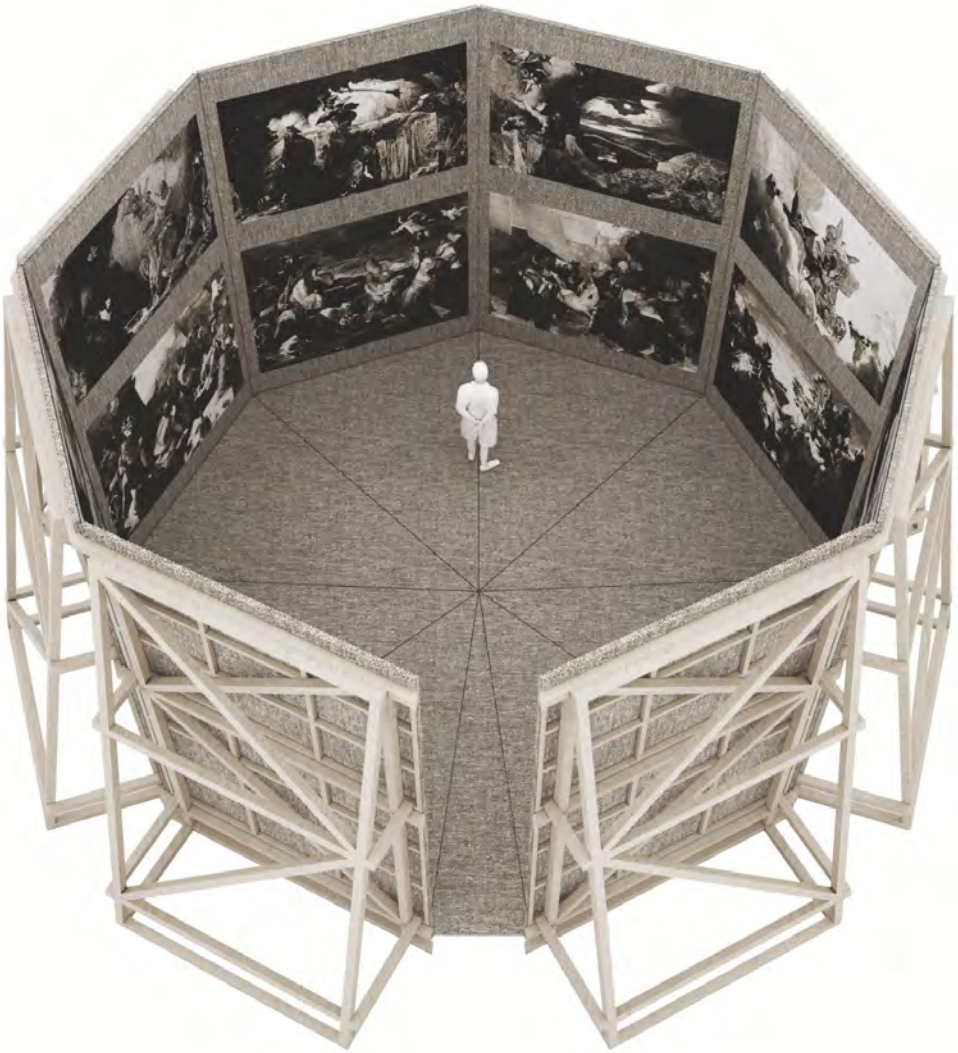
Muse III (Blue) 2018 ektachrome

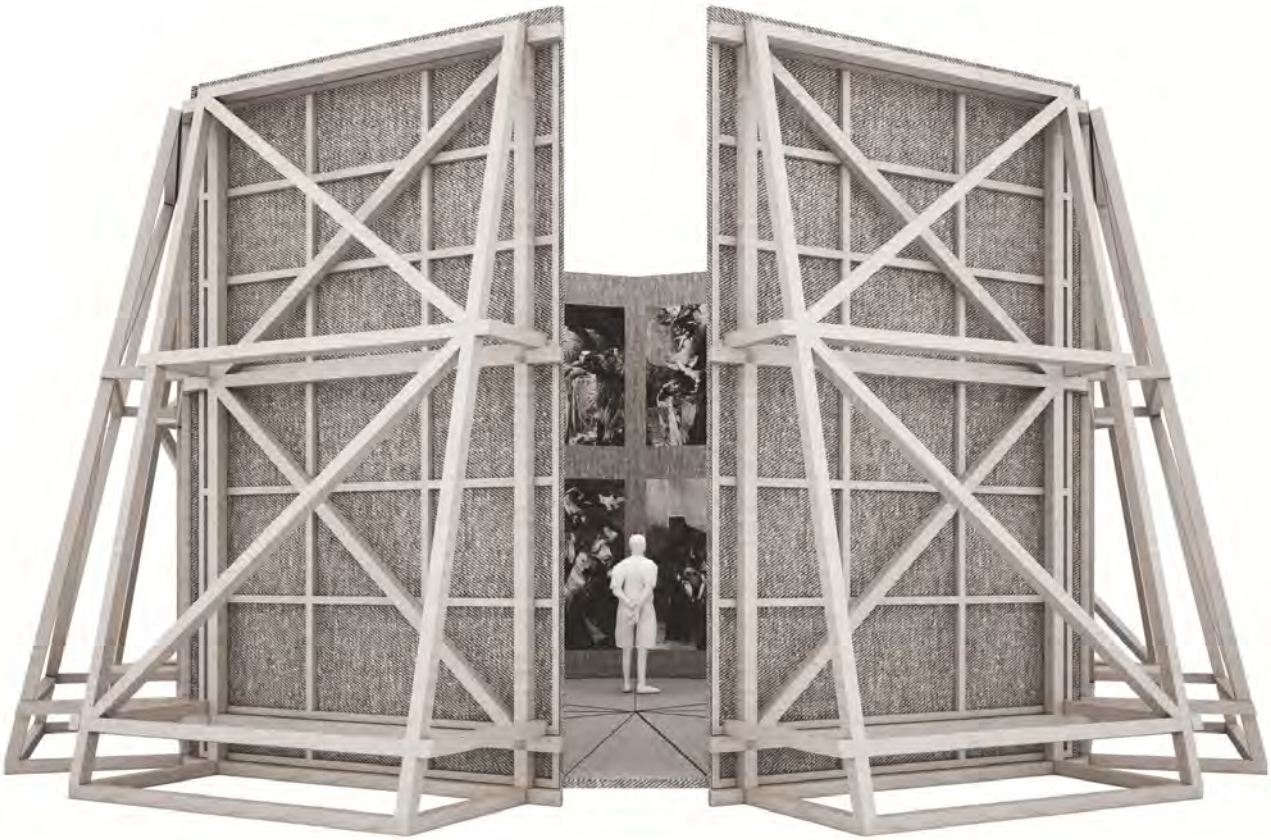
Nick Devereux

FLAKTURM

Flakturm in an immersive installation on a monumental scale.

Sixteen canvases, supported by a wooden scaffolding, join together to form an octagonal interior. The oil paintings are positioned in the centre of the canvas leaving a border around each composition. The upper level works are painted with a higher perspective to create the trompe-l'œil effect of being situated on a higher plain.





The octagonal shape of the room has been modified in order to leave a thin open section for the viewer to enter the work. The structure begins as 8 separate units. Each unit will serve as the easel on which the works are painted or drawn. When the works are completed the 8 units fit together to form the interior space.

Each painting or drawing is a culmination of a series of preliminary works in different mediums. The works are based on a series of 417 black and white photos. These photos document paintings that had been moved from the Kaiser Friedrich Museum to a 'Flakturm' bunker in the Friedrichshain Park in Berlin