

# NICOLAS LEFEUVRE

## I THINK I SEE IT

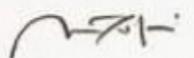
Retrospective & Exclusive Artworks

Exhibition Catalogue

November 5-28, 2022

11 AM - 7 PM (Thur to Sun)

**63 Spottiswoode Park  
Rd, Singapore 088651**



## “I THINK I SEE IT”,

a path towards abstraction.

It was the lights, the landscapes and the moments encountered during my travels that inspired my first creations. Little by little, an aesthetic path, gradually leading me towards abstraction, emerged, like a new personal horizon which was taking shape and strengthening according to my nomadic experiences. Different elements have punctuated this journey towards abstract expressionism and they resonate more and more in me, day after day.

The first is a quote from Japanese writer Junichiro Tanizaki: "We find beauty not in the thing itself but in the shadow patterns, in the light and darkness that one thing against another creates. »

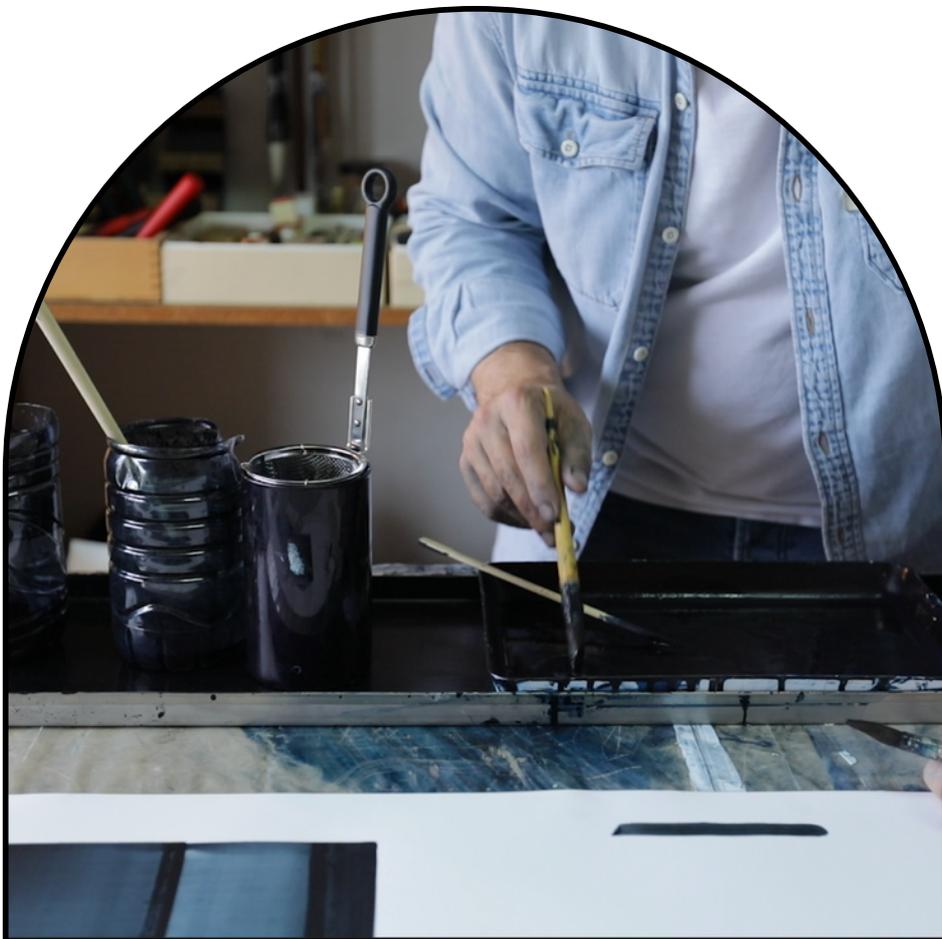
This definition is important to me because it precisely describes how I navigate my work process. I make the ink with indigo cobalt pigments, then I play on the tones by diluting, darkening these blues, to bring out the shadows and the light in an abstract way. Then appear mental snapshots, that I structure on the canvas like the images of a film strip. As with Pierre Soulages, where the light strikes the pictorial surface, or in the work of Rothko, where it emanates from the back of the canvas, the light in my paintings generates a contrast between colors and composition, creates a magical effect.



The second is the meeting of indigo and gold powder. Gold gives birth to the light of dawn,, to a sleeping or an awaking city, to a known or imagined, dreamed and always elusive landscape. The ink on the paper evokes lived moments, experienced in places where I have stayed. In China, in many cities, in Nepal, around Annapurna, in Iceland (Hoffellsjökull) and as far as the countryside of Takayama, in Japan, but also in different seas around the globe. In a metaphor of balance, of the fragility of time, I try to mentally travel and bring back landscapes, moments hidden under the surface, making me dream of other worlds, other horizons, other lights.

The third, finally, has to do with my personality, my search for simplicity, for sobriety. I wonder about the natural tendency that one can have to accumulate objects or, on the contrary, to create more space around oneself, which I try to accomplish in my paintings. A quest that forces me to operate an aesthetic simplification of memory from the thousands of images anchored in me, and in which I hope to find a certain inner peace.

Nicolas.





