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“Deví”

“Deví” is a collection of paintings based on stills from films. The women depicted on these canvases come from diverse cultural, social, and historical backgrounds. Their juxtaposition invites us to question how these women are connected. We find ourselves caught in the crossfire of their gazes, compelled to try to understand them. We strive to read the lines etched into their faces by experience—sometimes quite literally. Each painting encourages the viewer to imagine their stories.

At the heart of the collection is a diptych featuring children peering into the adult world—a world they cannot yet comprehend, yet one they are inevitably fated to inherit.



“Deví”

“Deví” est une collection de peintures inspirées de plans cinématographiques. Les femmes représentées sur les toiles viennent de milieux sociaux, culturels et historiques variés. Leur juxtaposition soulève la question de ce qui les relie. Nous nous retrouvons pris dans le feu croisé de leurs regards, qui nous forcent à chercher à comprendre. Nous essayons de déchiffrer les lignes que l’expérience a tracées, parfois littéralement, sur leurs visages. Chaque image invite le spectateur à imaginer les histoires de ces femmes.

Au cœur de la collection se trouve un diptyque montrant des enfants qui, à travers une fenêtre, observent le monde des adultes — un monde qu’ils ne peuvent pas encore comprendre mais qu’ils sont condamnés à reproduire à l’avenir.



|| The Wife
 F. W. Murnau
 Sunrise: A Song of Two Humans (1927)
 40x40, oil on canvas



|| Letty
 V. Sjöström
 The Wind (1928)
 28x28, oil on canvas



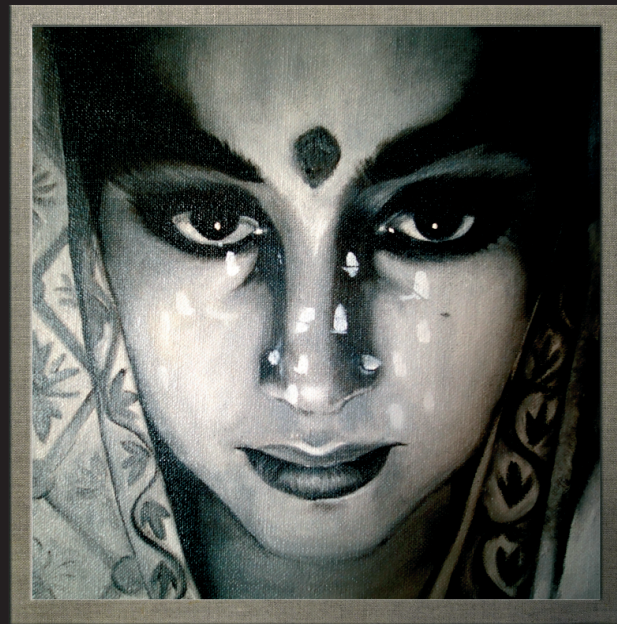
青年妓女
 王仲良
 《女神》(1934)
 30x30, oil on canvas



莫妮卡
 I. Bergman
 《夏日与莫妮卡》(1953)
 40x40, oil on canvas



|| Cabiria
 F. Fellini
 Nights of Cabiria (1957)
 30x30, oil on canvas



|| Dayamoyee
 S. Ray
 The Goddess / Devi (1960)
 30x30, oil on canvas



||| Mother Joan of the Angels
J. Kawalerowicz
The Devil and the Nun (1961)
40x40, oil on canvas



||| Mary
P. P. Pasolini
The Gospel according to Matthew (1964)
40x40, oil on canvas



 Marichka
 S. Parajanov
 Shadows of Forgotten Ancestors (1964)
 40x40, oil on canvas



 Marichka
 S. Parajanov
 Shadows of Forgotten Ancestors (1964)
 40x40, oil on canvas



II Ivan
 S. Parajanov
 Shadows of Forgotten Ancestors (1964)
 40x40, oil on canvas



work-in-progress

II Young Woman
 S. Leone
 For a Few Dollars More (1965)
 40x40, oil on canvas



Girl in Window
 A. Robbe-Grillet
 Trans-Europ-Express (1967)
 60x80, oil on canvas



Diouana
 O. Sembène
 Black Girl (1966)
 40x40, oil on canvas



||| Girl and Gun
A. Robbe-Grillet
Eden and After (1970)
60x60, oil on canvas



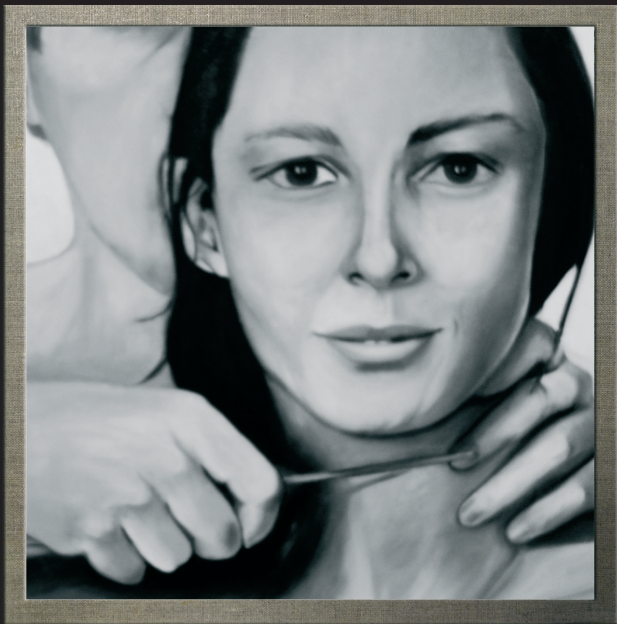
||| The Mother
A. Tarkovsky
Solaris (1972)
40x40, oil on canvas



|| Marilyn
 The Mitchell Brothers
 Behind the Green Door (1972)
 60x80, oil on canvas



|| The Slave Girl
 P. P. Pasolini
 Salò, or the 120 Days of Sodom (1975)
 30x30, oil on canvas