at the end of the Second World War for safekeeping. The allies ultimately bombed Berlin and the works are thought to have all been destroyed in the Friedrichshain Flakturm fire of May 1945.
After archiving the works into categories of subject matter and composition, the photos are reassembled into collages (Fig.C).
The collages are subsequently translated into sculptural dioramas (Fig.D) which serve as still lives from which to paint from, serving as forgrounds against a backdrop of thendestroyed works.

Nick Devereux Studio
Detail of sculptures
2015

fig. C

fig. D

Flakturm IX
2018
Oil on canvas
195 x 280 cm

Flakturm I
2015
oil on canvas
220 x 280 cm

Flakturm X

work in progress
220 x 280 cm

Flakturm XVI

work in progress
195 x 280 cm

Nick Devereux

SELECTED WORKS

WORKS ON PAPER
PORTRAITURE
NEW MYTHOLOGIES
EXHIBITION VIEWS

Fixed Rhythm I
2017
pastel on digital pigment print
110 x 170 cm

Fixed Rhythm V
2017
Pastel on digital pigment print
110 x 90 cm

Fixed Rhythm IV
2017
pastel on digital pigment print
60 x 100 cm

Version (Raoul Walsh 1914)
2011
pastel on digital pigment print on bamboo paper
diptych: 144,5 x 110 cm and 144,5 x 102 cm

