

Galerie SEE

presents Delphine Moniez



84 Rue du Temple - 75003 Paris

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Delphine MONIEZ

French artist

Born in 1986, lives and works in Paris.

More than the precision of the drawing, it is the scientific aspect that fascinates when discovering the world of Delphine Moniez. It may recall 19th-century anatomical plates, except that the bodies she dissects are terrestrial. Predatory landscapes that devour the atoms of matter, the thirty or so drawings gathered in the exhibition invite us to challenge common sense, blurring our perception of space and time. If it is so difficult to situate the worlds she unfolds, it is primarily because the artist devoids them of human presence, preferring instead the illusion of a dreamlike Earth.

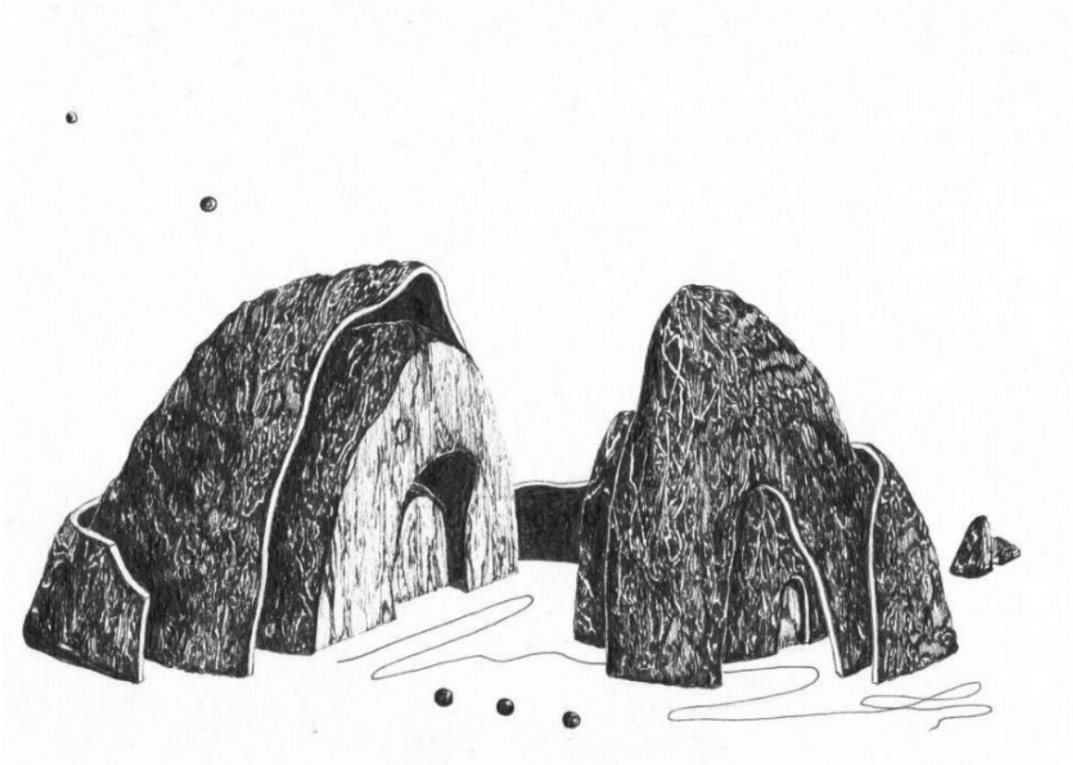
Like an engraver, Delphine Moniez carves and incises the surface of the paper. Here, there is neither scalpel nor knife, but a sharp stroke of the pencil. Several drawings bear the trace of a tiny sphere, a floating body that could just as easily refer to the shell of a (primitive?) egg as to that of a celestial body or a floating ovum. The artist plays with this notion of terrestrial fertility: the cord connecting certain pieces of rock could be umbilical, while the cave—a recurring motif in his work—could be the womb of the Earth. Anthropomorphized, his “slices of landscape” are more akin to the anatomy of a mental landscape, an intuitive translation of the primal forces of the rock, than to the reproduction of reality.

Nothing here is plausible, smooth, or flat. Faced with these fragmented landscapes, something defies reason: scale is distorted, architecture impossible. The figures in this world are insoluble geometric forms: isosceles triangles, Dürer’s polyhedra, and Platonic solids mingle with the rocky architecture of another world. It is this aspect that gives Delphine Moniez’s work its unique dimension: at the crossroads of sacred geometry and the living organism, it prompts us to question the classical limits of perception. It also evokes the long timescale of geology, the process of rock stratification that intensifies as time passes. What the artist tells us, in her attempt to give form to the elements of a primitive time, is that rock is a living form, in perpetual flux. Its matter circulates, it almost flows, melting into metaphysical landscapes in gestation.