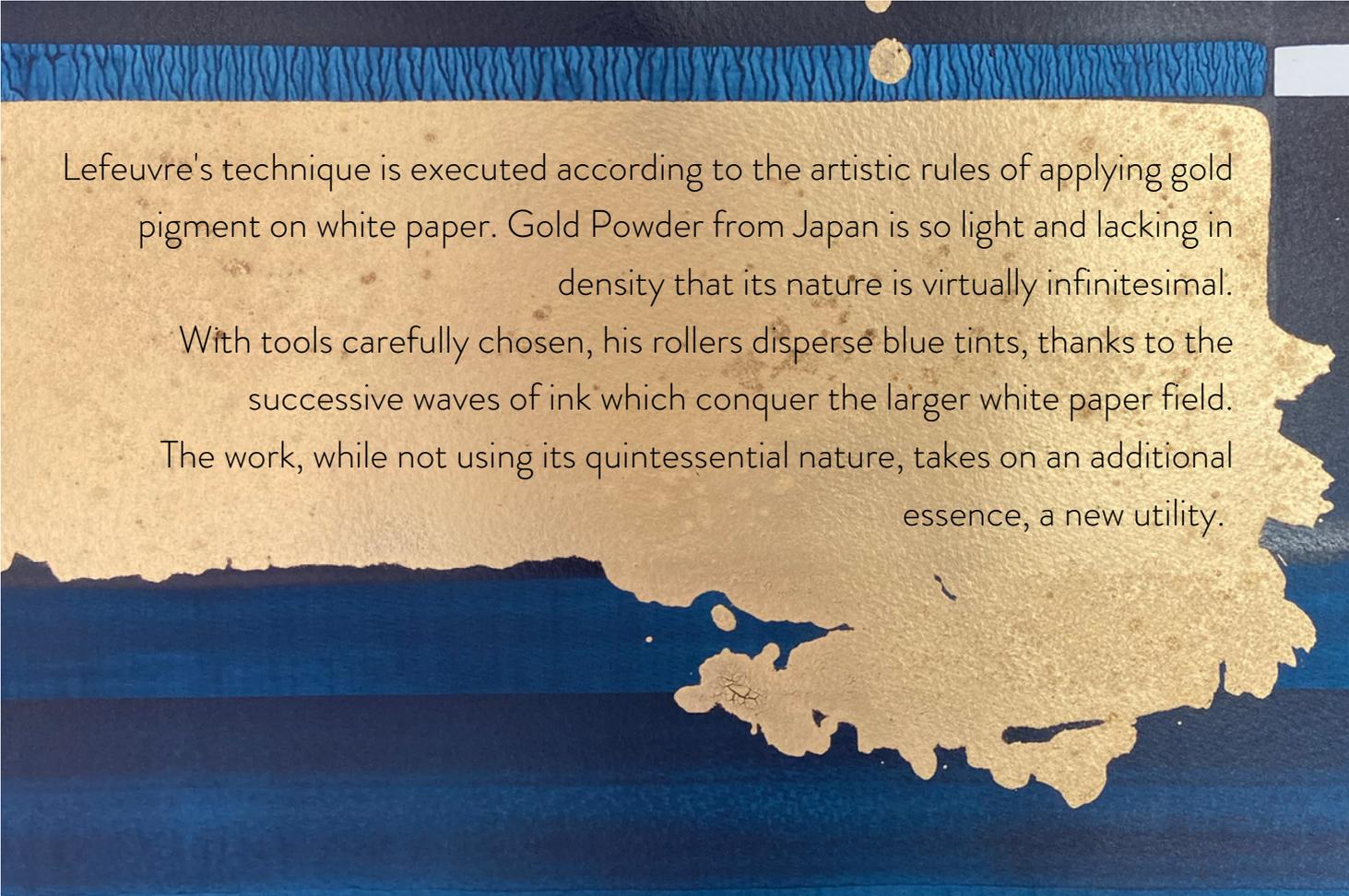
Nicolas' studio



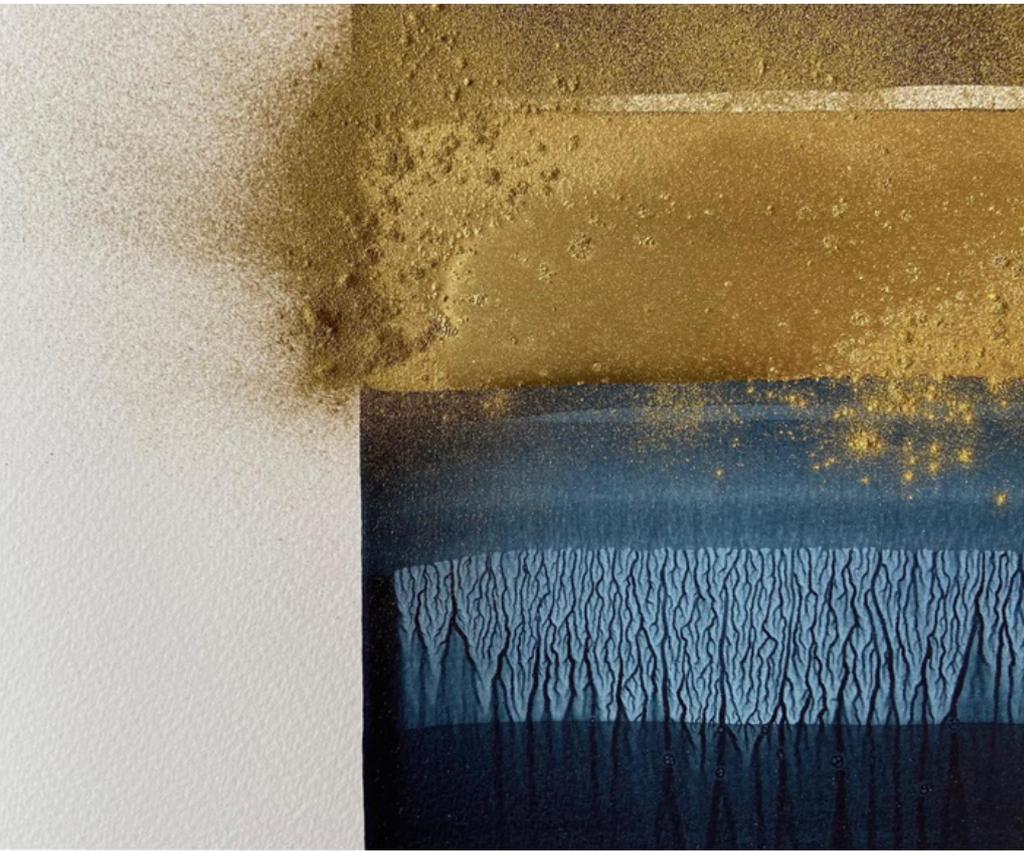
Featuring the French painter Nicolas Lefeuvre's ink works from the last 12 years, this retrospective exhibition presents his artistic evolution through three main series (Land(e)scape; The State I Am In ; Self-Archeology).

Inspired by 20 years of living in Asia, the former creative director at Chanel Asia Pacific uses ink, traditional calligraphy, gold powder and fabrics, and paints with a variety of tools, to create minimalist, contemplative and graphic expressions at the intersection of Asian and European cultures.

He invites us into a world of mystery, discovery and imagination beyond his abstract impressionist creations. This exhibition celebrates the dialogue between France and Singapore.

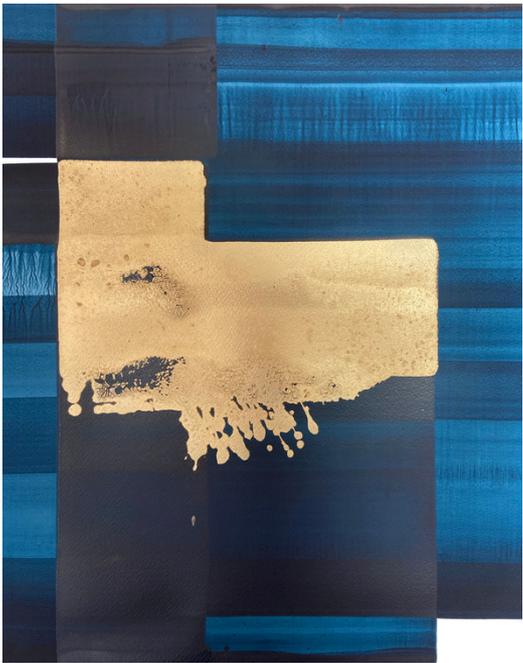


Lefeuvre's technique is executed according to the artistic rules of applying gold pigment on white paper. Gold Powder from Japan is so light and lacking in density that its nature is virtually infinitesimal. With tools carefully chosen, his rollers disperse blue tints, thanks to the successive waves of ink which conquer the larger white paper field. The work, while not using its quintessential nature, takes on an additional essence, a new utility.



