

# The Galerie W introduces Denis Robert

Exhibition from October 5<sup>th</sup> to 30<sup>th</sup>, 2008

“Denis Robert IS an artist. It is his luck: talent and freedom.

One day he decided to play another part, so he tried his hand at investigative journalism for a while. When he decided to come back to his novels, investigation came back to him. Denis Robert kept on writing novels. He (co)wrote investigative books, (co)directed investigative films.

An artistic book, too (written and arranged with Philippe Pasquet) that deals with capitalism, banking, finance, crash... It was the soul of an artist I met when Denis Robert came to see me at the Galerie W. Denis Robert in himself epitomizes an art movement as a whole.

He has just made about forty works of art (mixed on canvas) out of “Clearstream listings” and on three sizes: 116x189 cm, 162x130 cm, 210x170 cm. A painting = a bank listings excerpt + a plastic intervention (texts, drawings, coloured inks, acrylic). He works with his story. And far from it. He will go past it. Still! Capitalism, banking, finance, crash... have made up daily newspaper front pages for... some days now.”

## Eric Landau

Founder of the Galerie W

Denis Robert, the artist, had been there for a long while. His presence was evidenced by his truth and by his plastic obsession to transform so as to tell and show the invisible and the non readable.

A man who had decided to dig in the untouchable ways of finance. His plastic vision exerts itself unrepressed in the sign jotted on paper and exhibited as the universal contemporary language, a sacred transposition of life ruled by money flows and finding its way into the places of contemporary art.

Deserted by all forms of expression, Denis Robert never ceases multiplying the risk to remain the only grain of sand amongst figures and obscure writings.

He indulges in variations of aesthetic writings applied on the canvas without any lie or fear. In the distance, one can catch a glimpse of his stroke as the irrefutable line of the truth of expressing and printing. The shift from book to image is not by chance, but a compelling progress, a kind of fate that was planned from the start and far beyond the will of his gesture.

D. R. “It is the other one who encouraged me to get involved in contemporary art”, the other one being Philippe Pasquet, a painter.

The other one is also the system, largely embodied in the dreams of humans torn between the financial perception of society and the sensitivity of an intimacy governed by the movement of money. At that very moment, the system is tumbling down, maybe to give lucid dreamers such as Denis Robert, the necessary breath and reason to be part of it, and, above all, to resist it.

The art gallery is the sacred place for creation, the place for prayers and miracles where money plays its role of working fluid. A shelter for a vision, a movement, a man, an artist who decides to transform writings in an unrestrained plastic message before the eyes of the world, kind of awakening to new a consciousness. Said Eric Landau.

In this place, Denis Robert puts himself to test creating pictures in which the cold and irreversible print of the codes confronts the gesture of his hand, of his hand... that thinks, that lives, that breathes, that feels, that tells stories.

Denis Robert's works of art trigger the epiphenomenon of banking codes...Go work art! ...Go work art!

## Davide Napoli,

Writer, Lecturer in Arts at the University of “Paris 1 Sorbonne”.