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Delphine MONIEZ
Untitled
2021, Felt-tip pen on paper
14,8×21cm

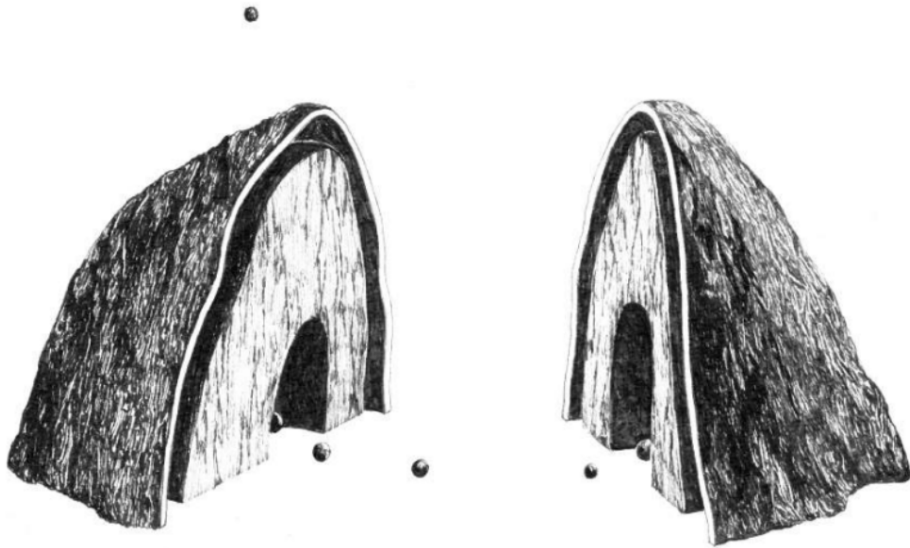
350 €



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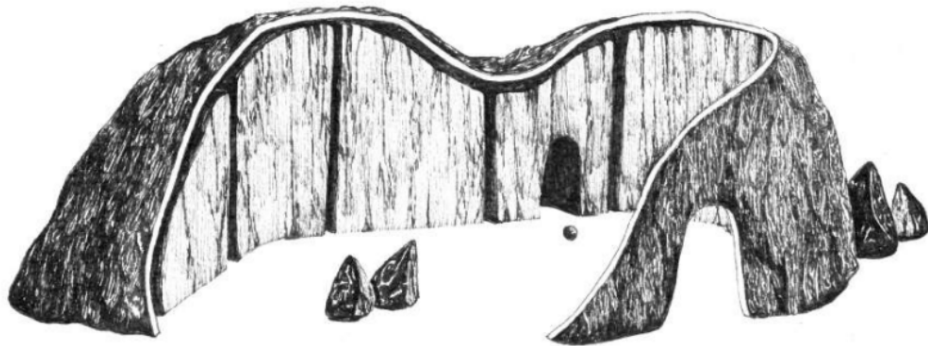
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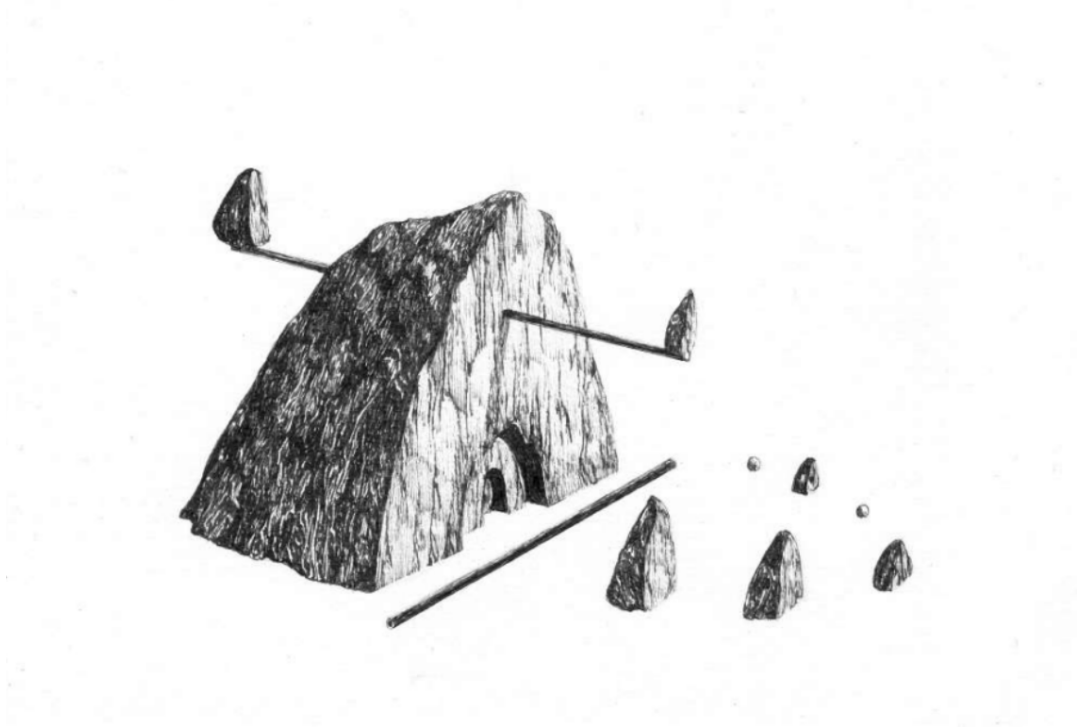