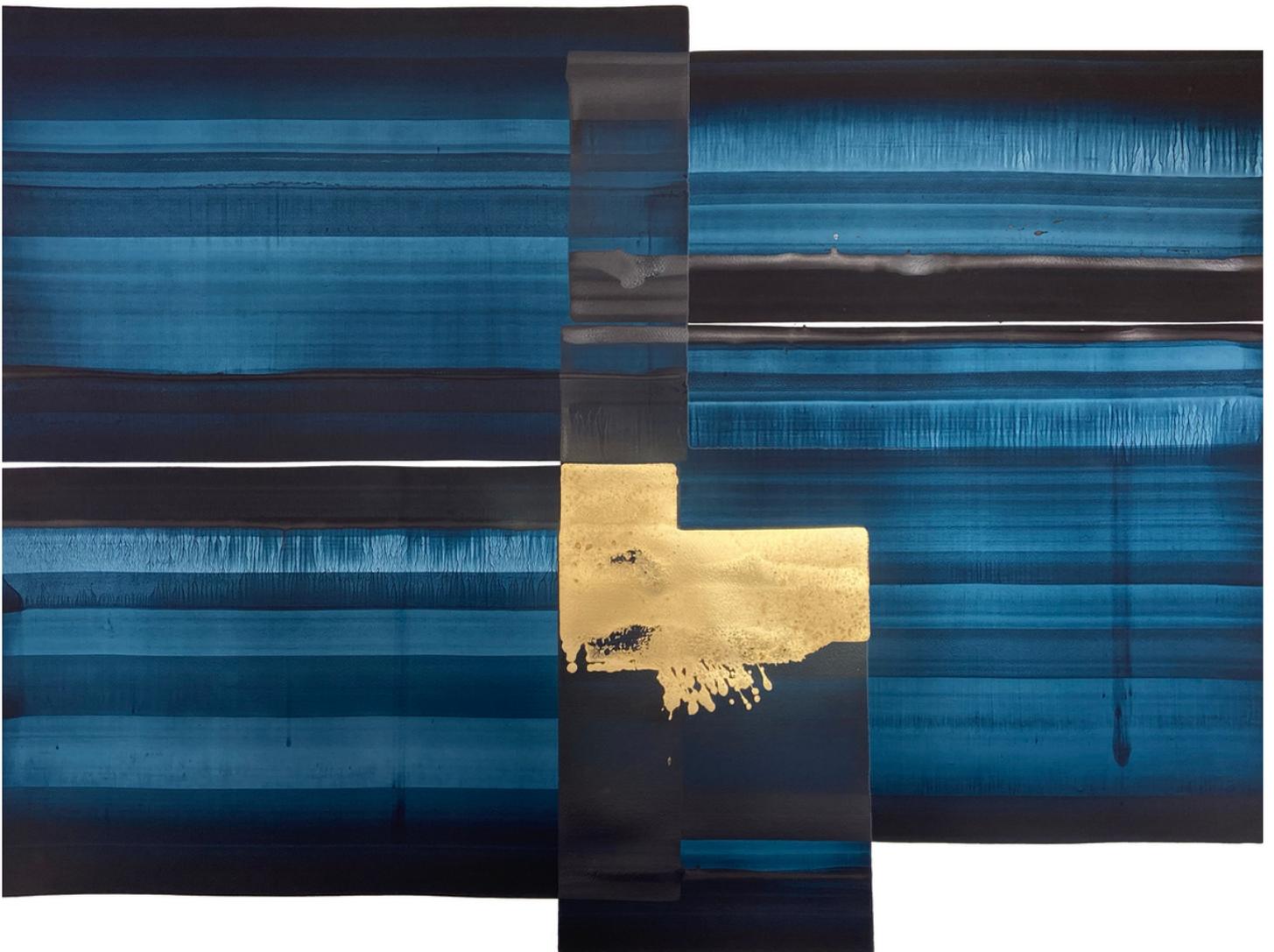
## LAND(E)SCAPES 2017-2022

The Land(e)scapes series, produced over a period of more than four years, seems a more concrete expression of what is going on in both Lefeuvre's painting and his unconscious. The works transcribe the density of time from a mass of memories, while lightening the weight of distressing experiences. Employing the devices of an art form derived from plasticity, the artist also used incongruous tools from his everyday domestic life.



**Landscape P150, 2022**

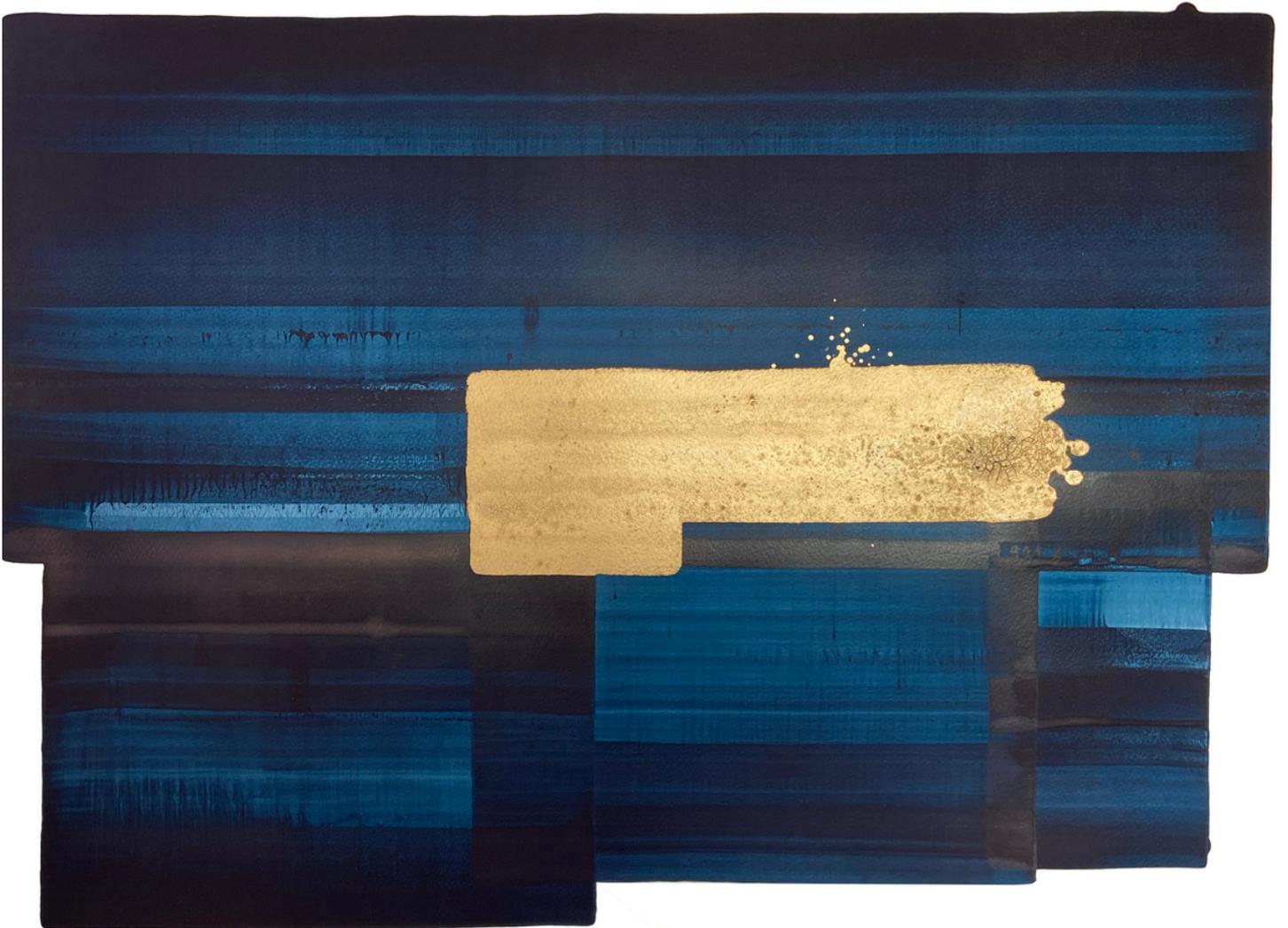
Ink and Gold Powder on Paper  
120 x 90 cm





