

 DUMONTEIL

THE
FAR
SIDE
远方

2023.04.25 - 06.01

HUGO DEVERCHÈRE

雨果·德维切尔

雨果·德维切尔 Hugo DEVERCHÈRE

远方 The Far Side

杜梦堂(上海)荣幸呈现法国艺术家雨果·德维切尔 (Hugo DEVERCHÈRE) 在国内的首次个展“远方”。作为艺术家近年的研究项目之一，“远方”专注于太空探索的想象和发现新天体所产生的幻想，涵盖了以天体摄影、算法合成、光蚀刻等多种技术完成的系列摄影作品，以及多件结晶变化和霓虹装置作品。

“有两种东西，我对它们的思考越是深沉和持久，它们在我心中唤起的惊奇和敬畏就越日新月异，不断增长，这就是我头上的星空和心中的道德定律。我不去寻找或揣度它们中的任何一个，它们仿佛是我视野范围之外的朦胧晦涩之物或奢侈之物；当它们出现在我眼前，我便将它们与我的存在联系起来。”

— 康德,《实践理性批判》

该项目始于2019年，时逢中国“嫦娥四号”探测器首次登录月球背面，人类第一次能够观察和研究这片既近又远，在我们意识之中却又逃离我们凝视之外的区域。通过借助有关太空探索的最新发现，德维切尔研究了地球与其他行星在地质和化学层面强烈相似的地形景观。正如外行星地质学家和天体生物学家所说：想要研究外行星世界，首先需要探索和重新发现我们自己的环境。

《远方》调查了美国、意大利、智利、西班牙、中国等地的一些景观所具有的多重物理和象征属性。它们的外观犹如地球在诞生之初的混沌，又仿佛是地球毁灭和后人类时代的景象。这是对别样宇宙的超时空幻想，也是对过去、现在，以及未来的投射。

艺术家发展出了多种不同的技术和处理方式来实现这些特殊的景象。《域》(Field)和《乌有史》(Uchronia)系列的每张图像都是由几百张从同一视角拍摄的照片组合而成。这种技术借用了天体摄影的方式，使图像的精度和细节远超我们自身感知的敏锐度。这种“逼真效果”对这些地点的性质和存在造成了潜在的干扰。

《67P/C-G》是德维切尔通过不同算法，将欧洲航天局罗塞塔号(Rosetta)探测器拍摄的“67P/丘留莫夫-格拉西缅科(67P/Churyumov-Gerasimenko)”彗星图像与他在旅行中收集的岩石图像结合而成的一组作品。他将同类的岩石变成粉末，并与生命起源的基本元素——碳混合，利用光蚀刻技术呈现出来。运用相同技术的《火壤》(Regolith)则结合了火星勘测轨道飞行器(Mars Reconnaissance Orbiter)拍摄的火星图像与地球陆地土壤的微距影像。通过将这种土壤混合“火星黑”合成色粉，再将其镶嵌在刻板上，由此获得了最终的作品成像。

两件霓虹装置则把我们带到了天文学探索与研究的最前沿。《行星9》模拟了太阳系深处可能存在的天体“行星X”的轨道，其质量约为地球的十倍，处于最遥远的偏心轨道，作为其位置参照的是七个已知的遥远太阳系物体的轨道。这组椭圆照亮了诸多关于太空探索的情感和问题，以及我们为发现自己在宇宙中的位置所做的努力——我们从哪里来，生命是如何出现的，而我们又将走向何方。

《行星h》描绘了围绕恒星Trappist-1的一颗可能承载液态水的类地行星的推测轨道。图像由计算机模拟生成，它试图从各种近似的测量结果中推断出恒星的确切位置。这件作品使我们直面自身观察、发现和理解能力的界限，而这些能力又都依赖于科技和技术领域。在没有比例参照的情况下，该图像同样可以代表一个粒子的无穷小轨迹，根据一些量子理论，它可以在同一时间出现在几个地方，与我们理解世界的逻辑和直觉相悖。

除了“空间”和“地点”，对“时间”的探索也是理解展览的关键概念。《67P/C-G, 5x∞h》系列由40张该彗星的快照组成，使我们逐渐观察到彗星向我们靠近时的旋转运动。艺术家用看似不合时宜的技术将迈布里奇(Eadweard Muybridge)的两项早期研究——对运动的分解和基于创建物体三维模型的摄影测量——拉回到我们的视野中。同样的成像间隔随后再现于关于地球的《Uchronia,∞+1h》系列，让我们得以见证与火山烟羽融合的大气条件的演变。

Henri Guette曾在其艺术评论中提到，“德维切尔的装置作品将我们置于科幻电影场景亦或是研究实验室之中，使观者能够感知超越其周遭环境的现象。”《远方—考古挖掘》正是如此，它邀请我们进入一组由火山岩、硫酸镁和水组成的微观结晶世界。来自不同环境的自然物质相互作用，由此在微观尺度上造就的不断演变的新景观，重演了我们在《异次元#01》和《异次元#02》中所看到的某些地质现象，它们的形成需要历经数百万年，而在这里，我们可以在展览的时间跨度内得见。

在多种层面、时间性和过程的剖析之下，这些景观和其自身的组成物质疑着摄影本身的物质属性及其推测维度。通过连接远与近，过去、现在与可能的未来，陆地景观与天文观测，雨果·德维切尔的“远方”所唤起的也许是未被探索的别处，可能已经消失，亦或尚未实现。

Hugo DEVERCHÈRE

The Far Side

DUMONTEIL is pleased to present “The Far Side”, the first solo exhibition of French artist Hugo DEVERCHÈRE in China. Featuring a series of photography using a variety of techniques, as well as crystallization processes and neon installations, “The Far Side” is a research project focused on the imaginations of space exploration and the fantasies generated by the discovery of new celestial bodies.

Two things fill the mind with ever new and increasing admiration and awe, the more often and steadily we reflect upon them: the starry heavens above me and the moral law within me. I do not seek or conjecture either of them as if they were veiled obscurities or extravagances beyond the horizon of my vision; I see them before me and connect them immediately with the consciousness of my existence.

- Immanuel Kant, “Critique of Practical Reason”

Initiated in 2019, the origin of “The Far Side” coincides with the landing of China’s Chang’e 4 probe on the far side of the moon. For the first time, through this rover, humans were able to observe and study this region from its surface - a territory both close and distant, almost palpable, yet constantly escaping our gaze from Earth.

Drawing on recent developments in the sciences related to space exploration, Hugo Deverchère scouted terrestrial territories whose geological and chemical aspects present strong similarities with other planets : analogous landscapes. Thus, exogeologists and astrobiologists teach us that the study of extra-planetary worlds first requires the exploration and rediscovery of our own environment.

Between the United States, Italy, Chile, Spain, and China, “The Far Side” investigates the multiple physical and symbolic dimensions of these landscapes. Their appearance evokes both what the Earth must have looked like during its chaotic birth and the vision of its destruction and post-human future. They represent the uchronic fantasy of a cosmic elsewhere and embody projections that are both past, present, and future.

The artist has developed several processes and techniques to materialize these representations. The “Field” and “Uchronia” series are composed of several hundred photographs taken from the same viewpoint, a technique borrowed from astrophotography that allows for a level of sharpness and detail that exceeds our own acuity. This “effect of reality” then insinuates a disturbance on the nature and existence of these sites.

The “67P/T-G” series combines images of the comet Churyumov-Gerasimenko taken by the Rosetta spacecraft with images of rocks collected by the artist during his travels through different algorithms. The resulting images are materialized by this same rock reduced to powder and mixed with carbon - an essential element for the emergence of life - on photo etching plates. The “Regolith” series, created using the same technique, combines images from the Mars Reconnaissance Orbiter with macro photographs of

terrestrial soils. The dust from this soil, mixed with a synthetic pigment called “Mars black”, here becomes embedded in the engraved plates.

The two neon installations bring us to the latest astronomy hypothesis and discovery. “Planet 9” simulates the orbit of Hypothetical Planet X with possibly ten times the mass of the earth in the most distant eccentric orbit aligned with seven previously known extremely distant objects of our solar system. These ellipses illuminates so many emotions and questions, such as the efforts we have made to discover our own place in the universe - where we come from, how life appeared, and perhaps, where we’re headed.

“Planet h” maps out the possible orbits of an exoplanet of the Trappist-1 system that could host liquid water. The drawing was generated by a computer simulation that attempts to deduce the exact position of the star from various approximate measurements. The work puts us in front of the boundaries of our observation, discovery and understanding abilities, which are above all based on our technical and technological faculties. Here given to see without scale reference, the drawing could equally represent the infinitesimal trajectories of a particle which, according to some quantum theories, can be in several places at the same time, thus defying the logic and intuition with which we understand the world.

Besides space and place, the exploration of time is also key notion in comprehending the exhibition. The “67P/C-G, 5x∞h” series is composed of 40 snapshots on which we gradually observe the comet’s rotational motion as it travels towards us. The anachronism of the techniques used by the artist puts both Muybridge’s early studies – the decomposition of motion and photogrammetric shots of objects intended to create their three-dimensional digital model – back into perspective. The same imaging intervals were then reproduced by the artist on earth in the “Uchronia, ∞+1h” series, in which we now witness the evolution of atmospheric conditions that are merging with smoke plumes of a volcano.