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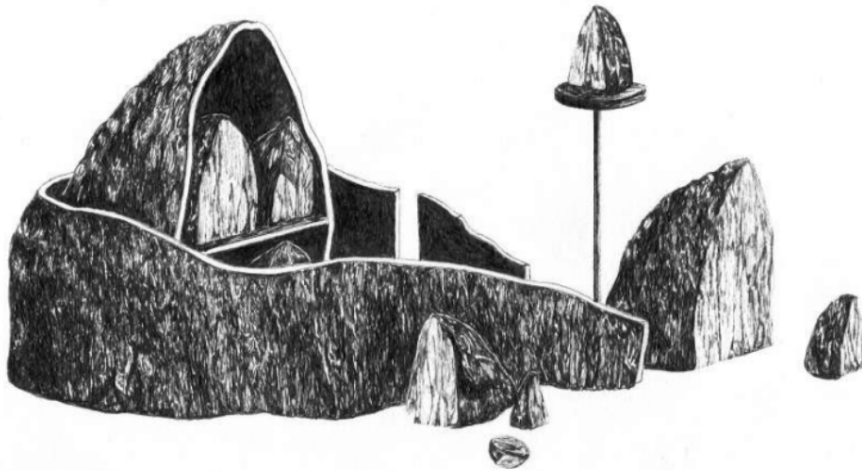
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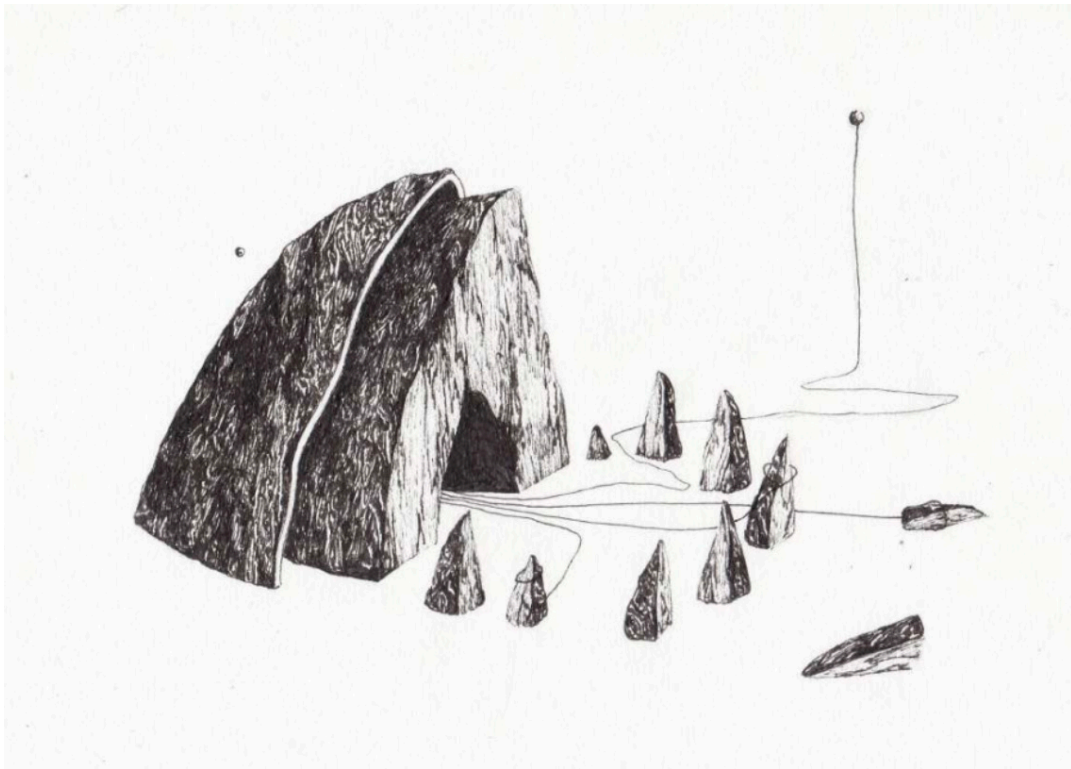
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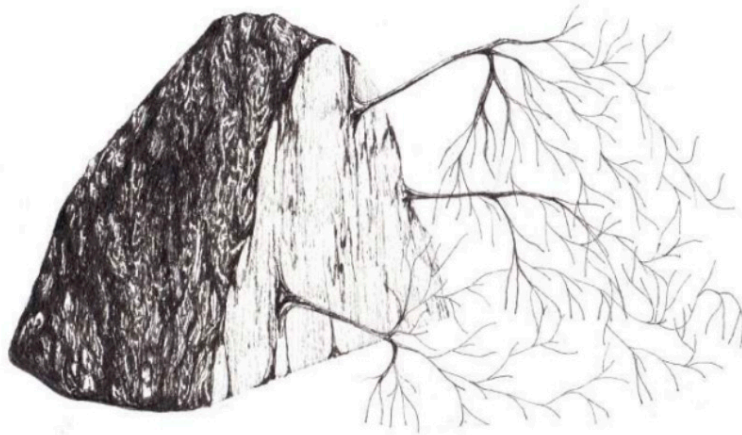
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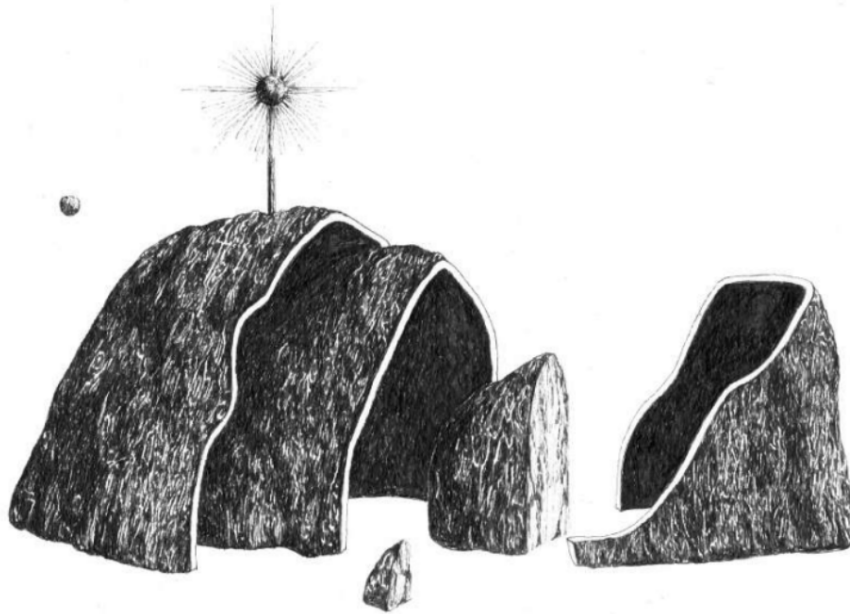