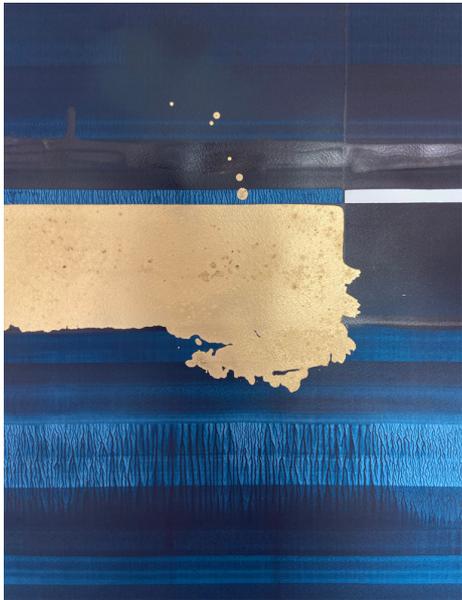
**Landscape P151, 2022**

Ink and Gold Powder on Paper  
70 x 51 cm



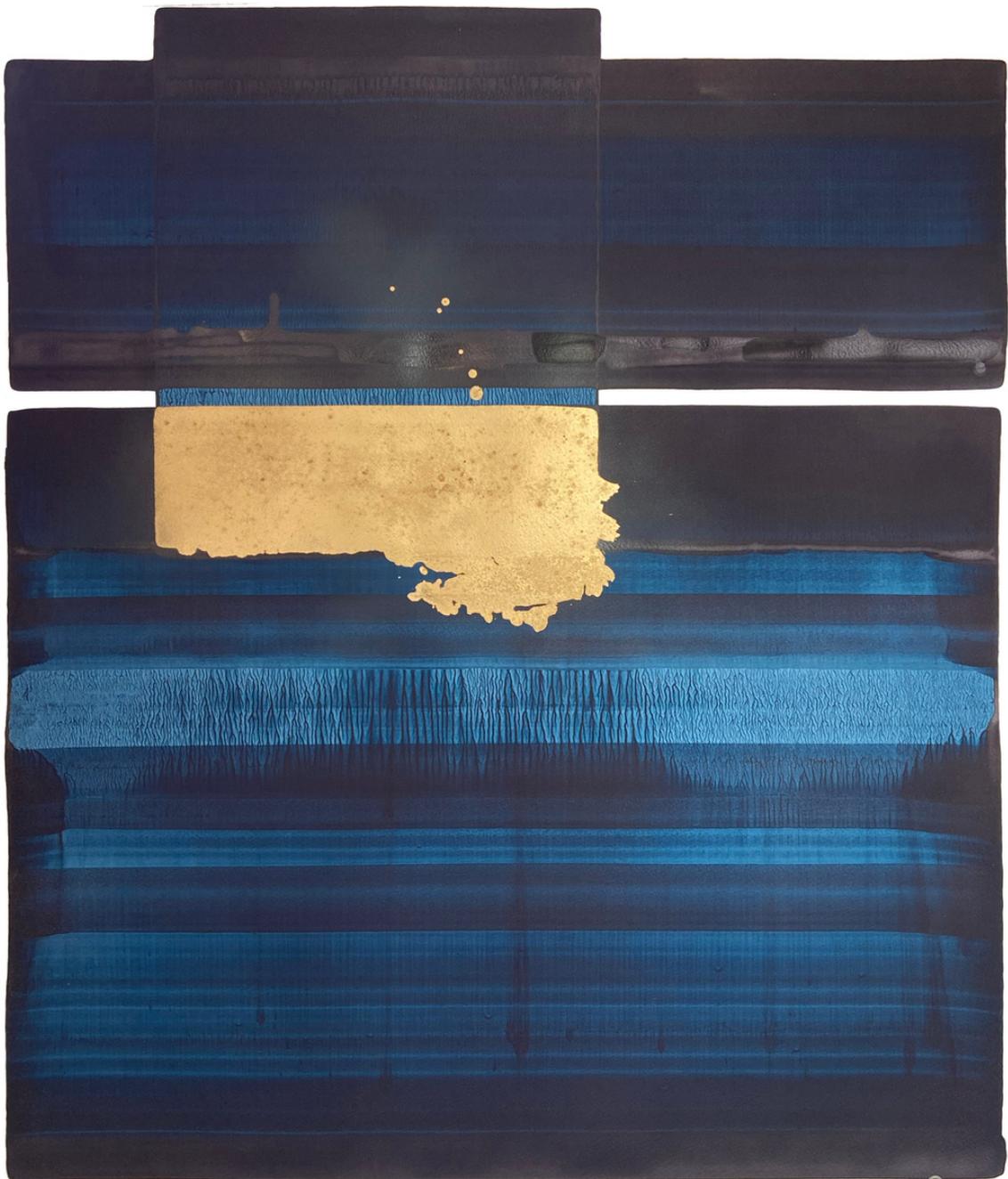
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**Landscape P152, 2022**

