

Mathieu Dafflon

2023





One painting to ruin them all
2022
500x300cm
Oil on canvas
Exhibition view Wilde, Basel





Saturday, 2022
330x220cm
Oil on canvas
Exhibition view Wilde, Basel



faire
lama



Noemi's cup, 2022
330x220cm
Oil on canvas



Osame's pogs, 2022
330x220cm
Oil on canvas



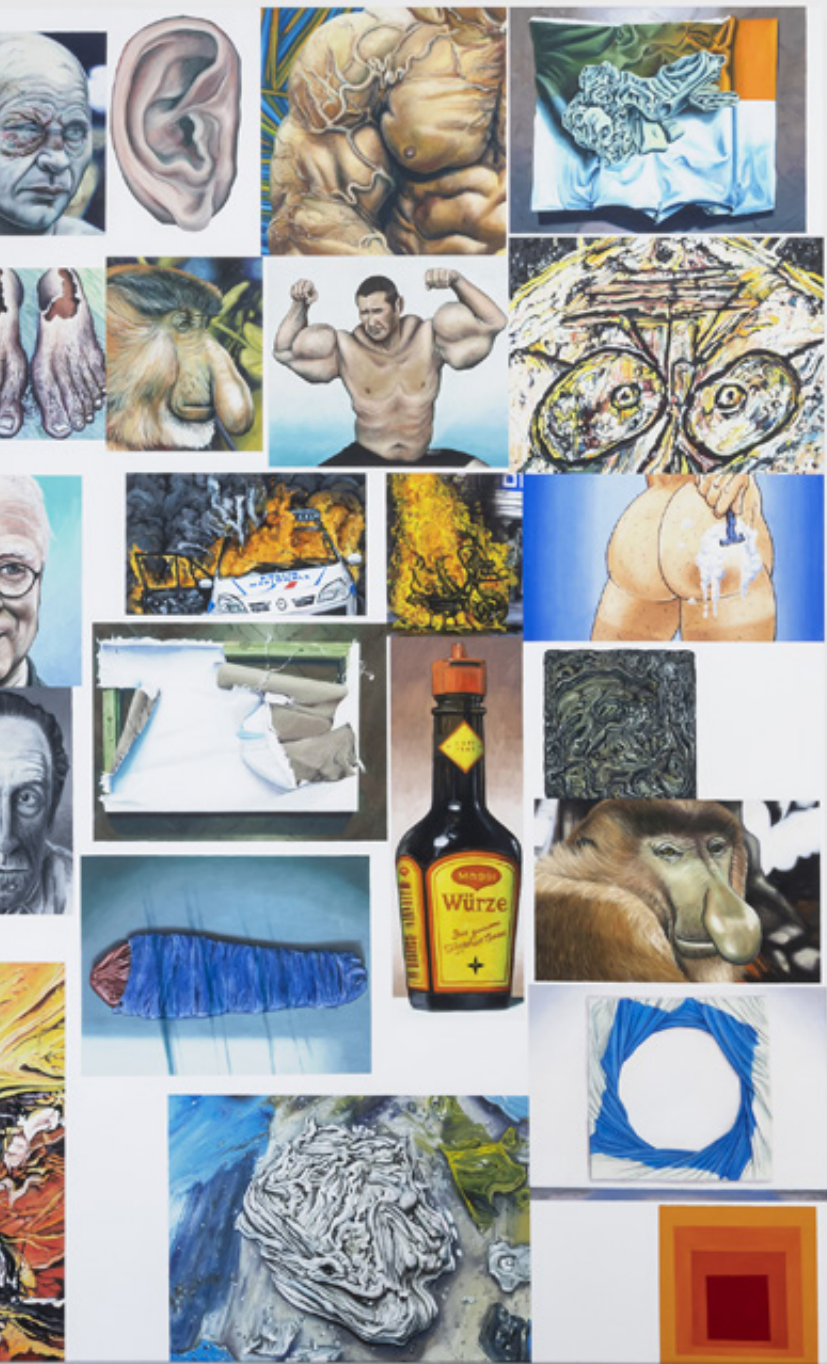
Broke my back, 2019
220x180cm
Oil on canvas





Aussi bien sur la forme que
sur le fond, 2020
500x350cm
Oil on canvas
Studio view







Eyes, 2019
30x20cm & 25x21cm
Oil on wooden panel
Exhibition view Indiana Vevey





Les pieds sur terre, 2018
220x350cm
Oil on canvas
Exhibition view Last Tango Zürich