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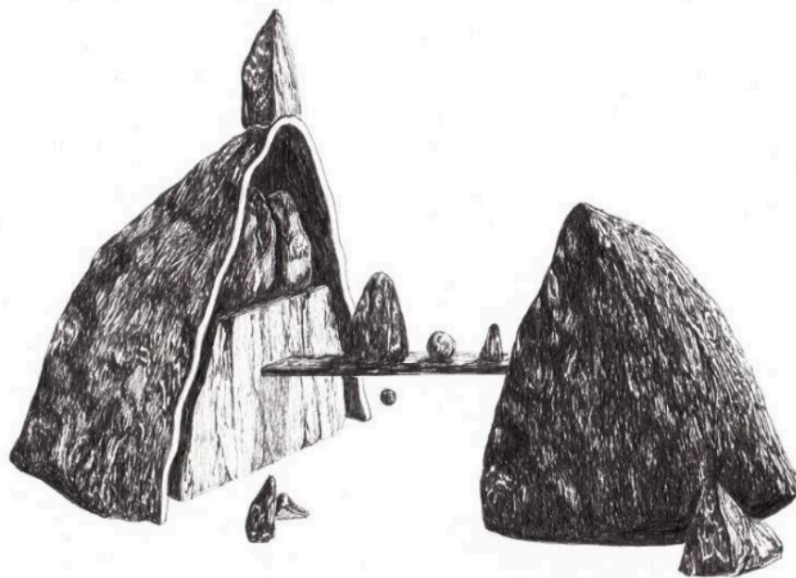
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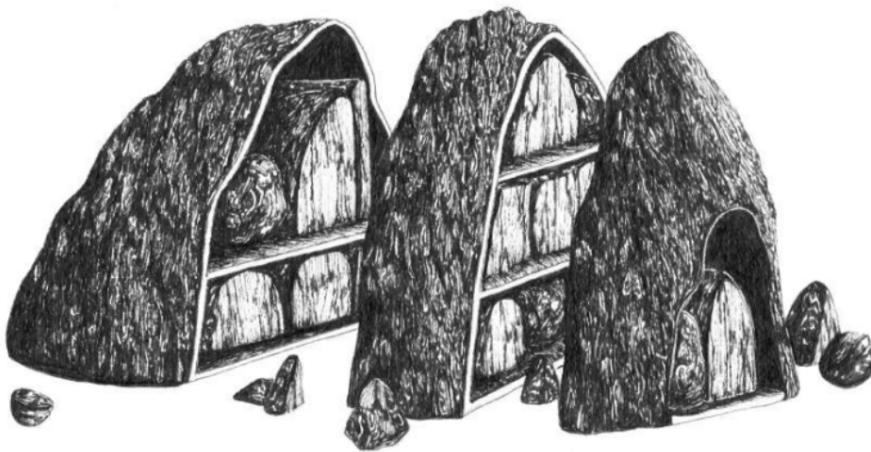
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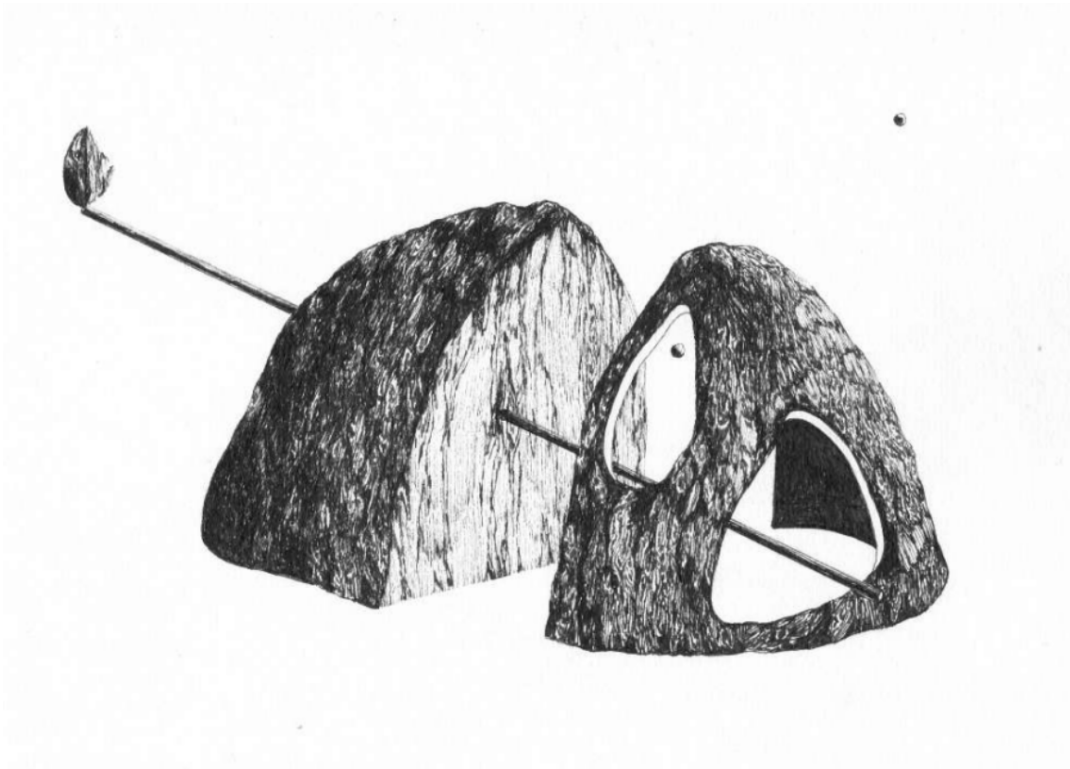