Ink and Gold Powder on Paper  
62,5 x 80 cm

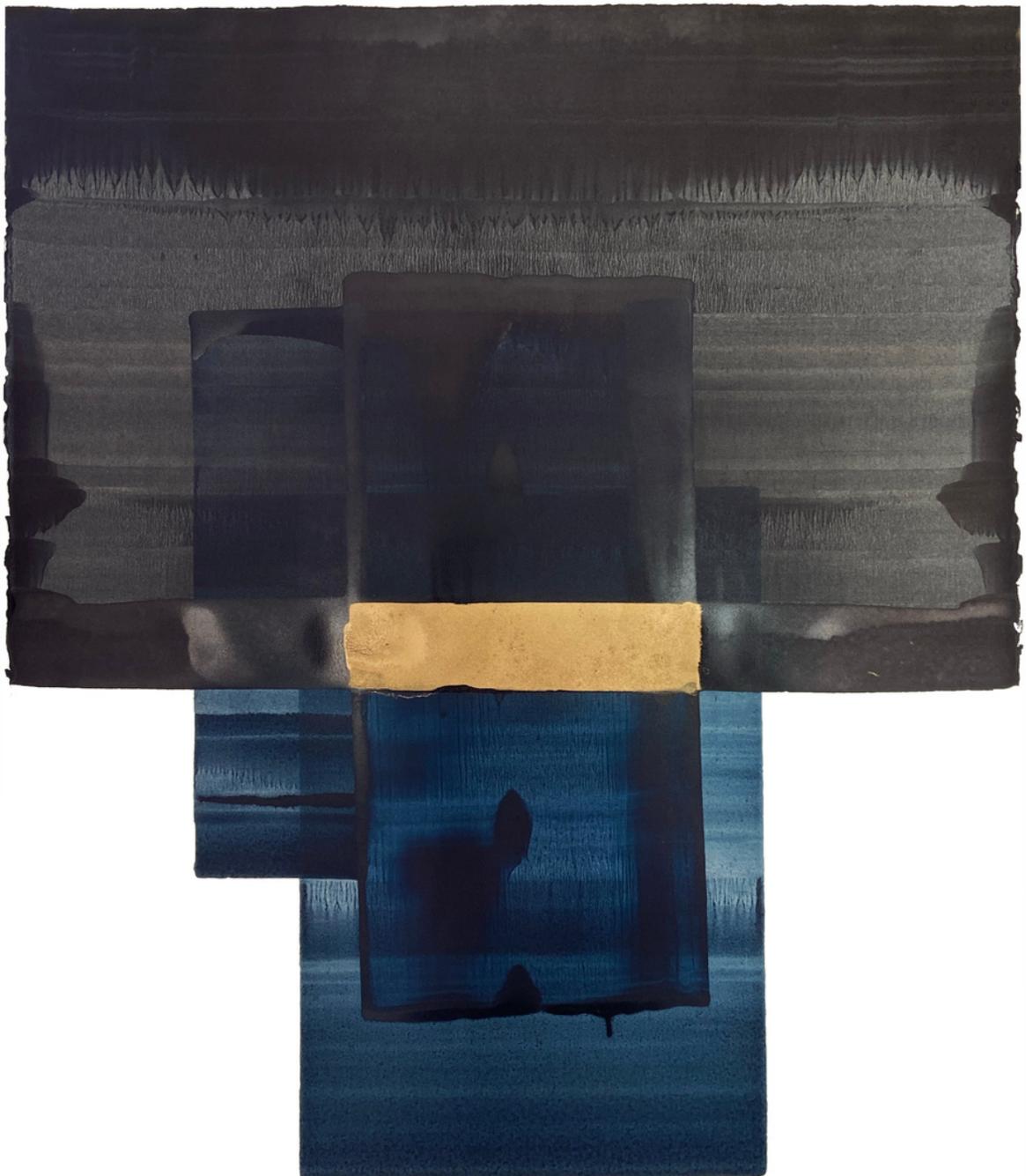




**Landscape P153, 2022**

Ink and Gold Powder on Paper

57 x 77 cm



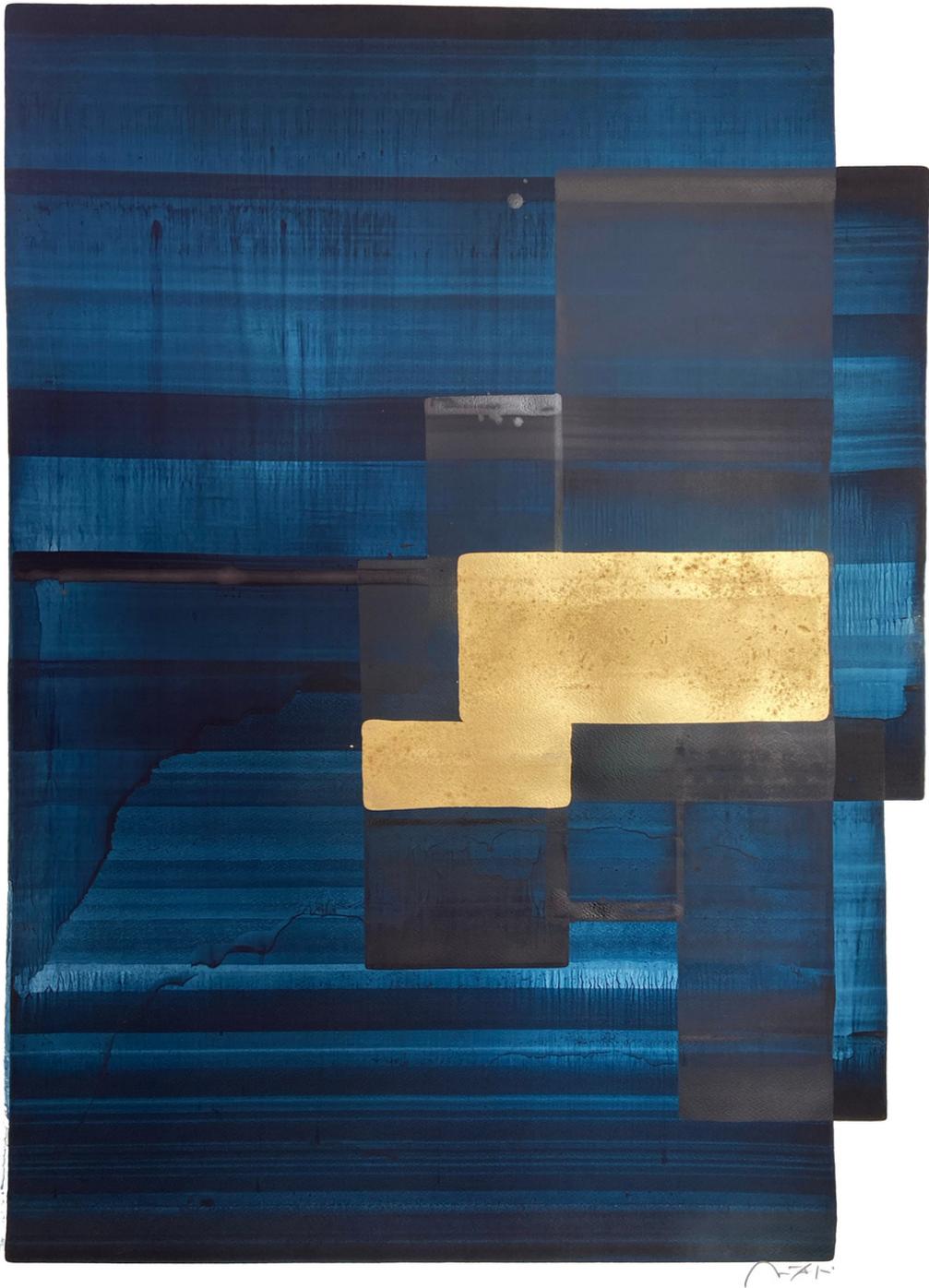
2022



**Landscape P155, 2022**

Ink and Gold Powder on Paper

76 x 100 cm





**Landscape P156, 2022**

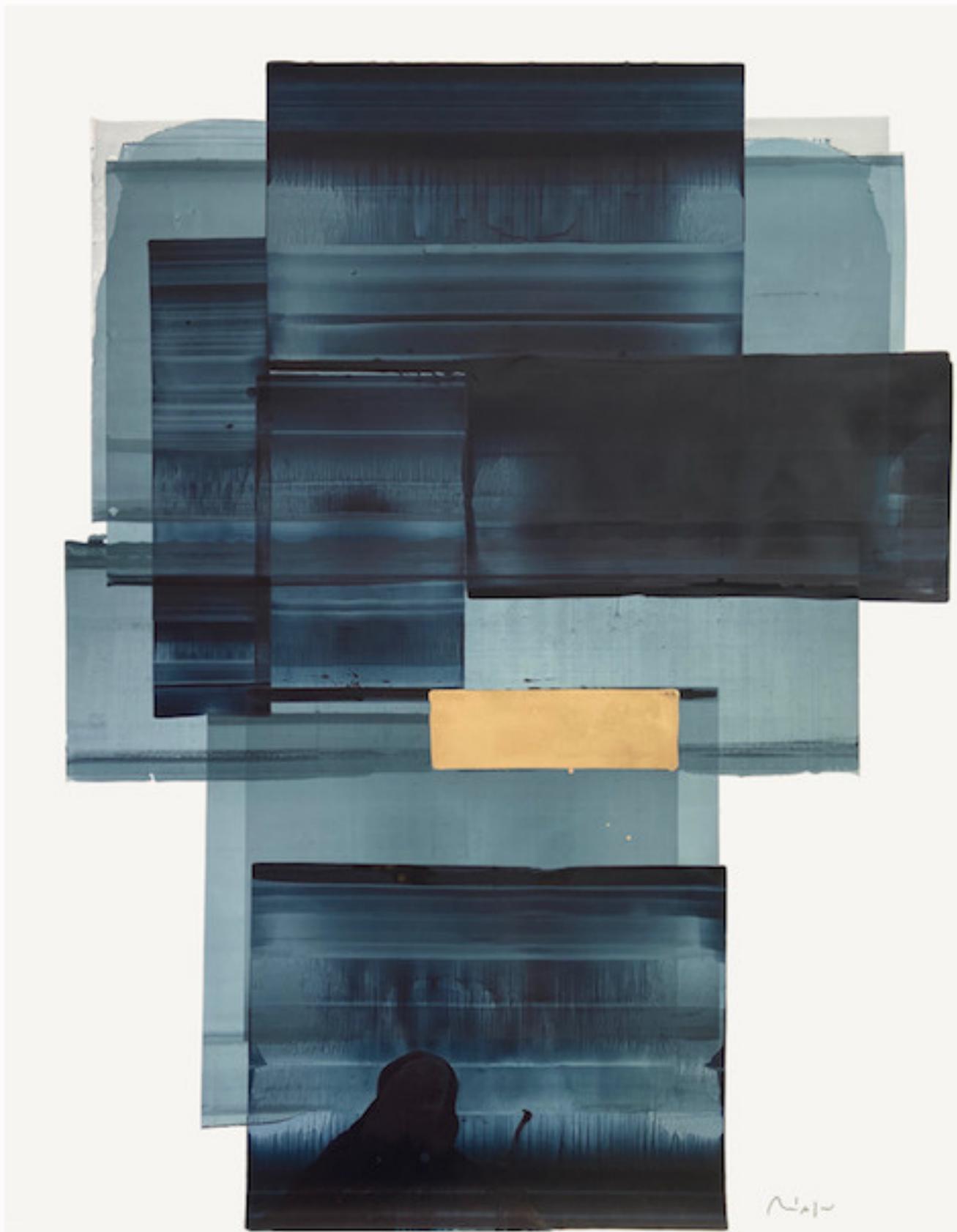
Ink and Gold Powder on Paper  
76 x 110 cm



**Landscape P109, 2022**

Ink and Gold Powder on Paper