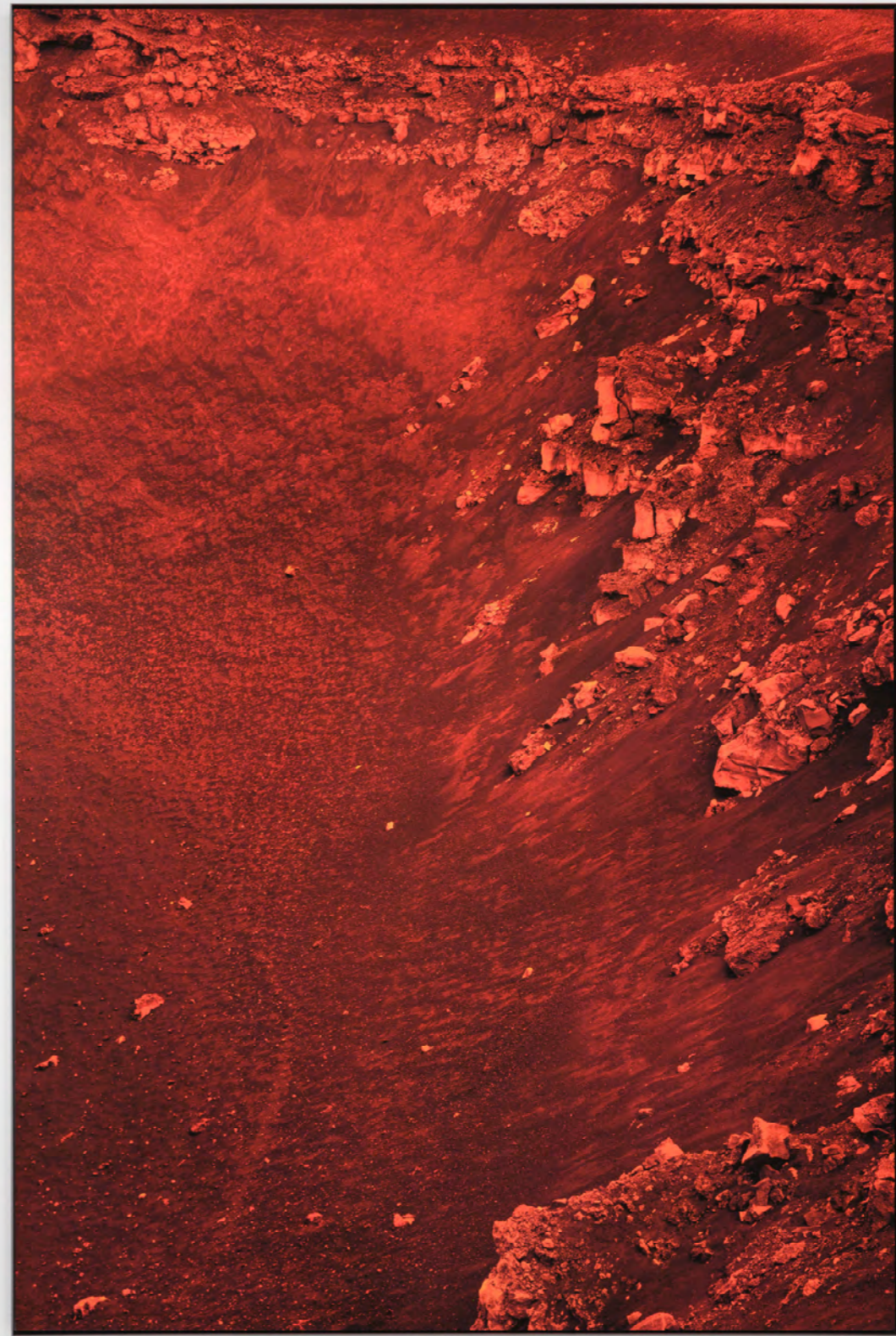
As Henri Guette wrote about his practice, Hugo Deverchère’s installation work puts us at the crossroads of a sci-film set and a laboratory, allowing visitors to comprehend phenomena beyond them. “The Far Side - Artefact #01, #02, and #03” is no different and invites us to enter a set of microcosms consisting of volcano rocks, Magnesium sulfate, and water. Natural matter from distinct environments interacts. This process allows, on a microcosmic scale, the emergence of a new landscape in constant evolution that re-enacts some geological phenomena like we see in “Xenotime #01 and #02” that can take millions of years to develop, here brought within our reach in the time span of the exhibition.

Here dissected through multiple scales, times and processes, the landscape, its evolution and its compounds question the materiality of photography itself and its speculative dimension. By bringing together the near and the far, the present, the past and possible visions of the future, and by bringing terrestrial landscapes together with astronomical observations, Hugo Deverchère develops possible evocations of an unexplored elsewhere, perhaps disappeared or not yet realized.



The Far Side Installation View at DUMONTEIL Shanghai, 2023

《远方》展览现场，杜梦堂，上海，2023 | Image ©Susan TAN





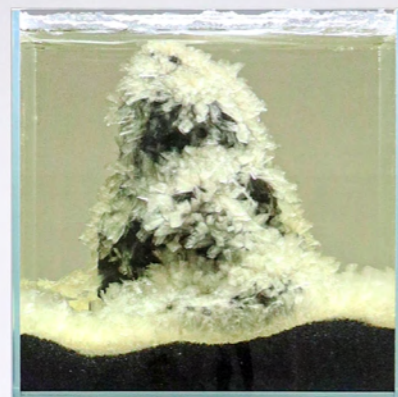
Hugo DEVERCHERE 雨果·德维切尔
The Far Side - Field #01
远方 - 域 #01