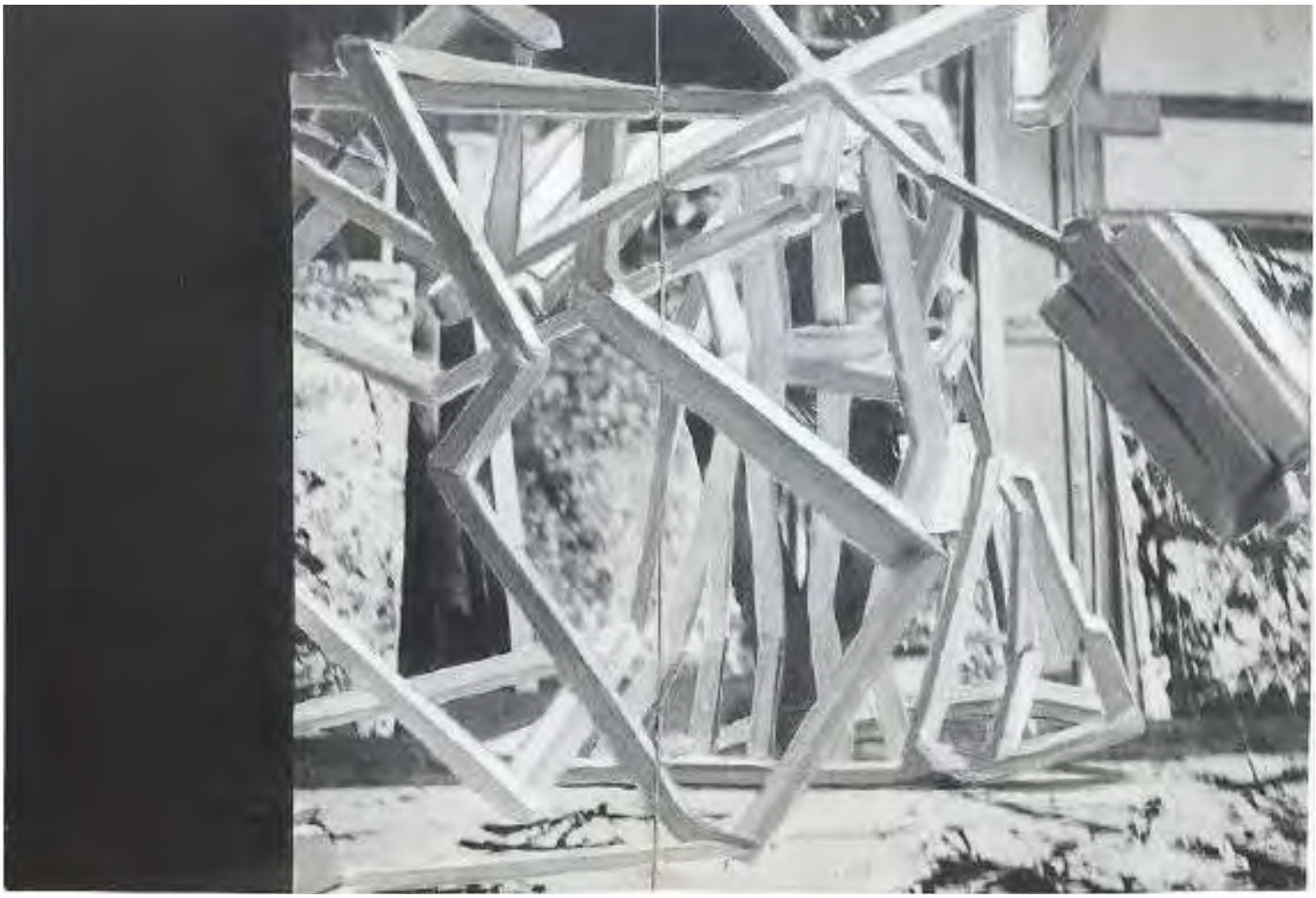
The diptych **Version (Raoul Walsh 1914)** uses two reproductions of images from a sequence of photos shot during the film The Life of General Villa, which was produced by the American Mutual Film Company in 1914.
General Villa was the protagonist of a (now destroyed) film propagating his own life. Directed by the actor Raoul WALSH, who played the younger Pancho VILLA in the film, the film can be characterized as half-documentary and half-fiction work, as it combines real battle scenes and fictional ones; the limits between reality and fiction are consequently blurred. On both photographs used by Nick DEVEREUX, Pancho VILLA is shown riding a horse, but his figure is replaced by a drawing of a sculpture that exploits the 'move- ment' within the scene, while obfuscating the subject matter.

Tajen
2012
pastel on digital pigment print
152,5 x 112,4 cm

Tajen, the Balinese term for cockfighting, is a double reconstruction. A found photo of a cock-fight, is interpreted as a sculpture and photographed. The resulting image is reinterpreted and modified with pastel, simultaneously playing with and also sustaining the illusionary qualities of the scene.

Version (P.B. 1983)
2011
pastel on pigmentary print
139 x 110 cm

Version (P.B. 1983) is an elaboration around German artist Kurt SCHWITTTERS' mythical Merzbau (1923-1937), its reconstruction by Swiss stage designer Peter BISSEGGER and its subsequent photographic records. In Version (P.B. 1983), the artist has integrated pastel drawings onto erased section of one of BISSEGER's photographs.