120 x 152 cm





Shiro detail

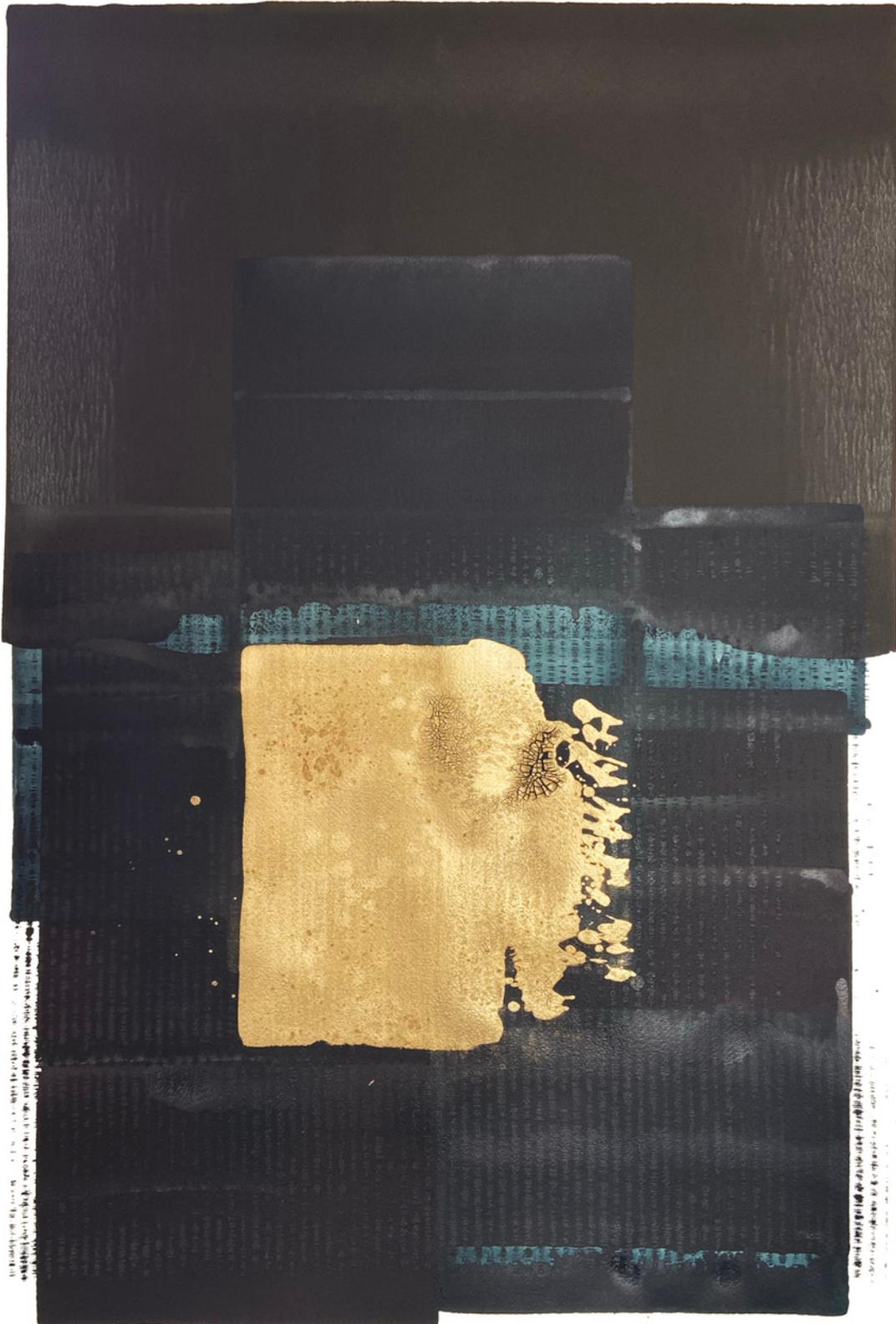
## THE STATE I AM IN

“The State I Am In” is perhaps the most graphic of the artist’s ink works. Featuring dense, tightly packed motifs, the works amass signs and symbols obtained by printing with the stamps and seals purchased by Lefevre in Asian markets. Using automatism—a sort of syncopated shorthand, an executory communication in ink.