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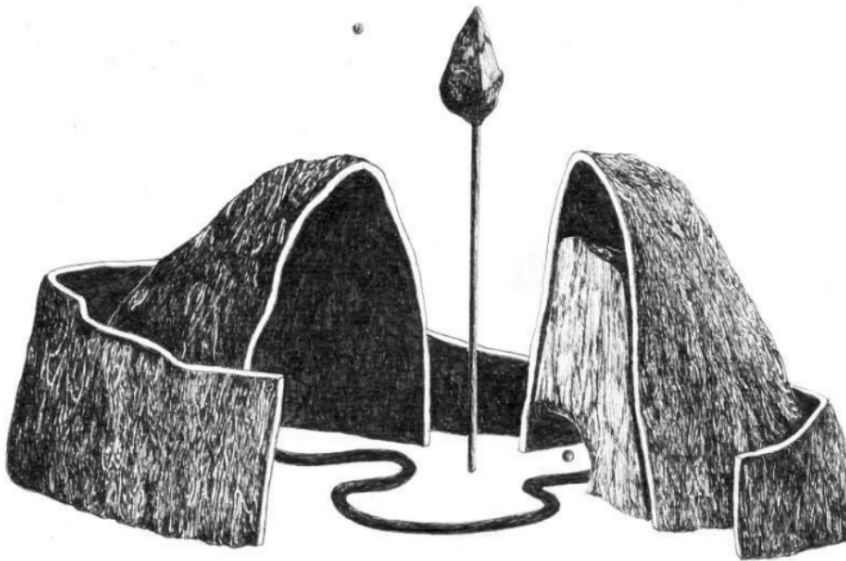
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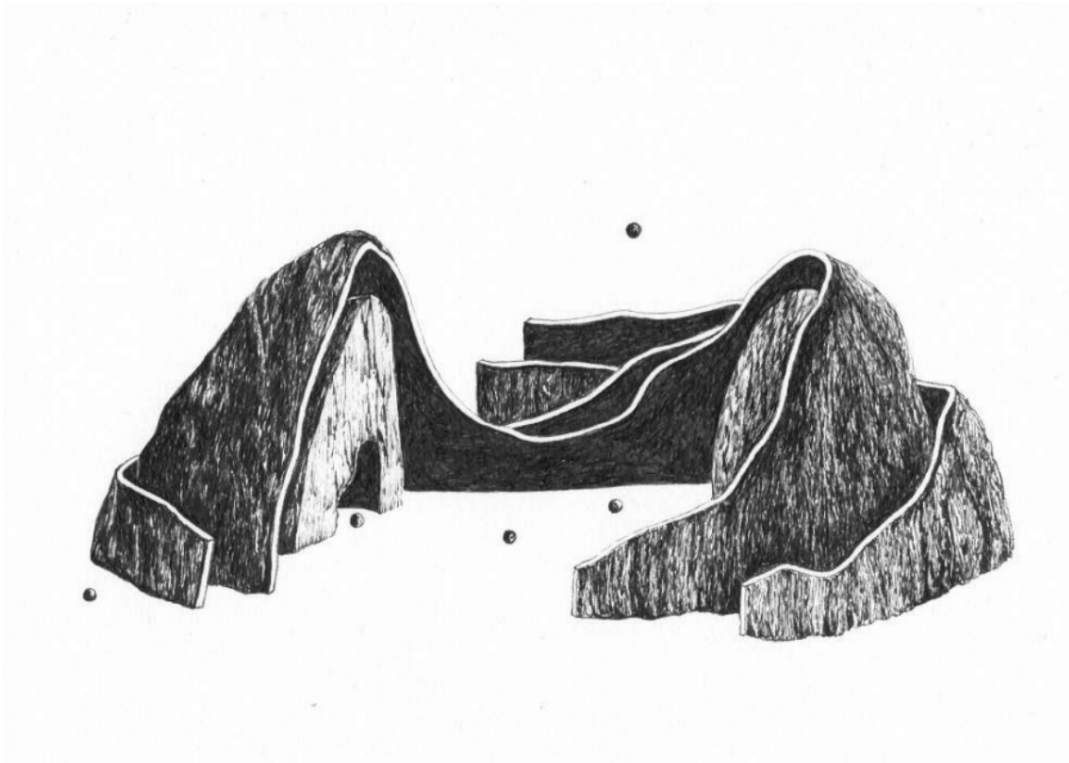
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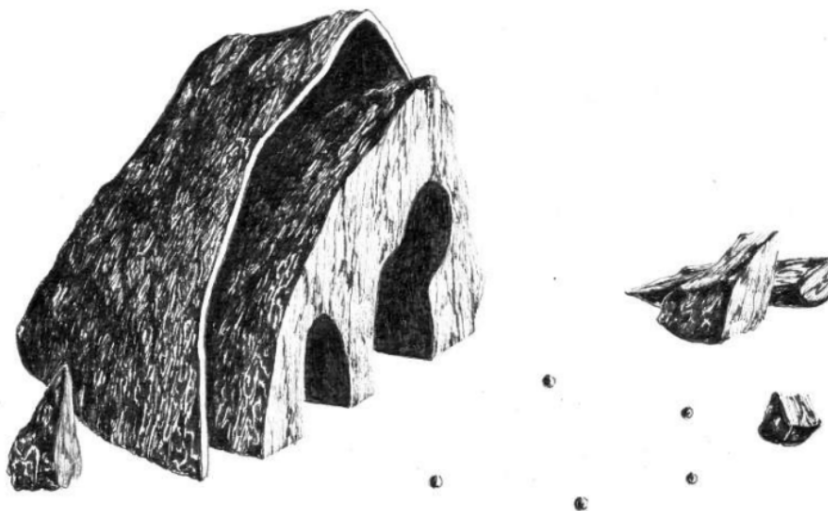
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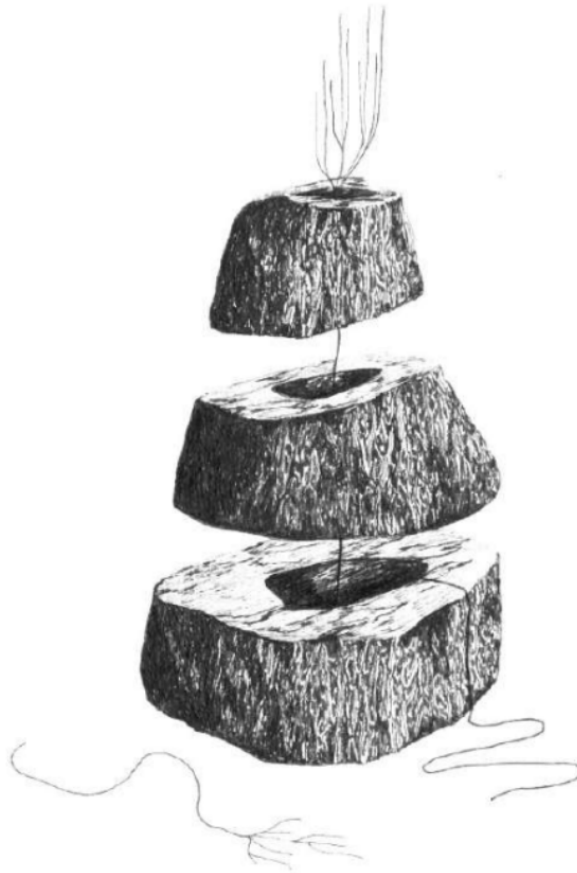