Untitled (HN I)
2009
charcoal on magazine page
43,5 x 34,5 cm

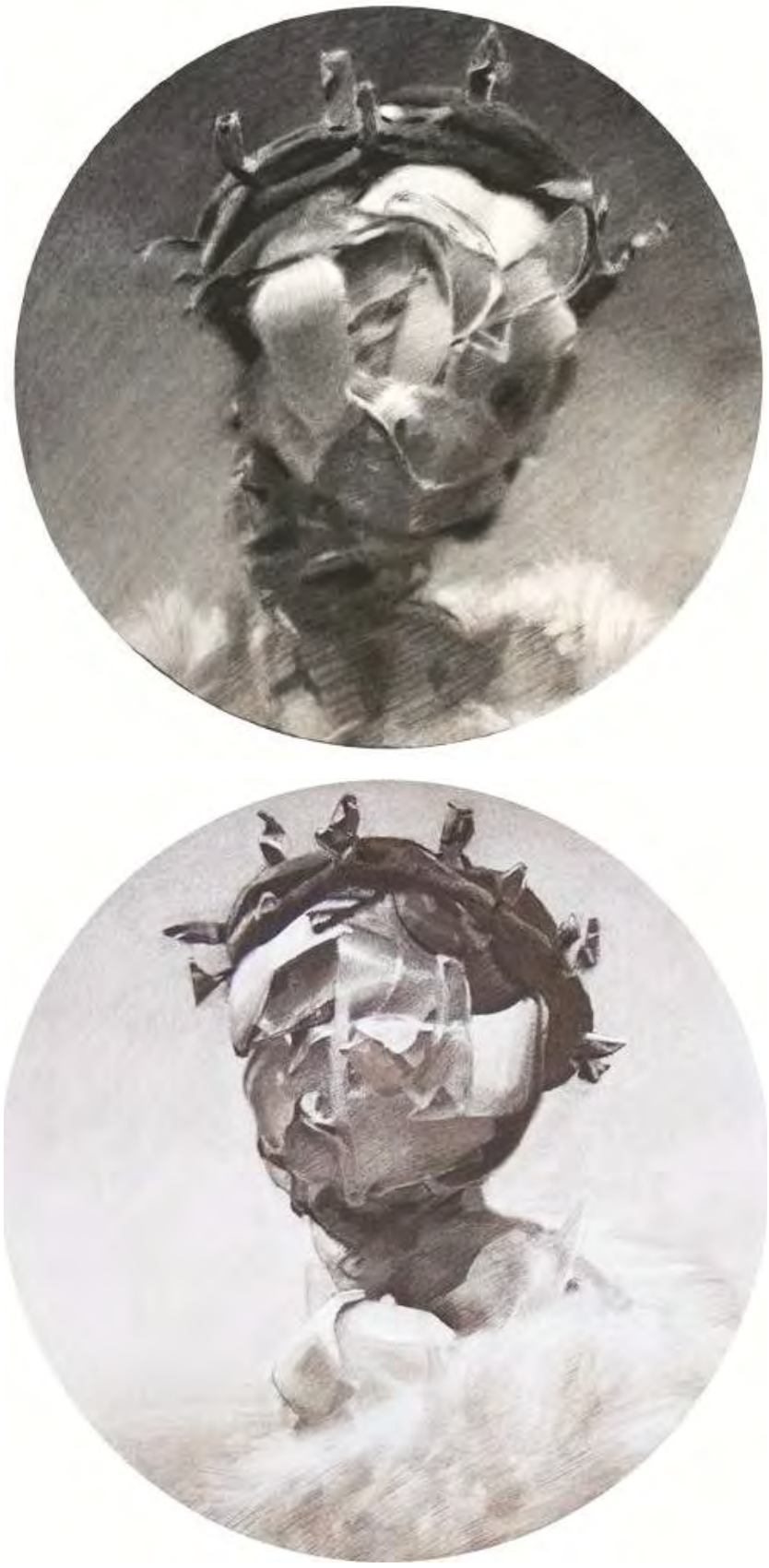
In the **Untitled (HN I-VI)** series, DEVEREUX uses pages of the first French edition publication of Hans NAMUTH's famous pictures of Jackson POLLOCK painting in his studio. Interested in the NAMUTH's images in the way that they propagated a sense of expression more directly than the paintings themselves, DEVEREUX eliminates the original 'purpose' of the photos and alters these original images so that the sense of the staged performance by POLLOCK is removed and all that is left is traces of his work. Drawing from a sculpture with a sense of gestural movement in its composition, DEVEREUX renders POLLOCK's gesture as a mechanical web of lines. Between POLLOCK's action painting, NAMUTH's photographic caption of it and DEVEREUX's rendering of these images through one of his distinctive sculptures and drawing technique, appears a fascinating back and forth between movement and stillness.