Broken leg, 2019
150x100cm
Oil on canvas
Exhibition view Indiana Vevey

Models and repetitions: the uses of painting

Whether sumptuous or disordered, modest or grandiose, falsely virtuosic or deliberately mechanical, Mathieu Dafflon's paintings draw on a certain history of art to explore the question of representation. Hidden, in part, behind the motives and aesthetics of others, the artist practices a whirlwind exercise of quotation. Steven Parrino, Franz Gertsch, Karel Appel, Glenn Brown, Malcolm Morley: he draws from expressionists, hyperrealists, magazines and comics the pictorial material that will serve for his works. With a perfect mastery of the means at his disposal, he stretches the technical and creative possibilities offered by painting. He is also working to reformulate its categories by playing with the material, the colour, the gesture, the format, the support and the history of what constitutes this medium. Attracted by outdated, repulsive or supposedly tasteless paintings, Mathieu Dafflon feeds on the erosion of 20th century plastic languages to create paintings he wants without qualities. He offers a rereading of modernism without complexes, accompanied by a critique of the notion of style.

When he reinterprets a work by Karel Appel, a famous artist of European abstract expressionism, he takes away the brutal and voluminous character of his material presence and retains only the essential part of the movement of colours and the arrangement of forms. Despite a disturbing similarity with the aesthetics of the Dutch master, the copy has an ambiguous relationship with his model: both an identity relationship, through careful photorealistic precision, and a deliberate distance, due to the absence of relief and the random division of the reproduced parts. Mathieu Dafflon does not respect either the original format or the continuity of the painting. He sequences the image in different parts, arranges them, sometimes superimposes them, to reconstitute a painting that will simultaneously be similar to his model and totally different. It is not a question of duplicating faithfully but of revisiting what has been seen and calling to mind the memory of a moment in art history from the point of view of questioning: what remains of painting and what does it say about our present?

What he draws from the Dutch artist is a pictorial materiality that he hastens to smooth and freeze. Karel Appel's art is characterized by an expressive and energetic approach to the pictorial gesture. The artist plays with his body in his battle with the canvas and the

color. When Mathieu Dafflon begins his copy, he does the opposite with calm and meticulousness. He covers the canvas with no other concern than filling the support with a smooth and fine material, with a gesture and attitude that are far from those of his elder. By this diversion, the original painting empties itself, dissolved in the copy. Altered in the reproduction, the painting is transformed into an image of painting. An image freed of its content to become the place for a reflection on the future of painting. An image that challenges our memory of images and the persistence of pictorial codes.

The artist also chooses to multiply tenfold the points of view and sources. On the abstract and colourful background are other images, reproductions of photographs whose motifs are related to the pictorial question: a focus on the artist's palette, images from magazines, a workshop view. These equivocal inserts - between realism and illusion, chromo and great art - act as disturbing interruptions that cloud the field of vision and multiply information. The paint becomes a paint trap and a hanging support. Mathieu Dafflon uses the mechanics of zooming in and out successively. With his monumental paintings and inlaid with miniature representations, he plays with the threshold of visibility of his subject.

His distant and facetious irony is reminiscent of the mischievous pictorial works of John M Armleder or Jim Shaw. Like them, Mathieu Dafflon practices a painting that constantly probes his own conditions of appearance, reception and existence. As a painter of painting, he enjoys both the overflows of coloured matter and the codes of good taste, which he transgresses without hesitation. Parasitic and paradoxical meanings, leaps of scale, improbable encounters between abstraction and figuration, it blurs the interpretation's tracks.

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Burning down the house, 2019
150x100cm
Oil on canvas