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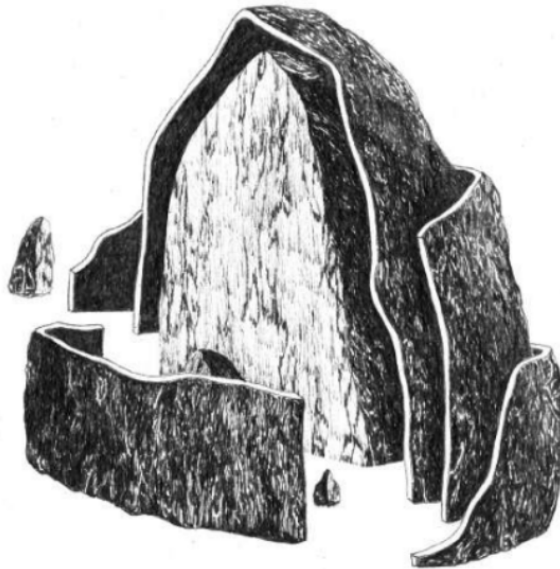
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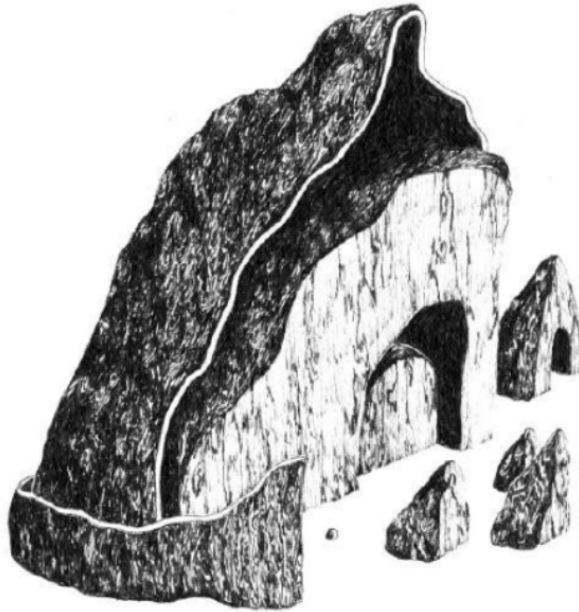
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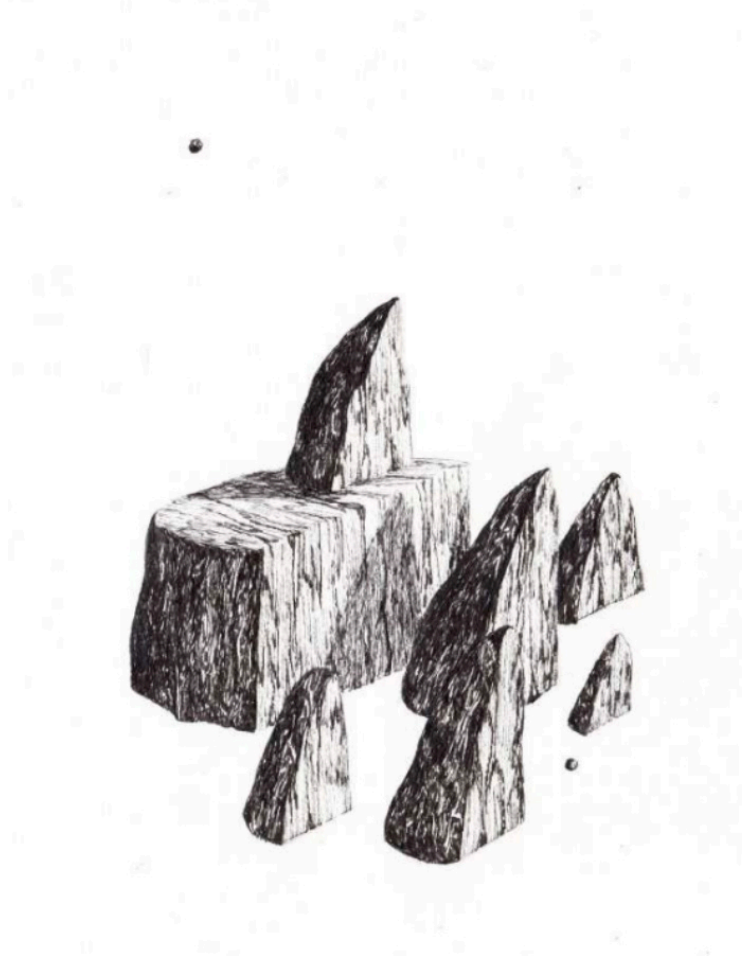