Untitled (HN II); Untitled (HN III); Untitled (HN IV) and Untitled (HN V)
2009
charcoal on magazine page
43,5 x 34,5 cm each

A to B (Little Alkali -Aaisa)
2012
gouache on postcard
35,5 x 37,5 x 2,5 cm (framed)

The series '**A to B**' are collages realised by merging diverse mountainous landscape postcards. The resulting panoramas are like shortcuts to the disparate corners of the world represented in the images.
The illusion of space created by the blended horizons are strengthened by the linear forms integrated within the scenery. These depictions of simple singular line sculptures, etched into the postcard and rendered in gouache, act like stitches that bind the diverse environments together.

A to B Series
2012
gouache on postcards



Sibling Vb & II
2009
charcoal on paper
50 cmx50cm

Sibling IX
2009
charcoal on paper
70 x 90 cm

Known Unknown VIII
2016
oil on canvas
56 x 46 cm

Known unknown is an anonymous portrait, originally intended to immortalize someone's identity, which is revived and simultaneously destroyed through Nick DEVEREUX's reconstruction of the figure's face based on a sculpture made of glass, sculpture that was also doomed to be short-lived.

Known Unknown V
2012
oil on canvas
65x 45cm

Known Unknown IV
2012
oil on canvas
77 x 54,5cm

Hubris
2011
oil on canvas
200 x 300 cm

In **Hubris**, two destroyed baroque paintings, one mythological and one religious, both with themes of martyrdom, are fused together in a reconstruction that gives prominence to their shared compositional dynamics. Both Apollo and Marsyas by Giovanni Battista LANGETTI and The Martyrdom of St Erasmus by Nicolas POUSSIN were destroyed in Dresden during the war. The first image depicts the story of the flaying of the satyr Marsyas after he loses a musical contest against Apollo. The legend is a metaphor of the triumph of intellect (symbolized by Apollo's stringed instrument) over sensuality (Marsyas' flute). POUSSIN transposes the religious scene of Erasmus' martyrdom (by the same means of flaying) into the same composition: a figure upside down that acts as a visual balance to the movement of the other. By working up preliminary collage studies created by cutting and pasting photocopies of the two images over each other, Nick DEVEREUX arrived at the design for the final work in oil on canvas which fused together the dynamics of the two original works, while freeing it of the original subject matter.

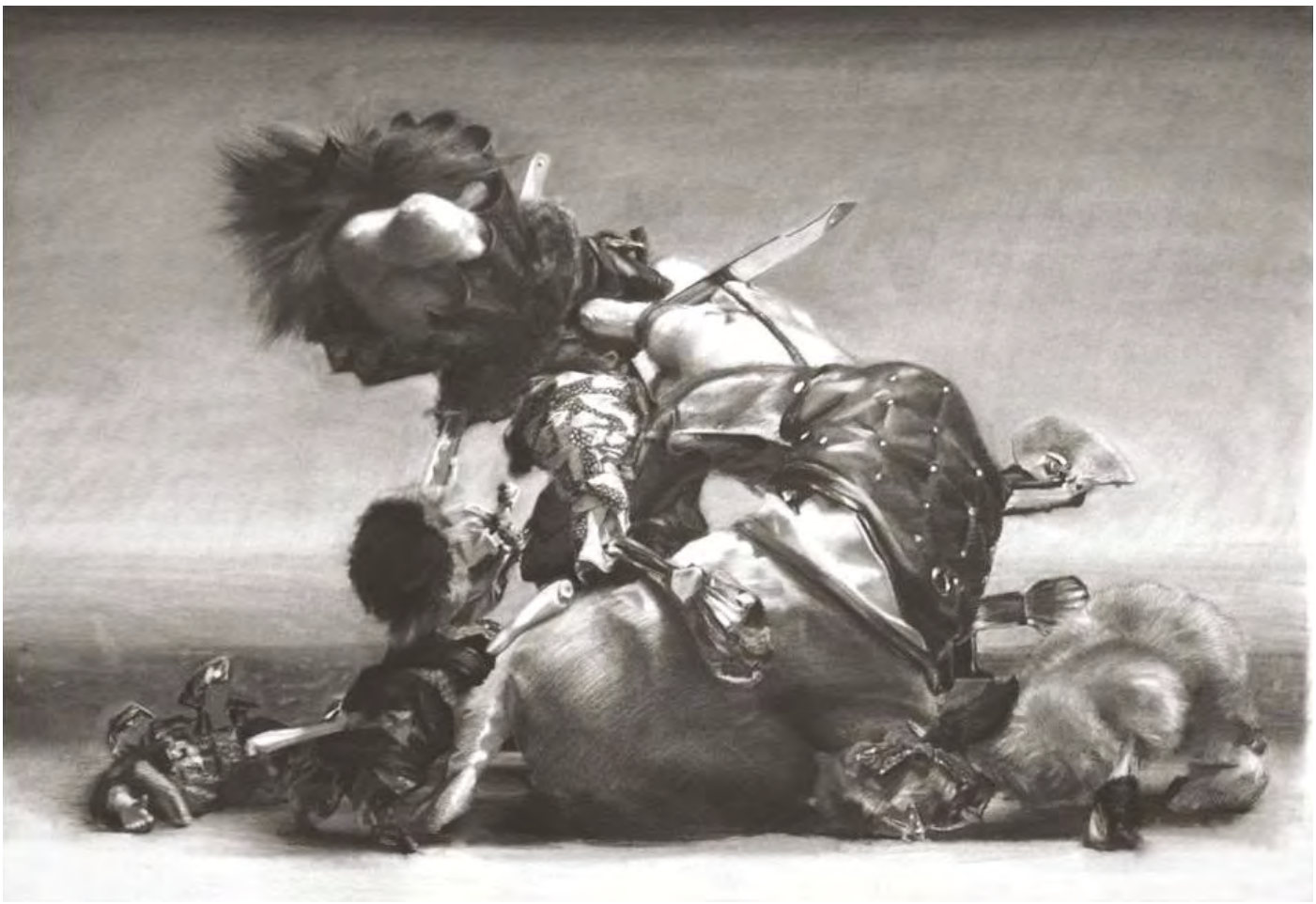
All Nowhere Gone I, II, & III
2011
charcoal on papier
approx 140 x 200 cm