2023
Digital pigment print
艺术微喷
Ed. 5 + 2 A.P.
240 x 160 cm
#HDE032



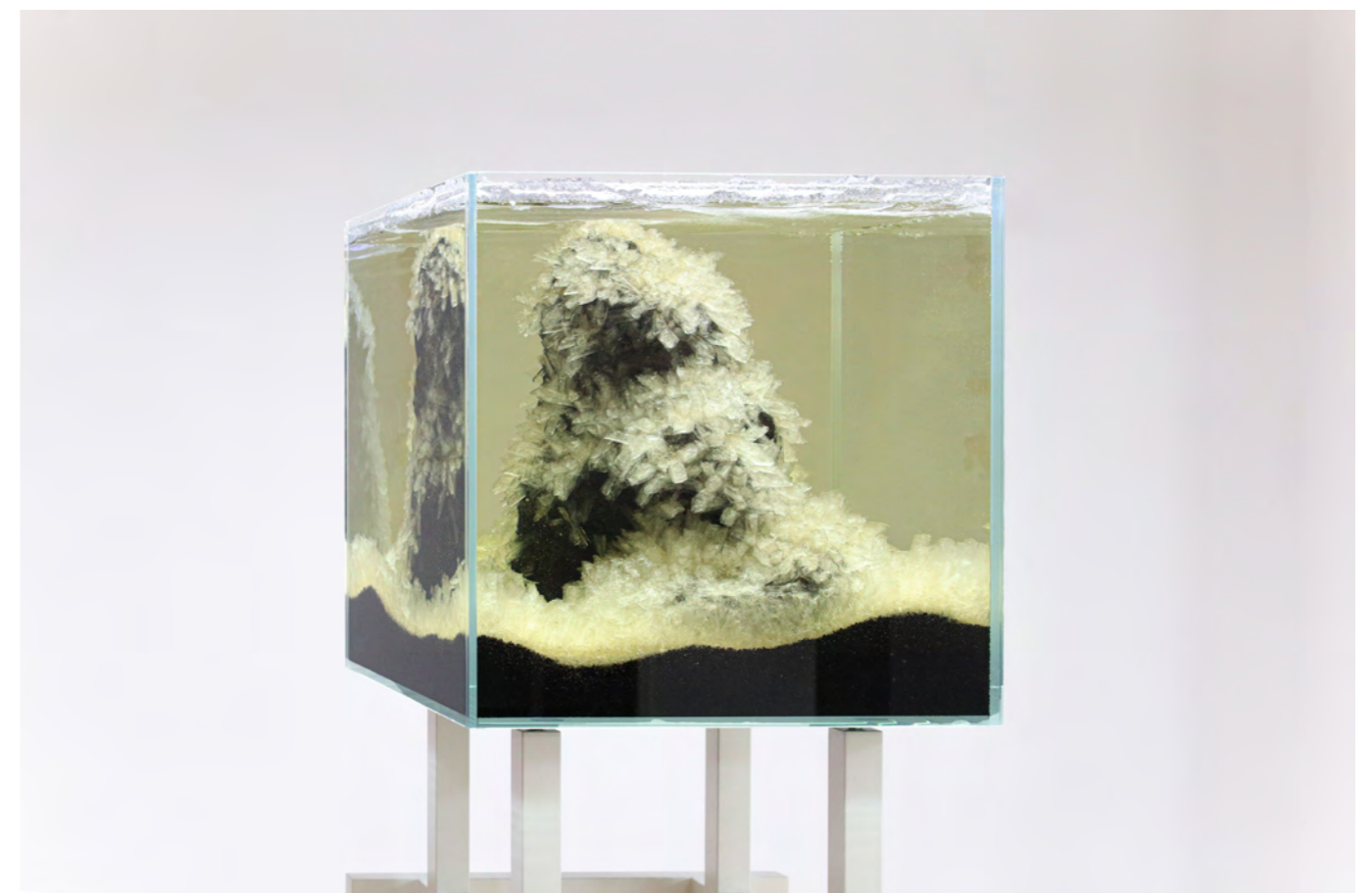
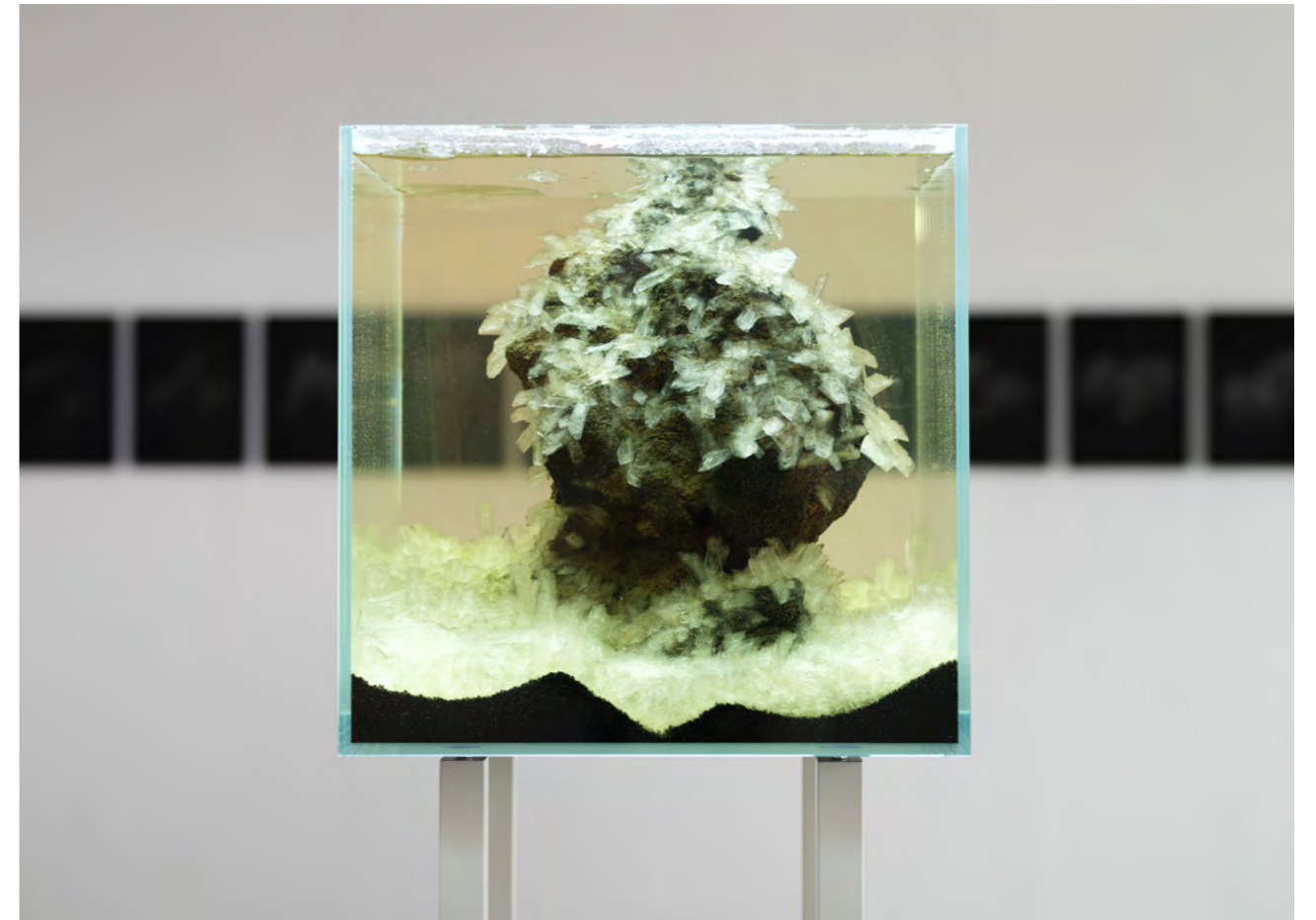
Hugo DEVERCHERE 雨果·德维切尔
The Far Side - Field #02
远方 - 域 #02

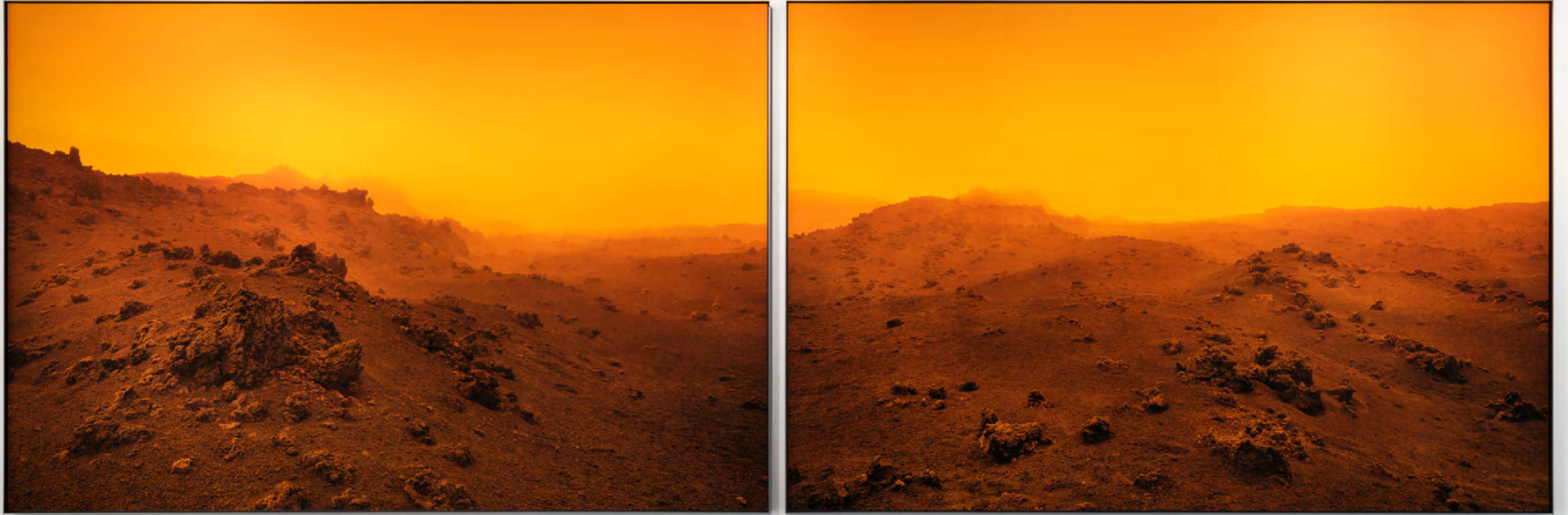
2023
Digital pigment print
艺术微喷
Ed. 5 + 2 A.P.
240 x 160 cm
#HDE033



Hugo DEVERCHERE 雨果·德维切尔
The Far Side - Artefact #01 & #02 & #03
远方 - 考古挖掘 #01 & #02 & #03

Water, salts, volcano rocks,
glass, steel
水, 盐, 火山岩, 玻璃, 钢架
Unique piece
40 x 40 x 180cm
#HDE098 - #HDE100