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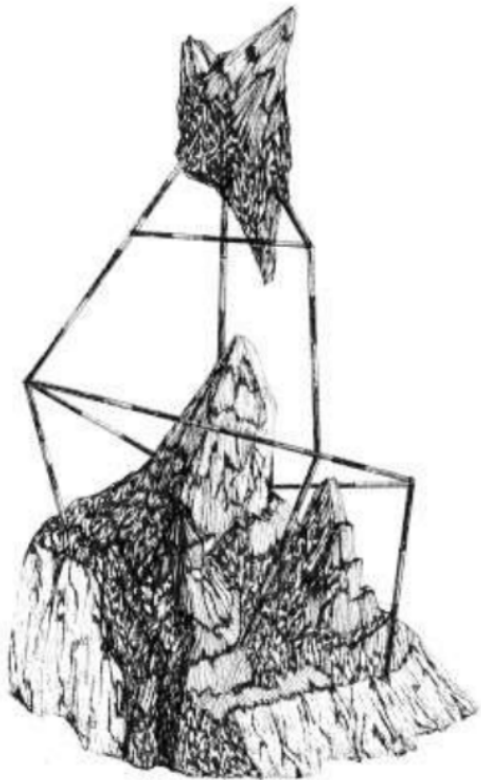
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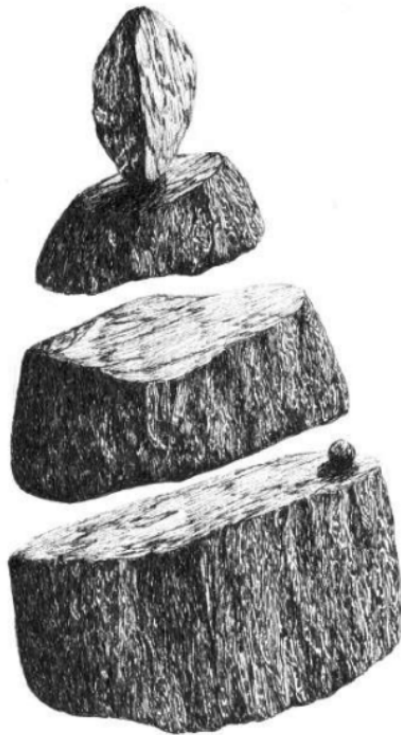
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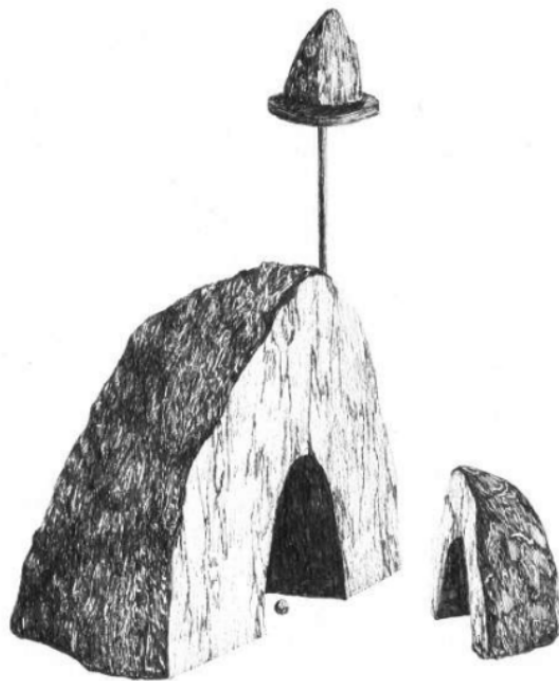
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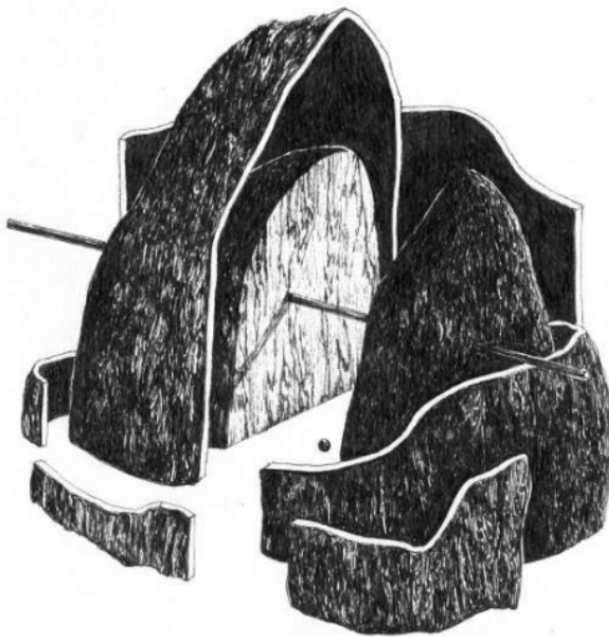