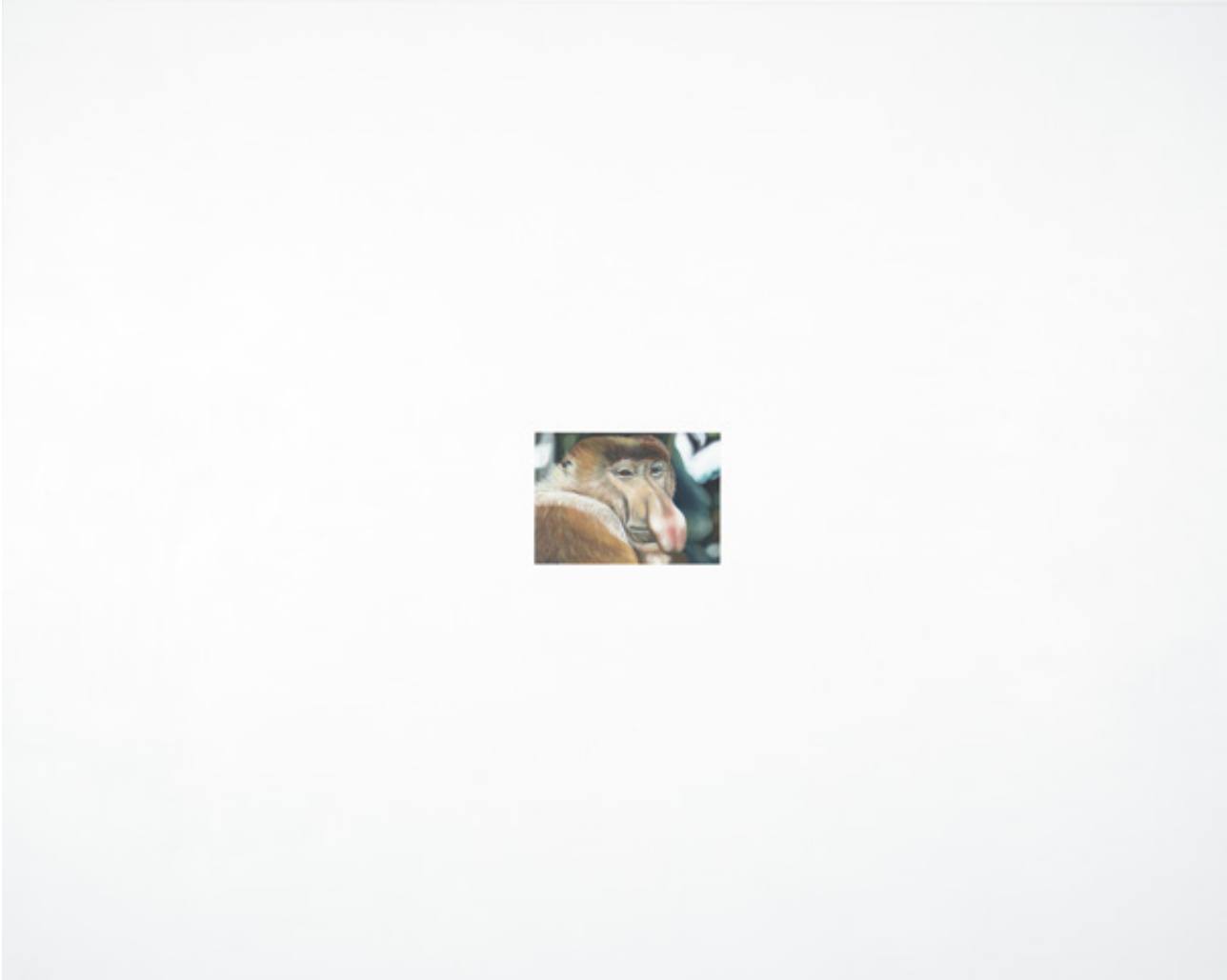
Summer hits, 2019
30x42cm
Oil on canvas



Zombie, 2019
220x180cm
Oil on canvas



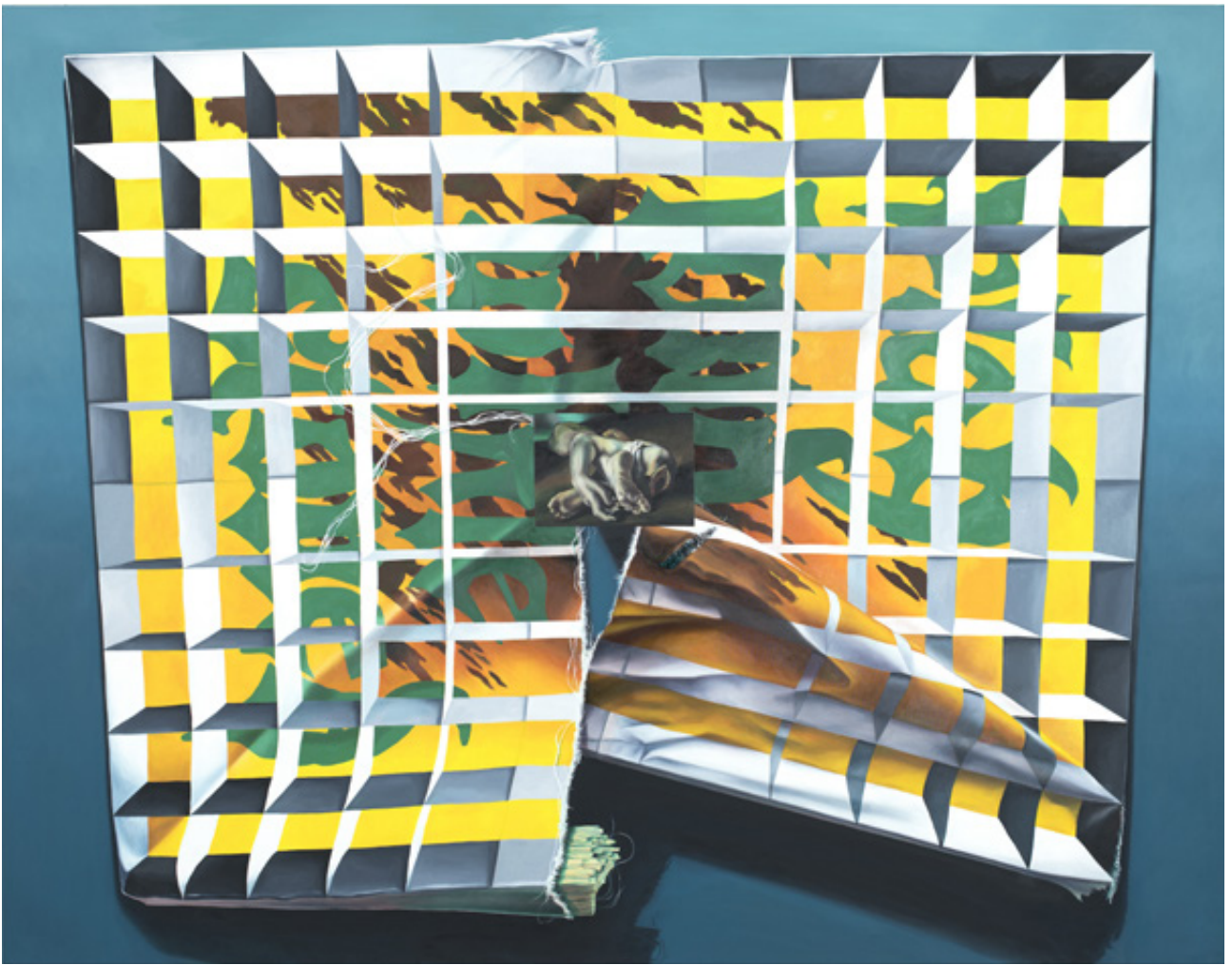
Tendresse et caresses 2019
220x180cm
Oil on canvas