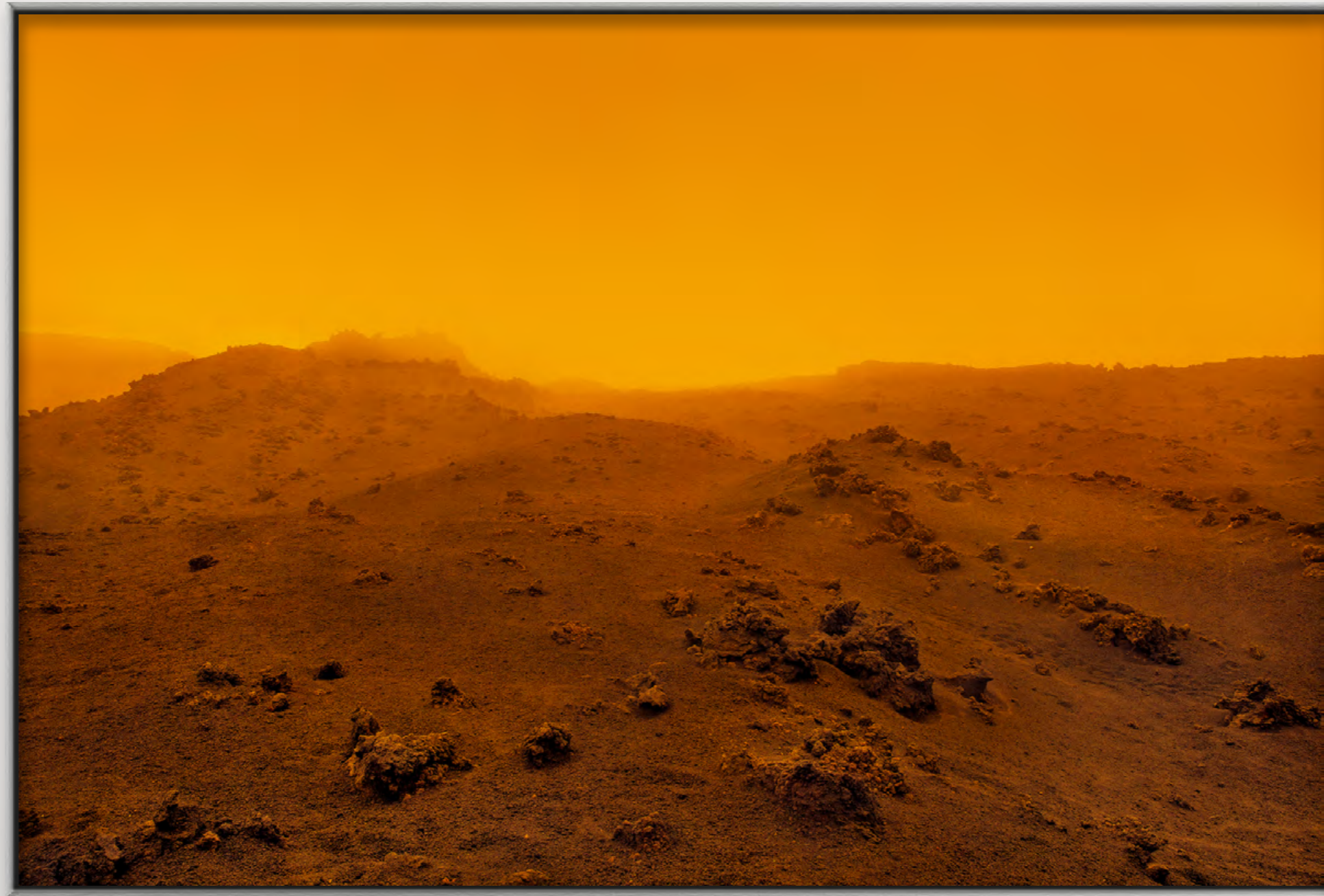
The Far Side Installation View at DUMONTEIL Shanghai, 2023

《远方》展览现场，杜梦堂，上海，2023 | Image ©Susan TAN



Hugo DEVERCHERE 雨果·德维切尔
The Far Side - Uchronia #01
远方 - 乌有史 #01

2023
Digital pigment print
艺术微喷
Ed. 5 + 2 A.P
150 x 225 cm
#HDE034



Hugo DEVERCHERE 雨果·德维切尔
The Far Side - Uchronia #02
远方 - 乌有史 #02

2023
Digital pigment print
艺术微喷
Ed. 5 + 2 A.P
150 x 225 cm
#HDE035



Hugo DEVERCHERE 雨果·德维切尔
The Far Side - Uchronia #03
远方 - 乌有史 #03

2023
Digital pigment print
艺术微喷
Ed. 5 + 2 A.P
107 x 160 cm
#HDE036



The Far Side Installation View at DUMONTEIL Shanghai, 2023

《远方》展览现场，杜梦堂，上海，2023 | Image ©Susan TAN



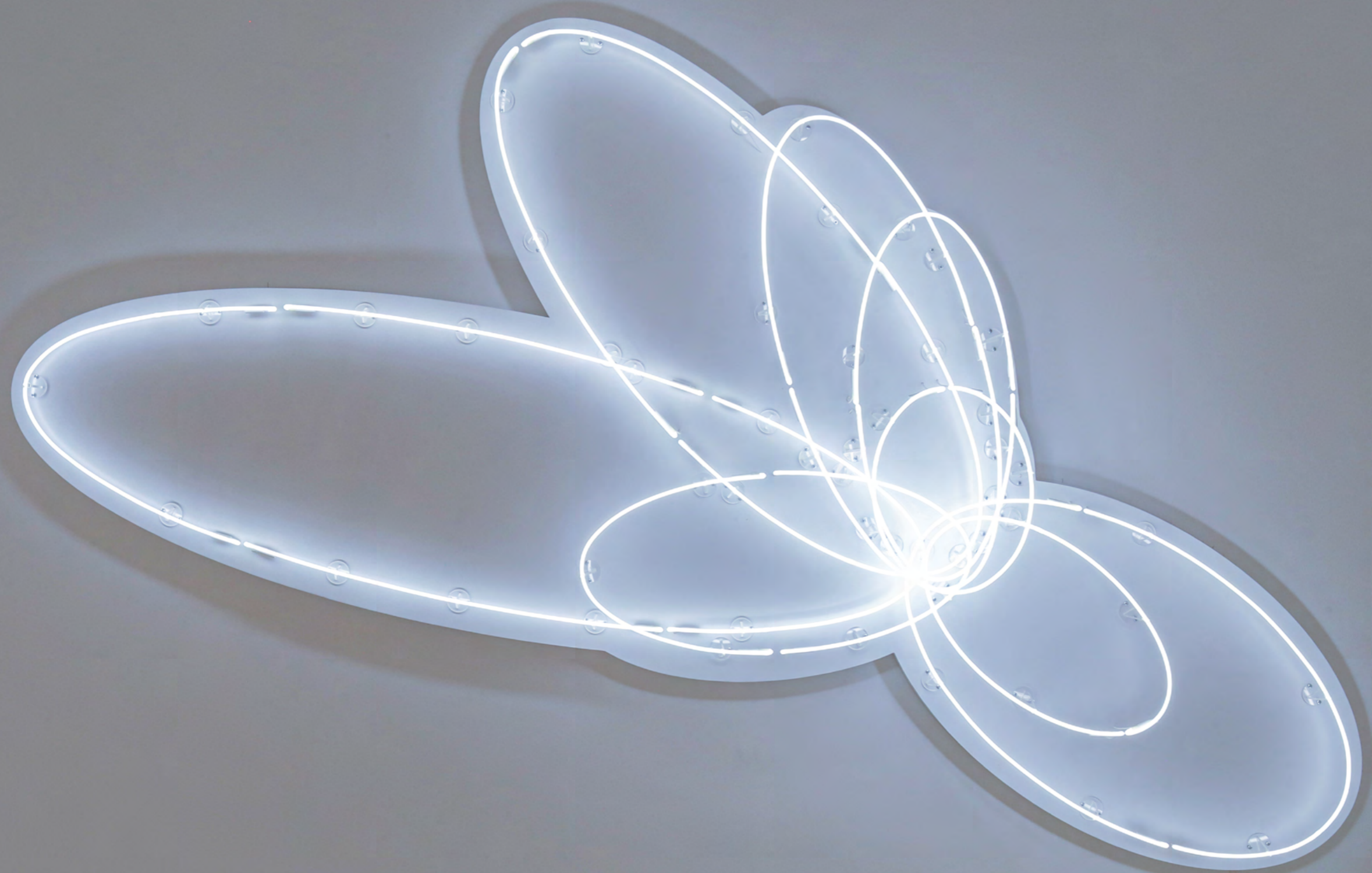
Hugo DEVERCHERE 雨果·德维切尔
The Far Side - Uchronia $\infty+1h$
远方 - 乌有史 $\infty+1h$