**Shiro, 2022**

Ink and Gold Powder on Paper

67 x 102 cm



Shiro

## SELF ARCHEOLOGY

In 1987–88, I buried two boxes in my grandparents garden in the country. They were filled with objects that were very dear to me and an important part of daily life at that time. I was driven by a desire to leave a mark, traces, almost archeologically, like Spoerri. I've never dug them up. Do I want to see them again? I don't know.



Self Archeology, Site B , 2022

Details



**Self Archeology, Site A , 2022**

Ink and Gold Powder on Paper  
75 x 112 cm



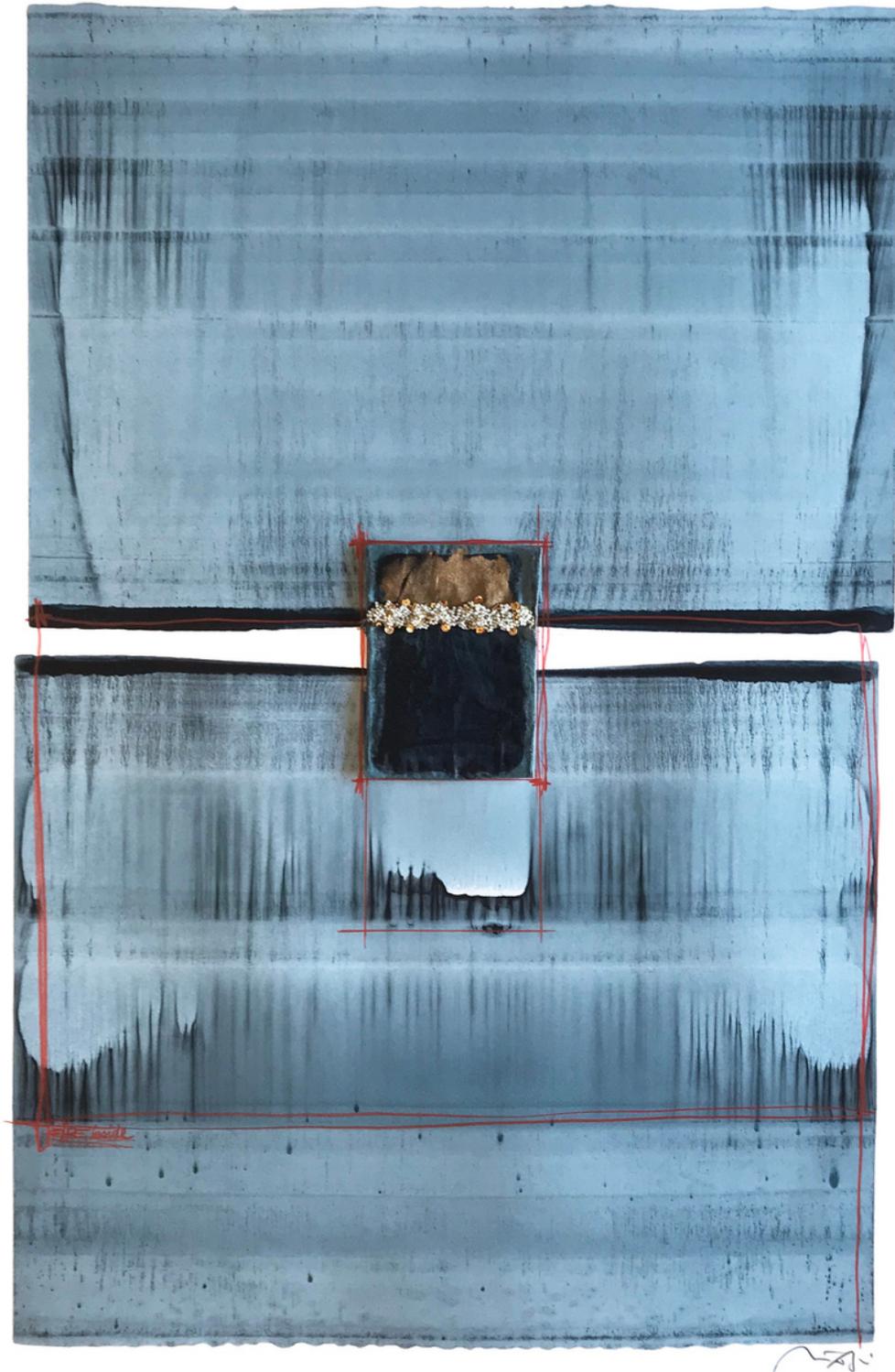
**Self Archeology, Site A , 2022**

details



**Self Archeology, Site B , 2022**

Ink and Gold Powder on Paper  
75 x 112 cm



**Self Archeology, Site P8 , 2022**

Ink and Gold Powder on Paper

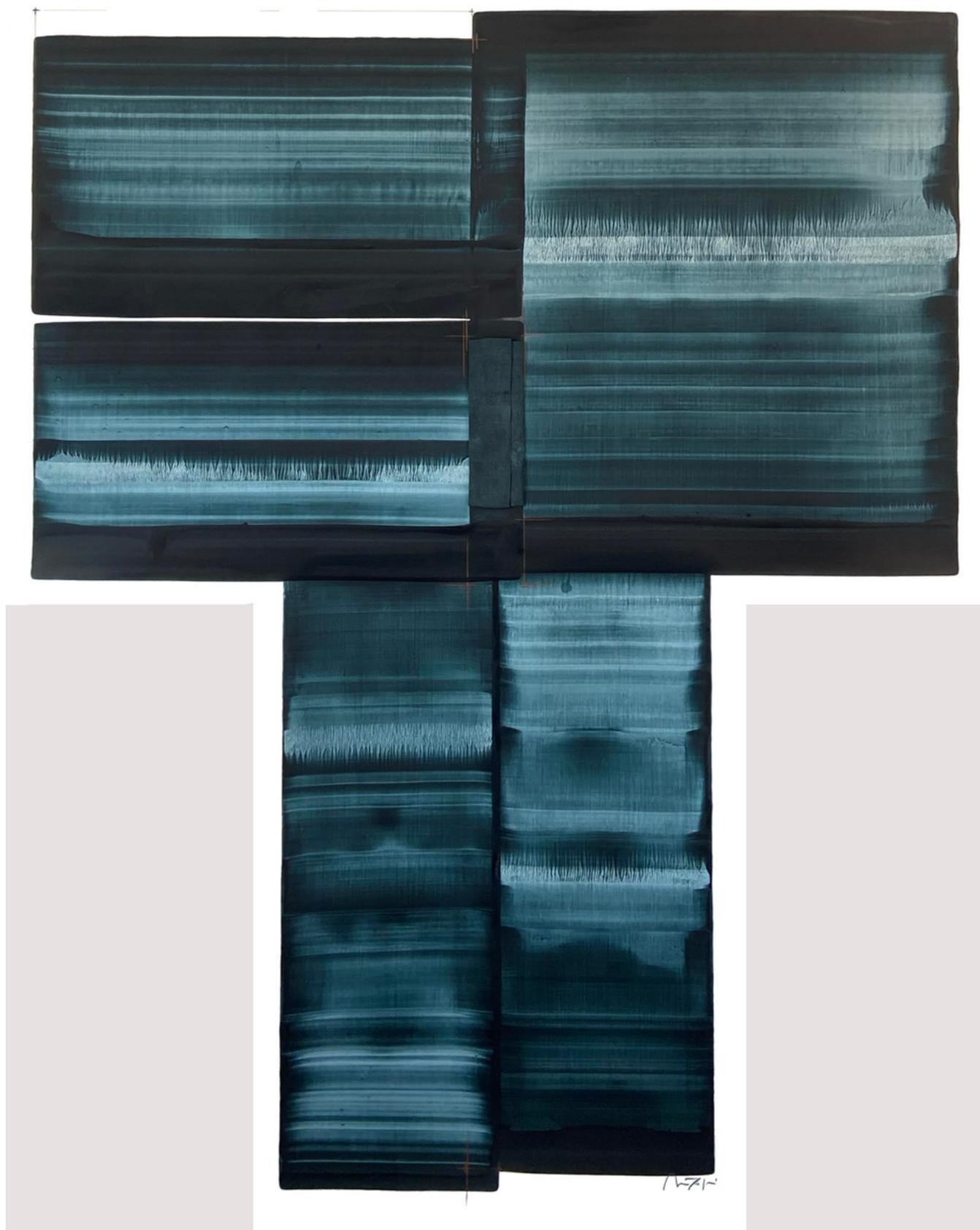
77 x 110 cm



**Self Archeology, Site P9 , 2022**

Ink and Gold Powder on Paper

152 x 120 cm



# Self Archeology, Site P9 , 2022

Details



My admiration for the work of Nicolas Lefeuve was born from the first painting seen in Hong Kong in his studio in 2014. I was immediately attracted by the play of shadows and lights, captivated by the power of the blues, the depth of the blacks, the brilliance of the gold, and contemplative in front of each of his landscapes.