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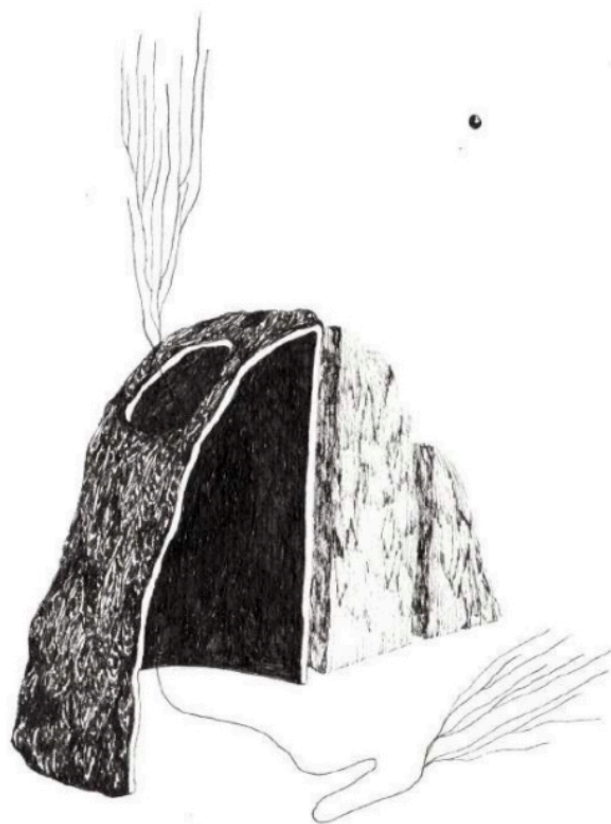
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PRACTICAL INFORMATION - CONTACTS

SEE GALLERY – 84 RUE DU TEMPLE, 75003 PARIS

OPENING HOURS : TUESDAY THROUGH SATURDAY FROM 2PM TO 7PM AND BY APPOINTMENT

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