For the three drawings **All Nowhere Gone I, II & III**, elements of the reconstruction for Hubris were extracted, reconstructed and repeated. The works play on the sense of recognition found through the comparisons with Hubris. Exaggerated gestures accentuated by dramatic lighting direct the viewers' eye around the forms suggesting that after the frozen moment, the sense of action will continue.

New Mythologies (Surrogate III)
2010
oil on canvas
142 x 200 cm

New Mythologies (St Somebody)
2010
charcoal on paper
135 x 420 cm

New Mythologies (April)
2010
charcoal on paper
132 x 200 cm



New Mythologies (What I Should Have Done)
2007
charcoal on paper
132 x 189 cm

AS IT IS & NOT AS IT SHOULD BE, Bugada & Cargnel Gallerie, Paris
2011

For his first solo show at gallery Bugada & Cargnel, , Nick DEVEREUX presents works based on destroyed artworks. He thus produced a series of images that are reconstructed as sculptures, and readdressed through painting and drawing. The intention of the original subject matter is obscured, in order to explore the integral nature of the image.

Nick DEVEREUX's aim has been to 'liberate' the eye (and the subject) from the constraints of recognition, as he sees recognition as an obstacle that, in some respects, curbs the potential of an image.

AS IT IS & NOT AS IT SHOULD BE, Bugada & Cargnel Gallerie,
Paris
2011

INPAINTING, Fondazione Querini Stampalia, Venice
2013

‘Inpainting’ was Devereux’s first solo show in an Italian institution. The articulated project expands on Devereux’s investigation of the visual system and focuses on ideas of perception and representation, questioning those which are considered to be established and fixed codes in art history.

Appropriating and reformulating images and their subject matter, Devereux’s works generate an animation of a certain portrayal of the past, creating a short circuit between the acknowledged and the undisclosed, between the apparently familiar and the arcane. For Inpainting, at Fondazione Querini Stampalia, the artist embarked on a completely new research, starting from the text in which Pausanias, the Greek traveller and geographer of the II century AD, known for his description of Greece, diligently describes in this ten volume cultural geography of the Greek territory, the now destroyed frescoes of Polygnotus at Delphi.

After an exhaustive study and analysis of the narrative, Devereux decided to elaborate the information recounted by Pausianias, both through references to the historical context as much as through his personal observation and interpretation of the specific images. Paring down the text to the objects, gestures and landscapes described, the artist developed a new version of the script composed exclusively by tangible fragments derived from the original piece.

‘Inpainting’ gathers a series of paintings, referencing those same symbolic fragments, selected, isolated and transformed by Devereux, which together reconstruct an abstract and mystified script alluding to the original oeuvre.

The essence of the title of the exhibition itself, Inpainting alludes to a particular conservation technique, based on the process of reconstructing lost or deteriorated parts of images, through a precise and minimal intervention, necessary

INPAINTING, Fondazione Querini Stampalia, Venice
2013

for the new unity of the work. Devereux applies a very similar procedure to his paintings by suggesting new alliances and significations when recomposing the form. Working within a theory of vision the artist traces and outlines the terms representation and identity exploring the integral nature of the image, while questioning the origin of its source.