Gaze out, 2019
200x160cm
Oil on canvas



Le dimanche matin, 2019
220x180cm
Oil on canvas



Play loud while stoned, 2019
230x190cm
Oil on canvas



Voyage au bout de la nuit, 2019
230x190cm
Oil on canvas



Dubuffet starring,
waste session, 2016
230x280cm
Oil on canvas





Le mur 2, 2017
330 x 1100cm
Oil and ink jet on canvas
Musée d'Art et d'Histoire, Geneva





Le printemps, 2021
30x29cm
Oil on canvas

Curriculum vitae

Mathieu Dafflon

Born 6 december 1987 in Geneva
Lives and works in Geneva and Basel

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Education

2021-	Master Fine Arts ZHDK, Zürich
2007-2011	Bachelor in Fine Arts, Haute Ecole d'Art et de Design (HEAD), Geneva
2003-2007	CFC Designer, Ecole des Arts Appliqués (EAA), Geneva

Solo and duo shows

2022	Facewalk Jumprope, Wilde Gallery, Basel
2021	Terreau Terrible, Mayday Basel with Adrien Chevalley Une Forme de plaisir, seul, AKMD Cully, with Simone Holliger
2019	Amateur, Indiana, Vevey Colmar, Wilde Gallery, Geneva Dog days, Wallriss, Fribourg with Bastien Gachet (ongoing project)
2018	Blind date with Cleo Fariselli, Sonnenstube, Lugano
2016	WPO WPA WPC IPF, Galerie Bärtschi, Geneva PEINTURE PEINTURE PEINTURE, Salle Crosnier, Geneva Zero Fun, Galerie Duflon/Racz, Bern (collaboration with Gregoire Bolay)
2015	La grande peinture, Silicon Malley, Lausanne

Group shows

2021	Party del corpo, Sonnestube, Lugano
2019	Can you feel it?, Last Tango, Zürich Artstadtbern, Bern, collaboration with Aurélien Martin Bad painting at villa Sarasin, Geneva
2018	If it's conceivable it's possible, Wallriss, Fribourg
2017	Artist's shoes, Smallville, Neuchâtel Le mur 2, HeArtgeneva, Musée d'art et d'histoire, Geneva
2016	Tous les tableaux sont à l'envers, Circuit, Lausanne Force, Espace Pazioli, Lausanne
2014	Bourses de la ville de Genève, Centre d'Art Contemporain, Geneva Fools for April, Espace collectif Rats, Les Mouettes, Vevey
2013	Banana Split, Sonnestube, Lugano Travelling généalogique, Marbier 4, Geneva Substance Head, Art Genève, Geneva Exposition de peinture, Portmenteau, Geneva
2012	Mini-expo, Zabriskie Point, Geneva Magma, Biotop, Biel
2011	The harder they come, Duplex, Geneva Titan expo sérigraphies, Forde, Geneva We saw the cat in the cave, Broom, Geneva
2010	Garde tes poils, Toby Landei, Geneva

Grants

2016	Prix Hirzel
2014	Grant, city of Geneva, Bourses Berthoud, Lissignol-Chevalier et Galland
2012-15	Atelier for visual artists from the city of Geneva