

CHORÉGRAPHIE D'UN MONDE DISJOINT

TUDI DELIGNE

What role does image play when reality seems increasingly swept up in destructive forces? How might chaos be expressed while still offering an escape? These are some of the questions that Tudi Deligne relentlessly explores to create drawings that both mirror the present while projecting towards another dimension of time and space.

Working with charcoal, graphite or pastel, in both colour and black and white, the Franco-Swiss artist brings together various mediums and techniques to unlock new creative possibilities. His sources of inspiration are equally diverse – children's drawings, works by old masters such as Caravaggio and Rubens, cave paintings, comic strips and illustrations. This whirlwind of forms converges into a singular image. In the finished work, these original sources become hard to distinguish, emerging only faintly, if at all. Yet human figures, almost always, stand out, grounding the composition. The reappearance of the figure, even in fleeting or suggestive form, highlights the importance of the human element in Deligne's work, who is also a highly skilled dancer.

In this exhibition, Deligne tests the limits of form, focusing on the point at which abstraction takes over. It is as if the absurdity of the world suddenly overwhelms all established paradigms, archetypes and narratives. His new imagery delivers a rearticulation of this content with a poetic touch. He creates an unfamiliar language, weaving together strange but harmonious connections, resolving dissonances, as though it were the choreography of a disjointed world.

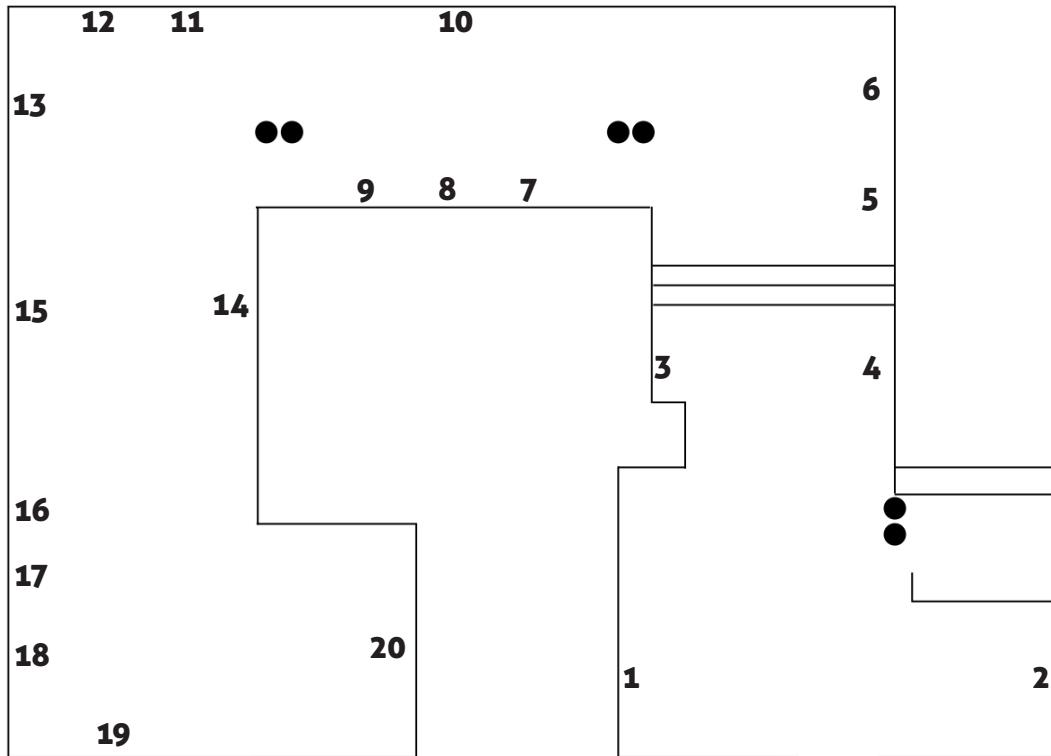
The spontaneous lines that thread through this imagined world reveal that it is, in fact a deliberate construction – a space between reality and fiction, or even a still image that captures the movement of pictorial thought. The notion of time in this creative process follows the same principle: nothing is fixed, with detailed sections coexisting alongside mere outlines. To what extent can intelligibility be conceived, and must we ultimately move beyond it? Deligne's exhibition blends familiar references with entirely new images, even incorporating a dialogue with artificial intelligence. This could be read as a logical extension of his work, as AI mimics and combines languages without understanding them – making it an intriguing counterpart to human cognition. The handling of this infinity of possibilities is then addressed by the artist, whose images reflect the overwhelming amount of information that today's brain must process.

The exhibition thus offers a journey where technical mastery intersects with aesthetic reflection on society. Particularly timely, the exhibition calls upon the imagination to reclaim a threatened freedom of mind.

Lara Sedbon

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1. *Théorème chorégraphique.*, 2024, Pastel on paper, 187 x 140 cm
2. *Bubble gum woman laying as a battlefield*, 2024 Pastel on paper, 137 x 100 cm
3. *A story of violence*, 2024, Graphite on paper, 42 x 32 cm
4. *Once upon a time...*, 2024, Pastel on paper, 100 x 70 cm
5. *The opponent's worth*, 2024, Pastel on paper, 100 x 70 cm
6. *Time Flies both directions through the door*, 2024, Pastel on paper, 100 x 70 cm
7. *Vénus II*, 2024, Graphite on paper, 40 x 30 cm
8. *Vénus III*, 2024 Graphite on paper, 40 x 30 cm
9. *Vénus*, 2024 Graphite on paper, 40 x 30 cm
10. *La Traversée*, 2024, Pastel on paper, 120 x 195 cm
11. *Clair de Lune*, 2024, Graphite on paper, 40 x 30 cm
12. *Puritan puppet*, 2024, Graphite on paper, 40 x 30 cm
13. *Anatomy of a myth : Bird Woman Venus*, 2024, Pastel on paper, 140 x 100 cm
14. *The eyes of the puritan machinery*, 2024, Pastel on paper, 130 x 100 cm
15. *Lueurs*, 2024, Pastel on paper, 72 x 140 cm
16. *Danseur III - Pas de deux*, 2024, Graphite on paper, 42 x 30 cm
17. *Danseur II*, 2024, Graphite on paper, 42 x 30 cm
18. *Danseur I*, 2024, Graphite on paper, 42 x 30 cm
19. *The ballerina losing her mind*, 2024, Graphite on paper, 65 x 54 cm
20. *Dialogue avec Blanche - 4 ans*, 2024, Pastel on paper, 120 x 185 cm