Katarina
 I. Bergman
 From the Life of the Marionettes (1980)
 60x60, oil on canvas



Eugenia
 A. Tarkovsky
 Nostalgia (1983)
 60x60, oil on canvas



|| Laura Palmer
 M. Frost and D. Lynch
 Twin Peaks (1990)
 60x60, oil on canvas



|| Marianne and the Painter
 J. Rivette
 La Belle Noiseuse (1991)
 60x80, oil on canvas



II Sally
 H. Selick, T. Burton
 The Nightmare Before Christmas (1993)
 40x40, oil on canvas



work-in-progress

II Henriette de Nevers
 P. Chéreau
 Queen Margot (1994)
 60x80, oil on canvas



|| The Mother
 A. Sokurov
 Mother and Son (1997)
 60x60, oil on canvas



work-in-progress

|| Mother and Son
 A. Sokurov
 Mother and Son (1997)
 80x80, oil on canvas



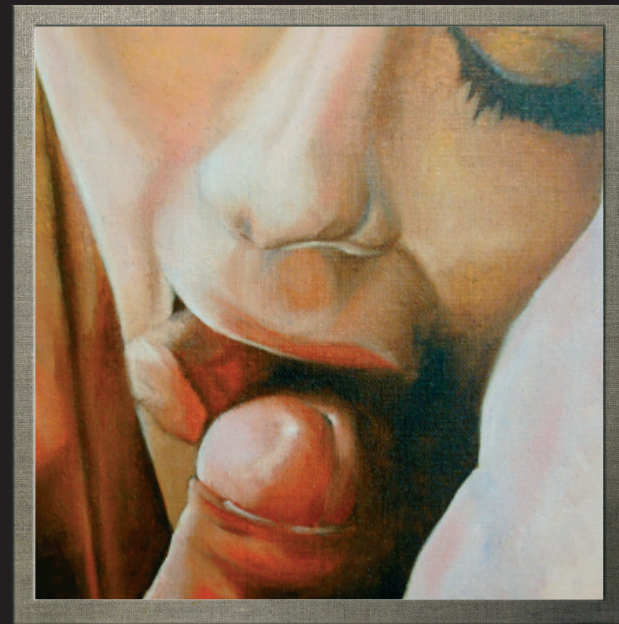
Betty and Rita
 D. Lynch
 Mulholland Drive (2001)
 60x60, oil on canvas



Wang Jing Wen
 Wong Kar-wai
 2046 (2004)
 60x60, oil on canvas



 Peggy
 M. Weiner
 Mad Man (2007)
 60x80, oil on canvas



 Nameless Girl
 Modern Pornographic Film
 30x30, oil on canvas



II Madeleine
 B. Bonello
 L'Apollonide: Souvenirs de la Maison Close (2011)
 40x40, oil on canvas



II Daenerys
 D. Benioff, D. B. Weiss
 Game of Thrones (2011)
 40x40, oil on canvas



Ma-Ma
P. Travis
Dredd (2012)
60x60, oil on canvas



Tauriel
Peter Jackson
The Hobbit: The Desolation of Smaug (2013)
60x80, oil on canvas



Ida
P. Pawlikowski
Ida (2013)
60x60, oil on canvas



“ In my creative work, the content always determines the form. When I have an idea for an art piece, I try to find the best medium to bring it to life. Sometimes the idea takes the form of a poem, a short story, a dramatic dialogue, a photograph, a film, a video game, or, most frequently, a painting. At times, these different mediums merge to create works that can be beautiful and/or hideous, transcendent and/or bizarre, romantic and/or deviant.

My art is profoundly narrative in nature. Each picture tells a story—or rather, a multitude of stories. Each picture is a window into a multiverse, where a myriad of possibilities complement and contradict each other. The viewer is more important than the artist because it is the viewer who ultimately decides the value of the artwork and their relationship with it.

“ Dans mon travail de création, le contenu détermine toujours la forme. Lorsque j'ai une idée pour une œuvre d'art, j'essaie de trouver le meilleur moyen de la matérialiser. Parfois, l'idée prend la forme d'un poème, d'une nouvelle, d'un dialogue dramatique, d'une photo, d'un film, d'un jeu vidéo ou, le plus souvent, d'une peinture. Parfois, ces différents moyens d'expression fusionnent et forment des créations qui peuvent être belles et/ou hideuses, transcendantes et/ou étranges, romantiques et/ou déviantes.

Mon art est profondément narratif. Chaque image raconte une histoire, ou plutôt une multitude d'histoires. Chaque image est une fenêtre sur un multivers où une myriade de possibilités se complètent et se contredisent. Le spectateur est plus important que l'artiste, car c'est lui qui doit prendre la décision finale sur la valeur de l'œuvre et sur sa relation avec elle.



Children in the window

S. Parajanov

Shadows of Forgotten Ancestors (1964)

80x80, oil on canvas