The artist's paintings are perceptive games, which aim at demolishing immutable beliefs, arguing the illusion of truth. In the works shown at Fondazione Querini Stampalia, minimal geometrical constructions, interfere with the main figures, subtracting their specific identities. Devereux's gesture disrupts the scene and the classical visual display, provoking an effect of disorientation to the viewer's allured eye. Inpainting thus reveals a translation of history and figuration liberating Pausanias text from its terms of recognition, stating the uncertainty of knowledge and the infinite potentials of vision, interpretation and narration. Devereux plays with the time and space described in the mythical, hence underling how a deviation in the perception of history's images can free not only what we know but also what has fallen into oblivion.

Installation view of ‘Known Unknown’ at Villa Medici 2016

‘Known Unknown’ installation views (cont.)

Installation view of ‘Sibling bust’ at Museo Pietro Canonica 2016

Installation view of ‘Fixed Rhythm I’ at Museo Pietro Canonica 2016

Installation view of ‘Turn of a century’ at Museo Pietro Canonica 2016

Installation view of ‘False Perspective III’ at Museo Pietro Canonica 2016

IN THE ROUND by Nick Devereux in collaboration with Wilfrid Almendra
Adelaide, Marseille, 1–30 September 2018

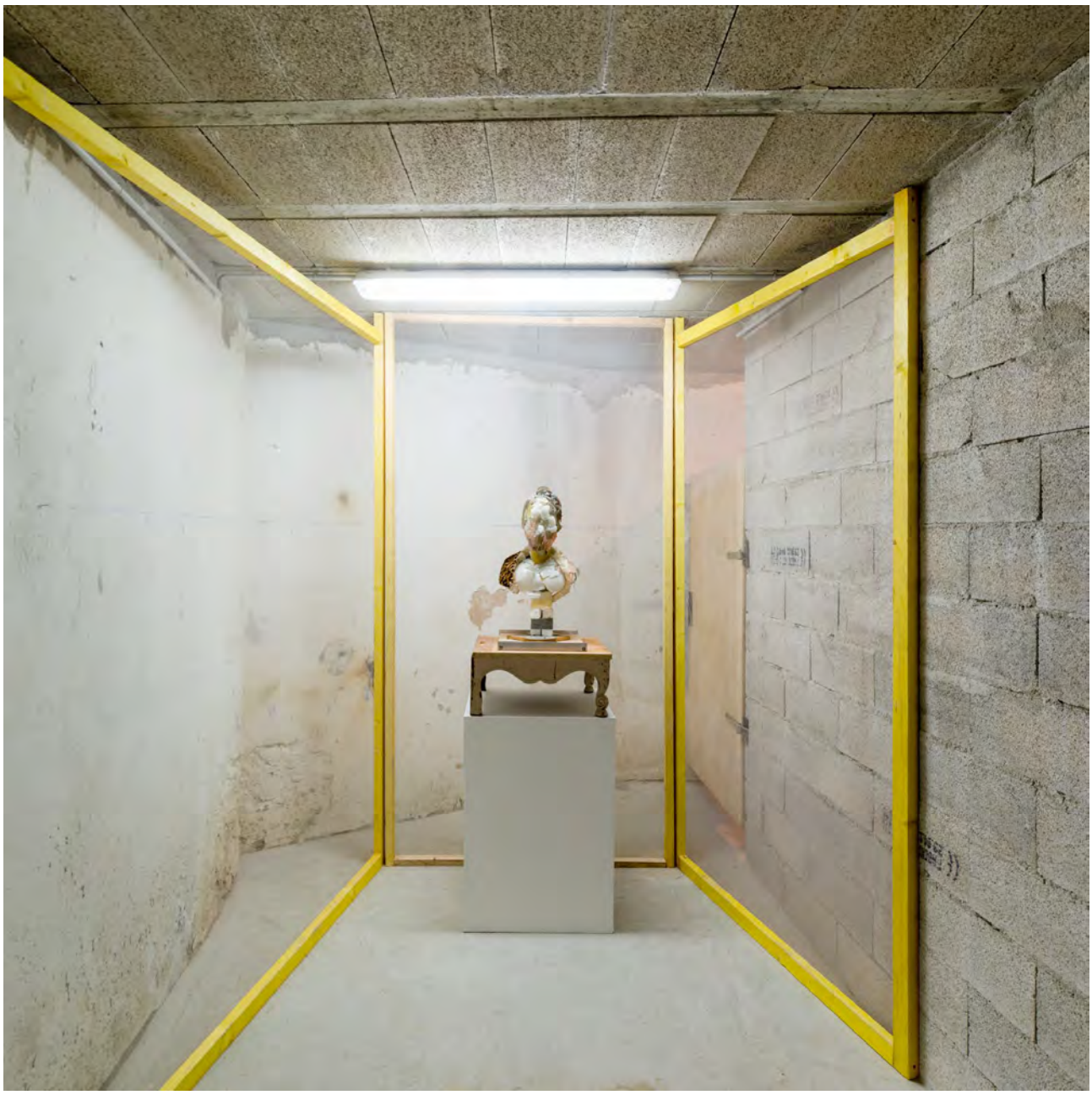
Installation views (Basement 2

MUSE II
2018
Mixed media
160 x 40 x 40

MUSE I
2018
Mixed media
160 x 40 x 40

MUSE IV
2018
Mixed media
160 x 40 x 40

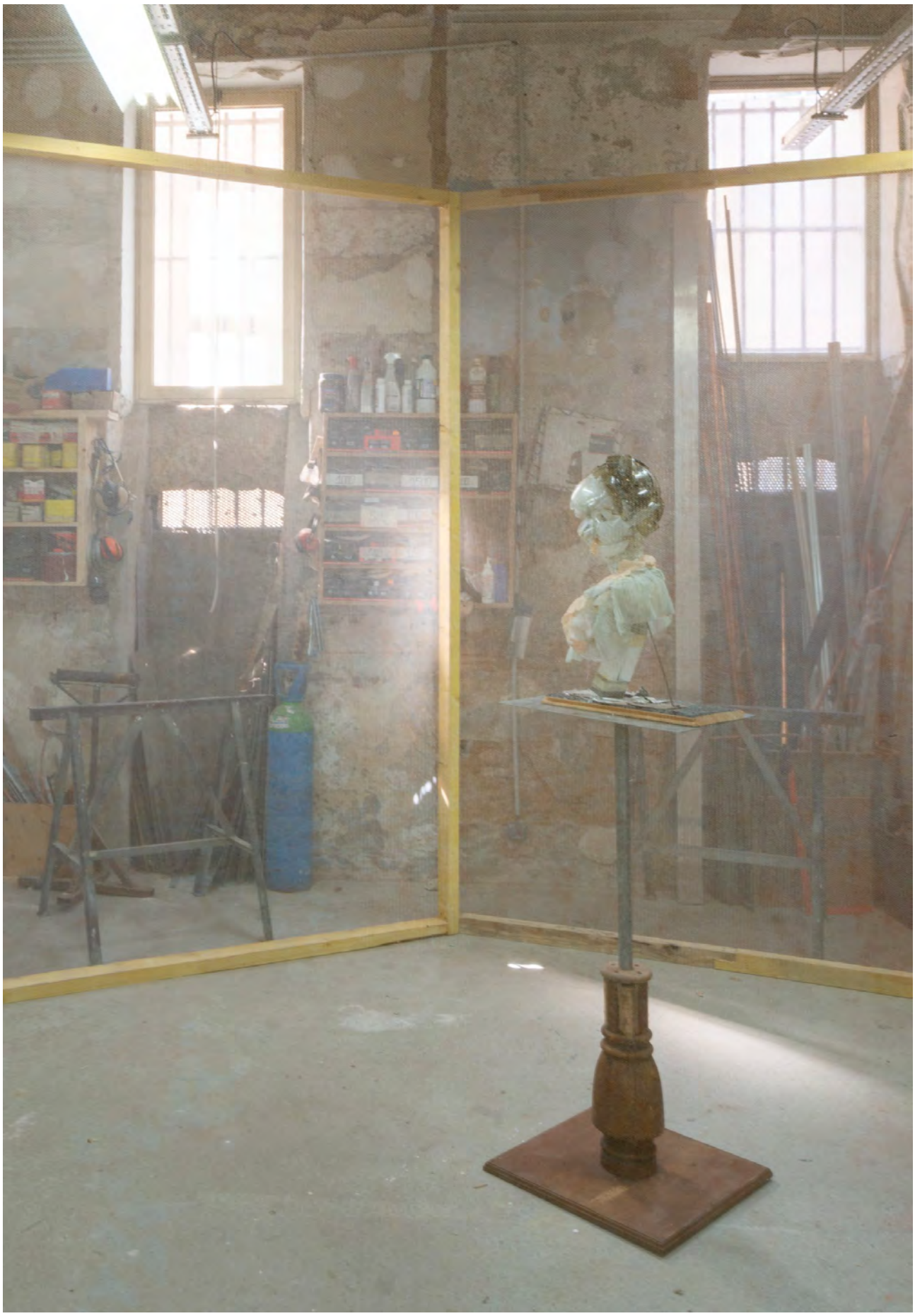
MUSE III (Red)
2018
Ektachrome & mixed media
17 x 14 x 8 cm



Installation view (Basement 1)

MUSE V
2018
Mixed media
90 x 55 x 55cm

MUSE III (Blue)
2018
Ektachrome & mixed media
17 x 14 x 8 cm



Installation view (atelier)

Installation view (Stage)

Installation views (Stage)

Installation views (Stage)