2023
Digital pigment print
艺术微喷
Unique piece
52 x 78 cm (each) 165 x 250 cm (overall)
#HDE037-#HDE046



The Far Side Installation View at DUMONTEIL Shanghai, 2023

《远方》展览现场，杜梦堂，上海，2023 | Image ©Susan TAN



Hugo DEVERCHERE 雨果·德维切尔

Planet 9

行星 9

2023

8 Neon light ellipses

8个椭圆霓虹光圈

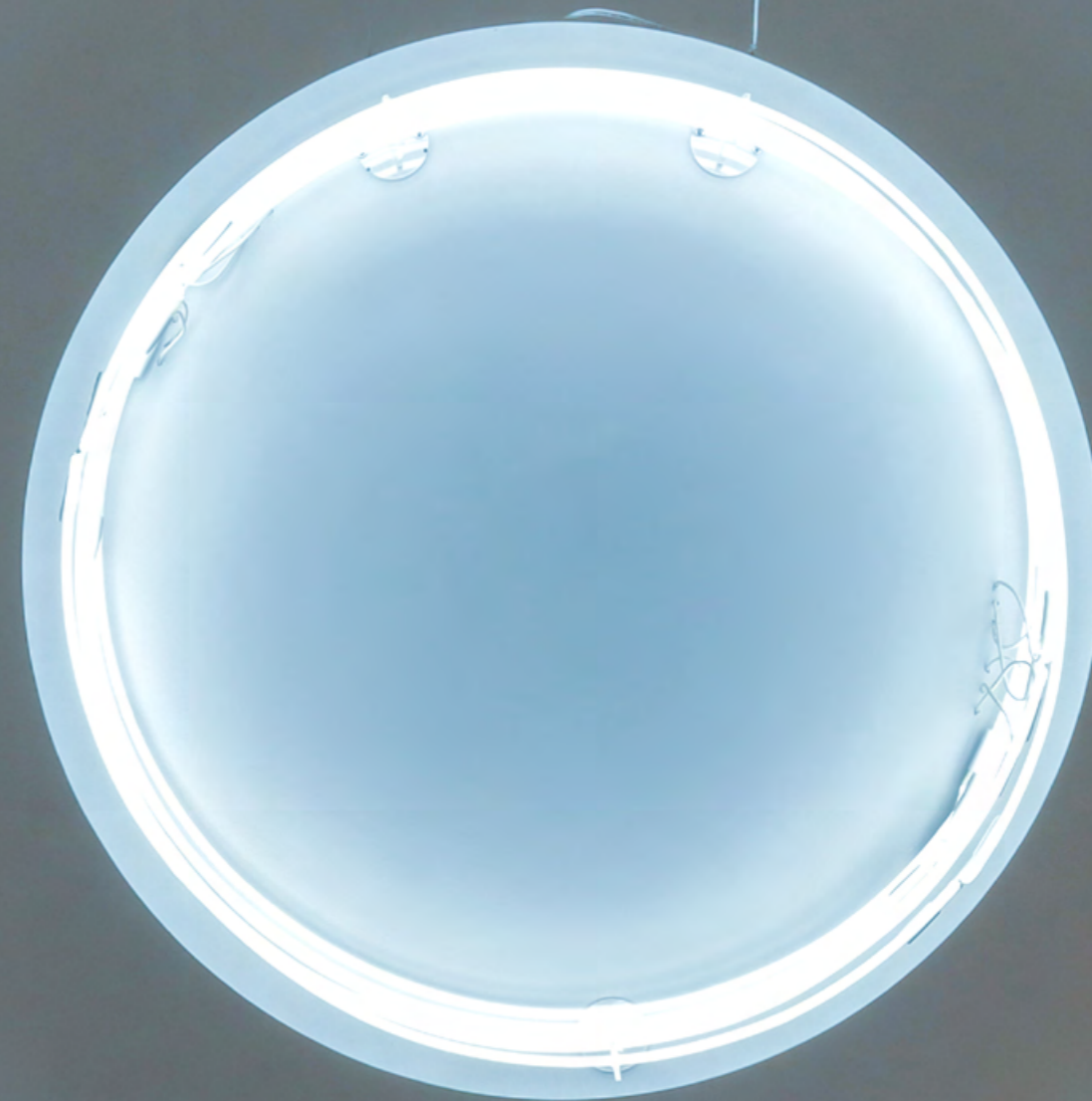
Unique piece

320 x 200 cm

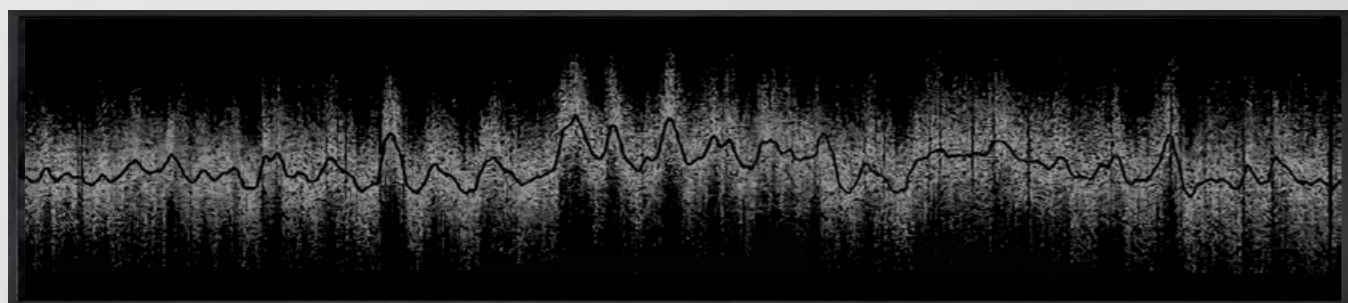
#HDE101



Hugo DEVERCHERE 雨果·德维切尔
Planet h
行星 h

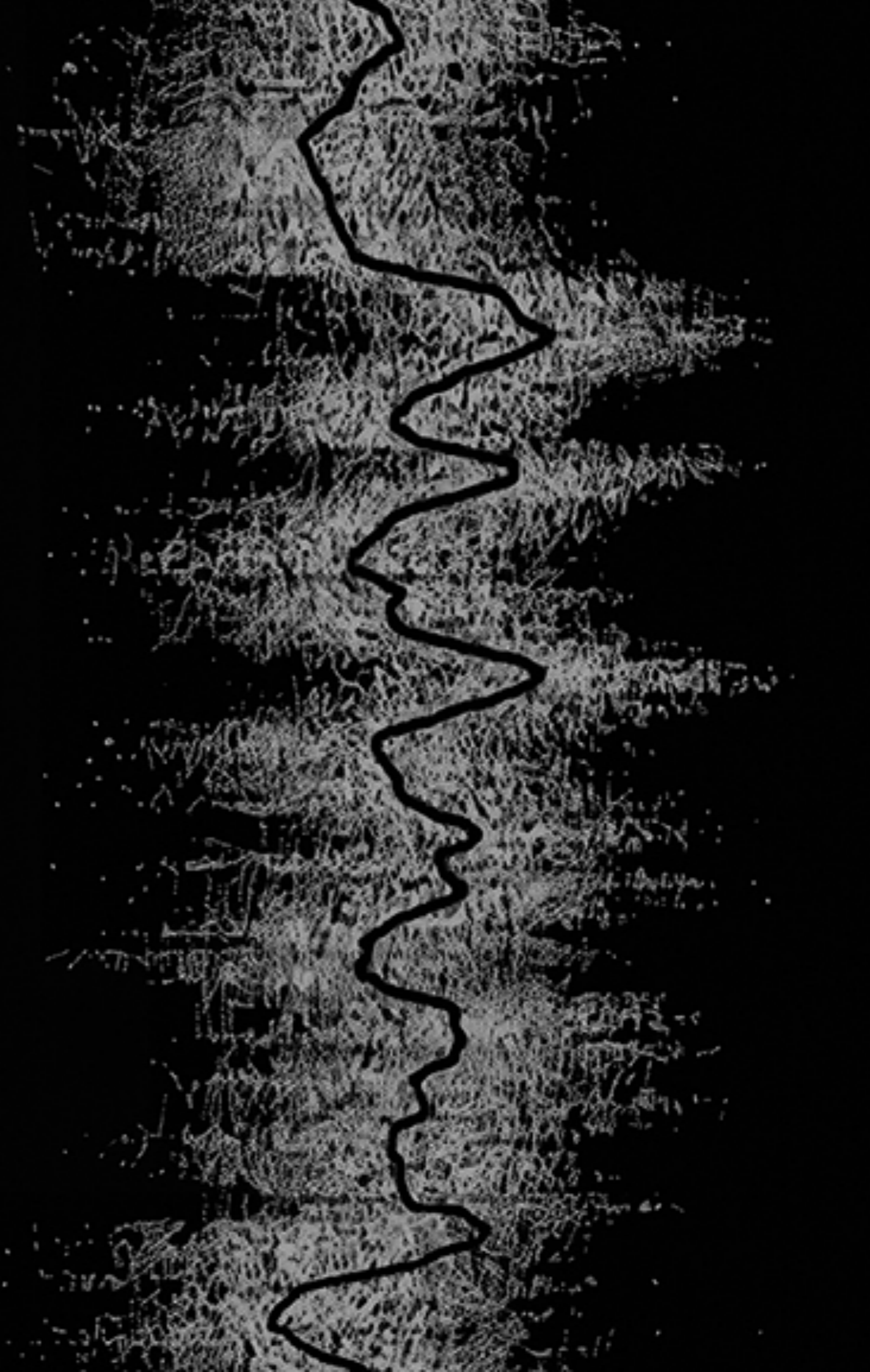


2023
6 Neon light circles
6个正圆霓虹光圈
Unique piece
D: 100cm
#HDE102



Hugo DEVERCHERE 雨果·德维切尔
The Far Side - Planet h (Recording)
远方 - 行星 h (记录)