Very sensitive to Blues and to the sight of water in all its forms, I find real relief when I dive into Nicolas' paintings. It's a new window that opens on his universe he makes me travel dream."

Julien Pradels, Director Christie's France



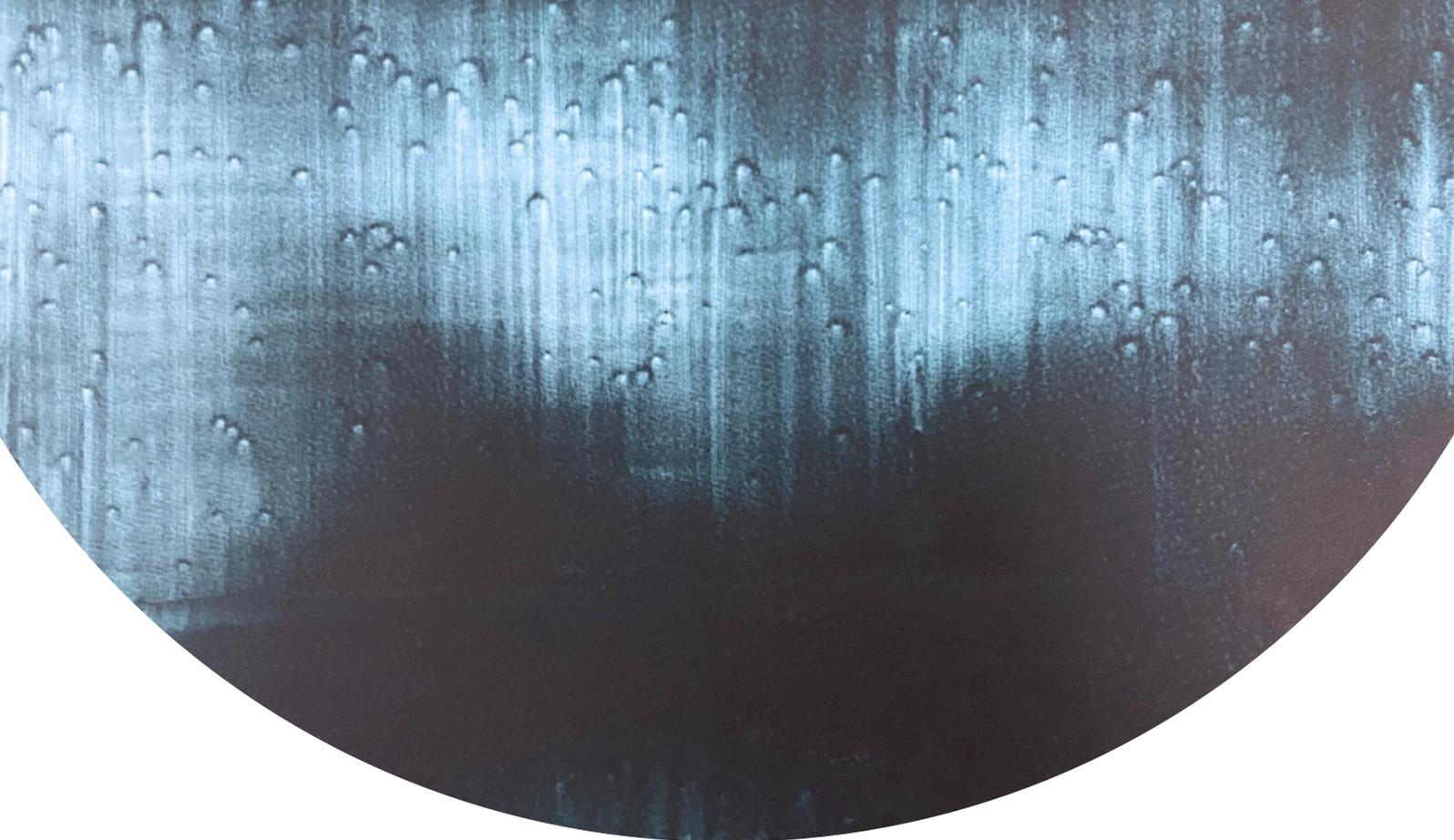
Nicolas Lefeuvre was born in France in 1975. After Studying architecture and design at the famous Camondo school in Paris, Lefeuvre travelled for almost a year throughout Asia. In 2001, he opened a design studio in Singapore, providing design and art direction for some of the world's leading luxury brands.

In 2008, he became creative director of Chanel which sent him to Tokyo. After 5 years in Japan, he moved to Hong Kong for work, while launching an independant music label in China.

He now devotes himself entirely to his art and regularly exhibits his work in Singapore, Tokyo, Hong Kong, Shanghai, Taipei, and Paris.







This exhibition is organised by

**CLEMENTINE DE FORTON GALLERY**

[clementinedeforton@gmail.com](mailto:clementinedeforton@gmail.com)  
+34 622 499 918 / +65 9738 4090  
[www.clementinedefortongallery.com](http://www.clementinedefortongallery.com)  
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**MARINA DESIGN WORKS**

[marina.calinaud@gmail.com](mailto:marina.calinaud@gmail.com)  
+65 8248 6555  
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