2023
Carbon and minerals
on photopolymer plate
碳、矿物、感光树脂版
Unique piece (with neon light)
8 x 38 cm
#HDE047





Hugo DEVERCHERE 雨果·德维切尔
The Far Side - 67P/C-G #01
远方 - 67P/C-G #01

2022
Carbon and minerals on photo-
polymer plate
碳, 矿物, 感光树脂板
Unique piece
61 x 39 cm
#HDE048





Hugo DEVERCHERE 雨果·德维切尔
The Far Side - 67P/C-G #02
远方 - 67P/C-G #02

2022
Carbon and minerals on photo-
polymer plate
碳, 矿物, 感光树脂板
Unique piece
61 x 39 cm
#HDE049





Hugo DEVERCHERE 雨果·德维切尔

The Far Side - Xenotime #01

远方 - 磷钇矿 #01

2022

Carbon and minerals on photo-
polymer plate

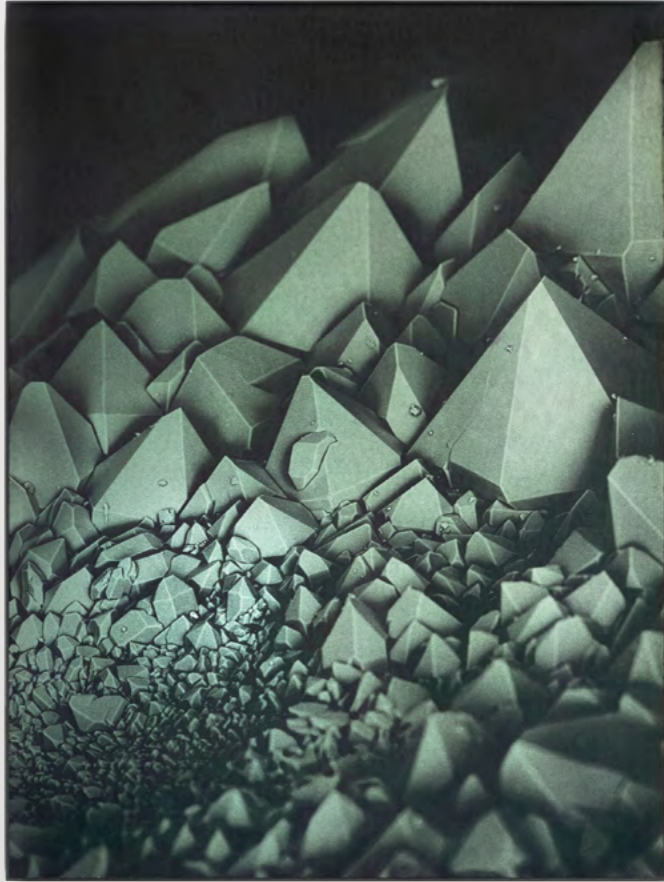
碳, 矿物, 感光树脂板

Unique piece

39 x 29.5 cm

#HDE050





Hugo DEVERCHERE 雨果·德维切尔

The Far Side - Xenotime #02

远方 - 磷钇矿 #02

2022

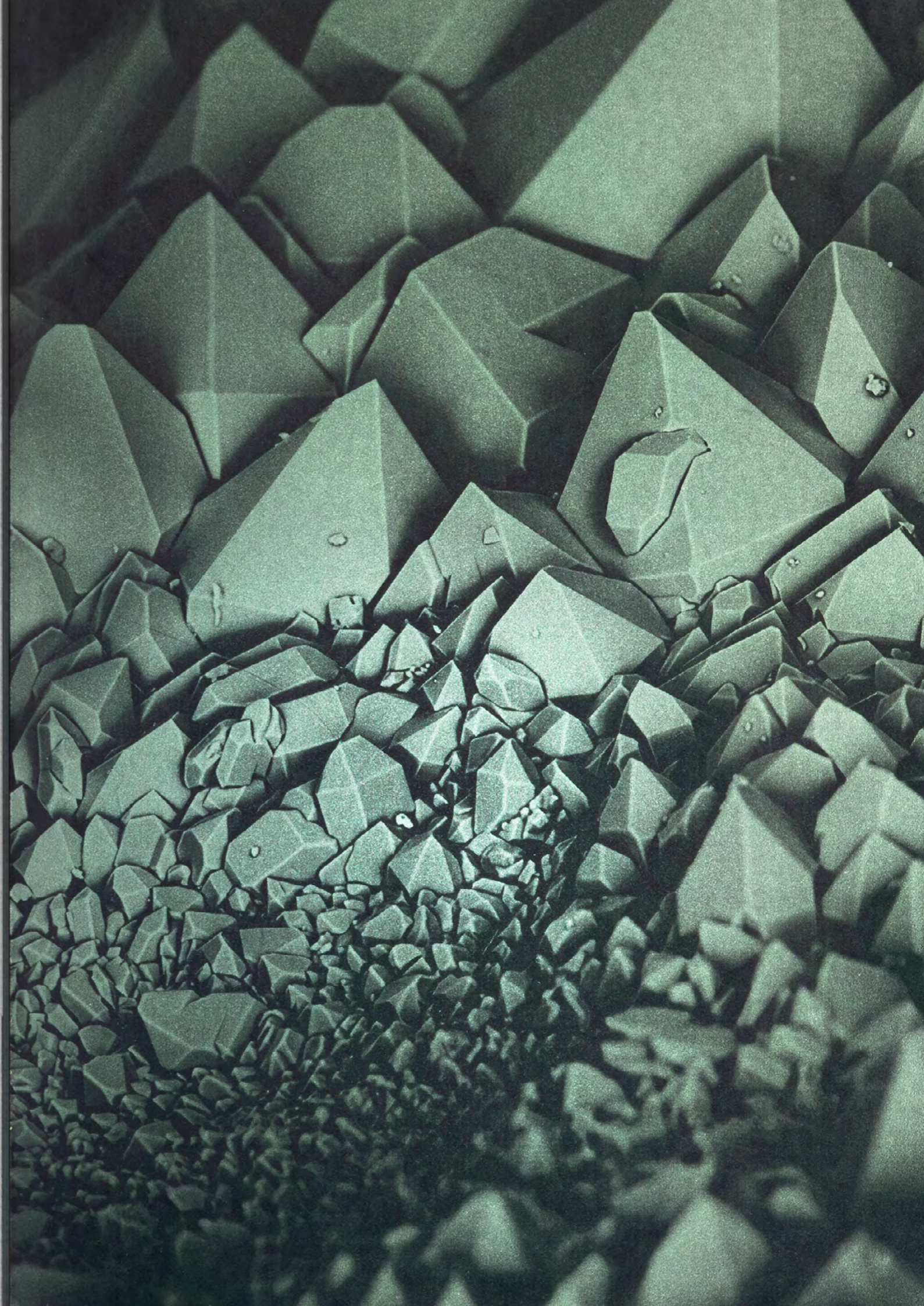
Carbon and minerals on photo-
polymer plate

碳，矿物，感光树脂板

Unique piece

39 x 29.5 cm

#HDE051





The Far Side Installation View at DUMONTEIL Shanghai, 2023

《远方》展览现场，杜梦堂，上海，2023 | Image ©Susan TAN



Hugo DEVERCHERE 雨果·德维切尔
The Far Side - (2867) Šteins #01
远方 - (2867) Šteins #01

2023
Carbon and minerals on
photopolymer plate
碳, 矿物, 感光树脂板
Unique piece
77 x 59 cm
#HDE056





Hugo DEVERCHERE 雨果·德维切尔
The Far Side - (2867) Šteins #02
远方 - (2867) Šteins #02

2023
Carbon and minerals on photo-
polymer plate
碳, 矿物, 感光树脂板
Unique piece
60 x 38 cm
#HDE057





The Far Side Installation View at DUMONTEIL Shanghai, 2023
《远方》展览现场，杜梦堂，上海，2023 | Image ©Susan TAN



Hugo DEVERCHERE 雨果·德维切尔
The Far Side - Regolith #01
远方 - 火壤 #01

2022
Graphite on photopolymer plate
石墨, 感光树脂版
Unique piece
104 x 80 cm
#HDE052





Hugo DEVERCHERE 雨果·德维切尔
The Far Side - Regolith #02
远方 - 火壤 #02

2022
Minerals, "Mars black" pigment and soil
on photopolymer plate
矿物、“火星黑”色粉，土壤，感光树脂版
Unique piece
104 x 80 cm
#HDE053

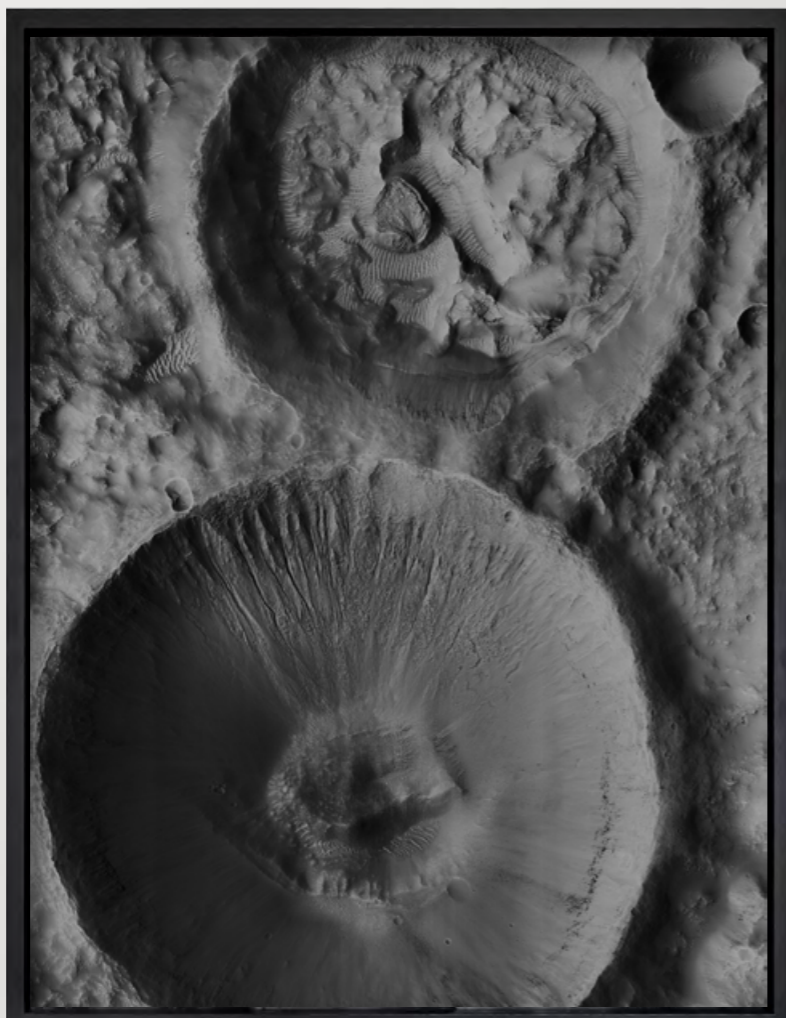




Hugo DEVERCHERE 雨果·德维切尔
The Far Side - Chalcopyrite
远方 - 黄铜矿

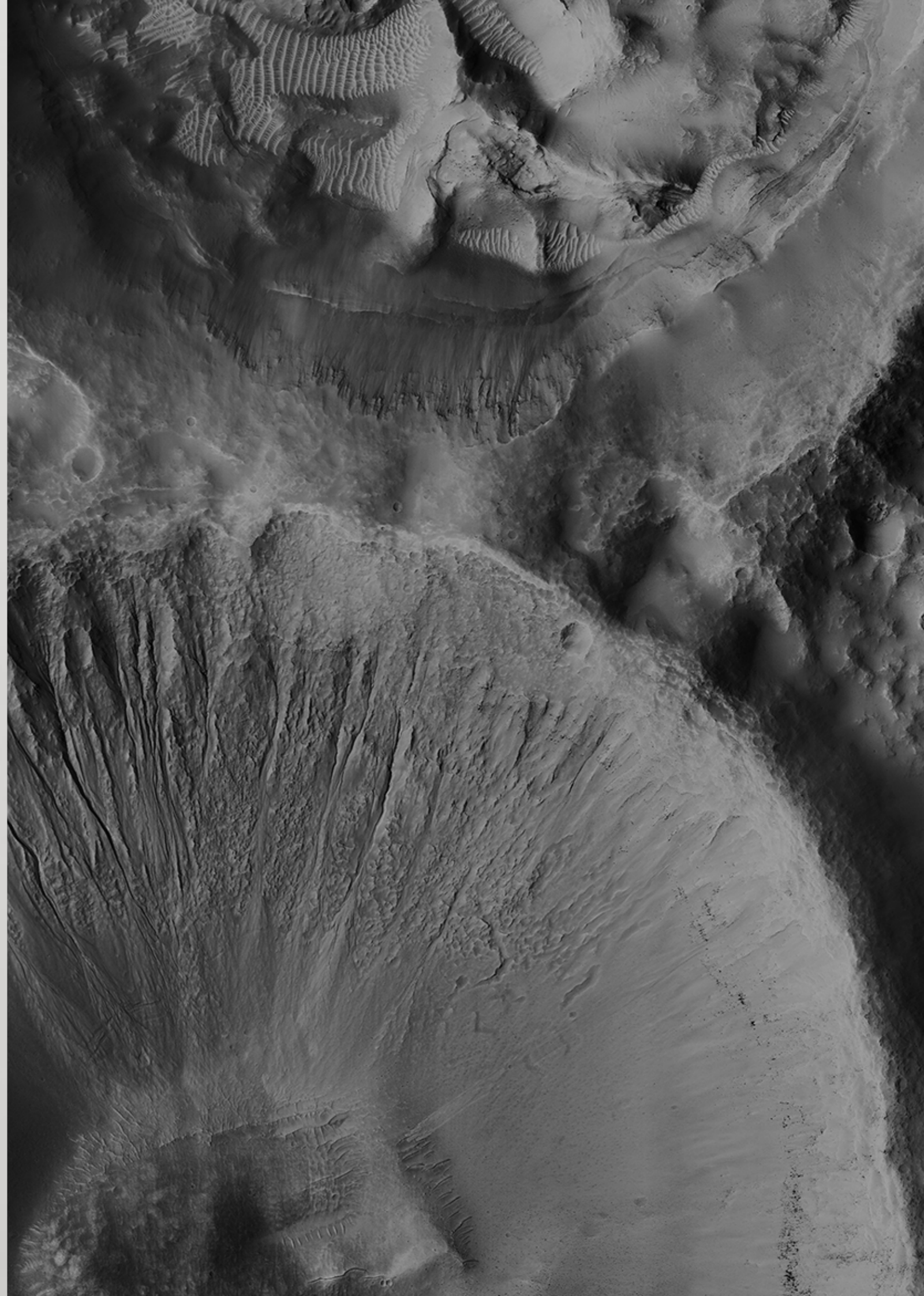
2021
Chalcopyrite powder and minerals on
photopolymer plate
黄铜矿石、矿物、感光树脂版
Unique piece
80 x 104 cm
#HDE054





Hugo DEVERCHERE 雨果·德维切尔
The Far Side - Regolith #04
远方 - 火壤 #04

2023
Minerals, "Mars black" pigment and soil
on photopolymer plate
矿物, "火星黑" 色粉, 土壤, 感光树脂板
Unique piece
50 x 38 cm
#HDE055





The Far Side Installation View at DUMONTEIL Shanghai, 2023

《远方》展览现场，杜梦堂，上海，2023 | Image ©Susan TAN



Hugo DEVERCHERE 雨果·德维切尔
The Far Side - 67P/C-G, 5x∞h
远方 - 67P/C-G, 5x ∞ h

2023
Series of 40 Imageas
Carbon and minerals on photopolymer plate
碳、矿物、感光树脂版
Unique piece
39 x 29 cm
#HDE058 - #HDE097









Hugo DEVERCHÈRE

雨果·德维切尔

(b. 1988)

雨果·德维切尔 1988 年出生于法国里昂，先后毕业于国立高等装饰艺术学院，法国国立当代艺术中心 (Le Fresnoy - National Studio for Contemporary Arts)，2019 年至 2020 年期间，德维切尔在法兰西学术院 Casa de Velázquez 完成了艺术家驻留项目。

德维切尔的作品曾在巴黎东京宫，法国当代艺术基金会 (敦刻尔克)，上海明珠美术馆，罗马当代艺术博物馆，鹿特丹国际电影节，哥本哈根国际纪录片节 (CPH:DOX)，奥地利林茨电子艺术中心 (Ars Electronica) 以及蒙特利尔的新兴电影节 (the Festival du nouveau cinéma) 等机构展出。多件作品被 FRAC 法国地区性当代艺术收藏基金及法兰西学术院纳入馆藏。

在近乎科学逻辑的引导下，雨果·德维切尔的作品试图通过提供一系列形同踪迹的经历来质疑和重新评估我们与世界的联系。从故事到收集的数据，再到图像拍摄、搜集或创造，他的研究涉及多种方法，如建模、转置或转换等。

作品中的形状仿佛是现实与其表现之间的棱镜，折射出了我们对世界的看法和我们所掌握的知识之间的差距。通过质疑想象力和集体记忆对我们感知现实的作用，艺术家想要强调现象和事件拥有不确定的、令人质疑的无形属性。

Born in 1988 in Lyon, France, Hugo Deverchère graduated from ENSAD Paris (École Nationale Supérieure des Arts Décoratifs) and from Le Fresnoy - National studio for contemporary arts. Between 2019 and 2020, Deverchère completed his artist residency program at the Casa de Velázquez of the Académie Française.

His work has recently been exhibited and screened in Palais de Tokyo (Paris FR), FRAC Grand Large (Dunkirk), Pearl Art Museum (Shanghai), MACRO (Rome), the International Film Festival Rotterdam, CPH:DOX (Copenhagen), Ars Electronica (Linz) and the Festival du nouveau cinéma (Montreal). Several works are in the collections of the FRAC (Fonds régional d'art contemporain) and the Académie de France.

Driven by an almost scientific approach, Hugo Deverchère's work attempts to set up a body of experiences which are just as many ways to question and evaluate our relationship with the world. Whether based on stories, collected data, captured or simply found images, his research often involves processes such as modelization, conversion, and transposition.

The resulting forms act as a prism between reality and its representations, revealing the interval which separates our perception of the world and the knowledge and awareness we have of it. By questioning the role of imagination and collective memory in our approach to reality, the artist wishes to highlight phenomena and events which by their very nature are intangible and therefore remain subject to doubt and uncertainty.



Photo © Diane Arques / ADAGP, Paris, 2018

雨果·德维切尔

1988 出生于法国
目前在巴黎生活创作

教育背景

2016 - 2018 法国国立当代艺术工作室, 图尔宽
2007 - 2011 巴黎国立高等装饰艺术学院
2006 - 2007 巴黎国立高等艺术学院, 塞尔吉

个展

2023

《远方》,杜梦堂, 上海, 中国

2021

粒子在固体中的相遇, 策展人 Atelier Martel, Atelier Martel 空间, 巴黎, 法国
LA ISLA DE LAS SIETE CIUDADES, Sator Komunuma 画廊, 罗曼维尔, 法国

2020

《远方》预览, 杜梦堂, 上海, 中国

2018

闪光与盲点 The Crystal & the Blind (第二部分 PART 2) – 埃克斯艺术中心, 法国
镜像或许比看上去的要近 – Indiana, 沃韦, 瑞士

群展

2022

ARTOCÈNE - 冰川, 时间的流动性, 夏蒙尼, 法国
INTERSTICE 艺术节, 卡昂, 法国
领土与地图(Territories and the Map), 让·科克托文化中心 (Jean Cocteau Cultural Center), 丁香镇, 法国
无尽的蓝, 杜梦堂当代, 巴黎, 法国

2021

冬季群展, 杜梦堂, 上海, 法国
虚构的天堂, Bacqueville 画廊, 里尔, 法国
南特漫游 (ITINERANCE Nantes), 策展人Virginie Bourget, 南特美术学院, 法国
青年风采 (Jeune Création), 策展人Caroline David和Siegrid Demyttenaere, 摄影学院, 里尔, 法国
超自然 (SUPERNATURE), 策展人Eléonore Levai, 第十四教堂, 巴黎, 法国
Bercer la Matrice, La Traverse当代美术馆, 阿尔福威尔, 法国
颠倒 (Upside Down), DOC, 巴黎, 法国
巴黎漫游 (ITINERANCE Paris), 巴黎美术学院, 法国

2020

Viva Villa! - Les Vies Minuscules, Collection Lambert, 阿维尼翁, 法国
梦想宇宙, 巴黎邮政博物馆, 法国
Jeune Création #69, Fiminco基金, 罗曼维尔, 法国

2019

深港城市建筑双年双城展, 深圳当代艺术与城市规划展览馆, 深圳, 中国
Jeune Création - Fiminco基金, 罗曼维尔, 法国
Plein Vent - Halle aux Sucres, 敦刻尔克, 法国
从一个太阳到另一个 – 普通的贝尔, 保罗, 法国
Deep Blue – 致敬塔拉号, 杜梦堂画廊, 上海, 中国
[MACRO MOON], 罗马当代艺术博物馆, 意大利
持续反 (YING), 北京山水美术馆, 北京, 中国
没有重力, 空气的诗意, Ardenome, EDIS捐赠基金会, 阿维尼翁, 法国

2018

重塑世界 – 明珠美术馆, 上海, 中国
编年史2018 – 数字图像双年展, 马赛/埃克斯, 法国 白昼之夜2018 – 巴黎球形影院, 巴黎, 法国
全景 20 – 法国国立当代艺术工作室, 图尔宽, 法国
勒梅特尔收藏 x 法国国立当代艺术工作室 – 大都会艺术中心, 北京, 中国
技术诗学 La Poética Tecnológica Cineteca Rosalío Solano, 克雷塔罗, 墨西哥

2017

梦的形状 – 东京宫, 巴黎, 法国
Echos Dunkerquois – 法国当代艺术基金会, 敦刻尔克, 法国
Vice Versa 4.0 - Transcultures 媒体&声音艺术中心, 沙勒罗瓦, 布鲁塞尔
全景19 - Le Fresnoy 法国国立当代艺术工作室, 图尔宽, 法国

奖项与驻留项目

2021

首届Atelier Martel – Jeune Création合作奖, 巴黎, 法国
Planète Art Solidaire 奖, 巴黎, 法国

2019 - 2020

法国马德里学院, Casa de Velázquez, 马德里, 西班牙

2018

Prix des amis du Fresnoy 法国国立当代艺术工作室, 项目: 闪光与盲点 The Crystal & the Blind
入围Vasarely数字艺术基金会国际奖
DICRéAM - CNC / 制作资助
艺术驻留, 埃克斯艺术中心, 法国

2017

C3L2 Play / 跨境实验室生活 – 蒙斯, 比利时
Neuflize OBC奖学金 2013 SiM艺术家驻留 – 雷克雅未克, 冰岛

出版物

2021

自由报 – 《七城之岛》, 尘封的黄金城市 – 2021年8月11日

2019

Connaissance des Arts - New Talent, 由Véronique Bouruet-Aubertot撰稿

2018

Croniques 2018, Biennale des imaginaires numériques – 画册 2018年12月
《世界报》(Le Monde) – La biosphère pensante d'Hugo Deverchère, par Eric Loret Journal Le Monde du 2018年8月18日刊
Revue NOTO #11 - Portrait par Pascal Bernard August 2018 Panorama 20 2018年8月刊

2017

PALAIS # 25 - The Dream of Forms - Magazine du Palais de Tokyo 2017年6月刊
Roman - Catalogue de l'exposition Panorama 19 2017年9月刊
Beaux Arts - Cinq artistes à découvrir à Panorama 19, par Julie Ackermann 2017年9月刊
Ca psules Memorekall, Cosmorama sur ReCALL.fr 2017年11月刊

HUGO DEVERCHÈRE

1988 Born in France
Live and work in Paris

EDUCATION

2016 - 2018 Le Fresnoy - Studio national des arts contemporains, Tourcoing
2007 - 2011 ENSAD / École Nationale Supérieure des Arts Décoratifs de Paris
2006 - 2007 ENSAPC / École Nationale Supérieure d'Arts de Paris - Cergy SOLO

SOLO EXHIBITIONS

2023

The Far Side, DUMONTEIL, Shanghai, China

2021

Meeting of Particles in Solid Bodies, curated by Atelier Martel, Atelier Martel, Paris, France
LA ISLA DE LAS SIETE CIUDADES, Galerie Sator Komunuma, Romainville, France

2020

PREVIEW - The Far Side, DUMONTEIL, Shanghai, China

2018

The Crystal & the Blind [PART 2] - 3 bis f | Centre d'art, Aix en Provence, France
Objects in the mirror might be closer than they appear - Indiana, Vevey, Suisse

SELECTED GROUP EXHIBITIONS

2022

ARTOCÈNE - Glaciers, the Fluidity of Time, Chamonix, France
]INTERSTICE[FESTIVAL, Caen, France
TERRITORIES AND THE MAP, Jean Cocteau Cultural Center, Lilas, France
Panel Blue, DUMONTEIL Contemporary, France

2021

Winter Group Show, DUMONTEIL, Shanghai, China
ARTIFICIAL PARADISE, Galerie Bacqueville, Lille, France
ITINERANCE Nantes, curated by Virginie Bourget, Fine Arts of Nantes, France
YOUNG COLORS, curated by Caroline David & Siegrid Demyttenaere, Institute of Photography, Lille, France
SUPERNATURE, curated by Eléonore Levai, Chapelle XIV, Paris, France
Berçer la Matrice, CAC La Traverse, Alfortville, France
Upside Down, DOC, Paris, France
ITINÉRANCE Paris, Académie des beaux-arts, Paris, France

2020

Viva Villa! - Les Vies Minuscules, Collection Lambert, Avignon, France
Dreaming the Universe, Musée de la Poste, Paris, France Jeune Création #69, Fondation Fiminco, Romainville, France

2019

Ascending City, 2019 Bi-City Biennale of Urbanism & Architecture - Shenzhen Museum of Contemporary Art and Urban Planning, Shenzhen, China
Jeune Création 69 - Fondation Fiminco, Romainville, France
Plein Vent - Halle aux Sucres, Dunkirk, France
D'un Soleil à l'autre - Le Bel Ordinaire, Pau, France
Deep Blue - A Tribute to Tara - Galerie Dumonteil Shanghai, China
[MACRO MOON] - Museo di Arte contemporanea di Roma, Italy
Continuous Refle(a)ction - Beijing Riverside Art Museum, Beijing, China Sans Gravité, une poétique de l'air - Ardenome - EDIS endowment fund, Avignon, France

2018

(Re)Model The World - Pearl Art Museum, Shanghai, China
Chroniques 2018 - Biennale des Imaginaires Numériques, Marseille / Aix, France
Nuit blanche 2018 - La Géode, Paris, France
Panorama 20 - Le Fresnoy - Studio National des Arts Contemporains, Tourcoing, France
Collection Lemaître x Le Fresnoy - Metropolis Art Center, Beijing, China
La Poética Tecnológica - Cineteca Rosalío Solano, Querétaro, Mexico

2017

Le Rêve des formes - Palais de Tokyo, Paris, France
Echos Dunkerquois - F.R.A.C Grand Large, Dunkerque, France
Vice Versa 4.0 - Transcultures, Charleroi, Belgium
Panorama 19 - Le Fresnoy - Studio National des Arts Contemporains, Tourcoing, France

PRIZES & RESIDENCIES

2021

Planète Art Solidaire Prize, Paris, France
Winner of the Atelier Martel - Jeune Création Prize, Paris, France

2019 - 2020

Académie de France à Madrid, Casa de Velázquez - Madrid, Spain

2018

Prix des amis du Fresnoy for The Crystal & the Blind
Finaliste du Prix International de la Fondation Vasarely pour les Arts Numériques
DICRéAM - CNC / Aide à la production
Résidence de création - 3 bis f | Centre d'art, Aix en Provence, France

2017

C3L2 Play / Cross Border Living Lab - Mons, Belgium
Bourse Neuflyze OBC

2013

SiM Artist Residency - Reykjavik, Islande

PRESS

2021

Libertaion - <L'île des sept villes>, les poussiéreuses cites d'or, August 11, 2021

2019

Connaissance des Arts - New talent, by Véronique Bouruet Aubertot February 2019

2018

Croniques 2018, Biennale des imaginaires numériques - Catalogue December 2018
Le Monde - La biosphère pensante d'Hugo Deverchère, par Eric Loret Journal Le Monde du 18.08.2018
Revue NOTO #11 - Portrait par Pascal Bernard August 2018 Panorama 20 - Catalogue September 2018

2017

PALAIS # 25 - The Dream of Forms - Magazine du Palais de Tokyo June 2017
Roman - Catalogue de l'exposition Panorama 19 September 2017
Beaux Arts - Cinq artistes à découvrir à Panorama 19, par Julie Ackermann September 2017

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