

DAMIEN DEROUBAIX

World Downfall

Mystery Babylon

Max Henry



“How art thou fallen from heaven, son of the morning! How art thou cut down to the ground, which didst weaken the nations! For thou hast said in thine heart, I will ascend into heaven, I will exalt my throne above the stars of God... I will ascend above the heights of the clouds; I will be like the most High. Yet thou shalt be brought down to hell, to the sides of the pit.”
(Isaiah 14:12–15)

“[...] and while the pestilence raged most furiously abroad, [...] the Prince Prospero entertained his thousand friends at a masked ball of the most unusual magnificence. [...] And now was acknowledged the presence of the Red Death. He had come like a thief in the night. And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall. And Darkness and Decay and the Red Death held illimitable dominion over all.”
(Edgar Allan Poe, “The Masque of the Red Death”)

As the first decade of the 21st century draws to an end, contemporary art often betrays nihilistic tendencies. Here, in the post-9/11 world, a creepiness has set in, but artists have shown due diligence in critiquing the political posturing of the military-industrial complex. The truth of the matter is that we are living in a throwaway society, programmed not to last; the Age of Aquarius, with its damnable conspiracies, is a descent into Dante’s Inferno.

But times do not change; they are made to change. Cultural shock after cultural shock have caused a collective trauma of the senses where social deviations from normalcy, sexual aberrations, and the vile lies of scoundrel politicians abound.

In our post-industrial surveillance society all sense of correctness has been broken down, while psychopathic behavior gets rewarded. The first decade of the new century is upon us; no stigma is left unturned. Damien Deroubaix is very much aware of the dismantling of ideals through the brainwashing techniques of corporation media, and therefore deeply mistrustful of the social engineering parsed out by its propaganda. The insidious advertising industry, slick marketers and pollsters, sycophantic newscasters, fast-talking radio hosts, and new age hucksters are all grist for his mill.

Deroubaix’s acerbic commentary runs parallel to the sites and sound of punk and metal, whose influences can be seen in the work of other contemporary

artists such as the late Steven Parrino and Banks Violette, to name but two. The album cover art and the songs of the American hard-core punk band The Dead Kennedys are an example of anti-conformist protest as found in Deroubaix's work. The Kennedys used highly provocative lyrics with biting satirical humor and deep sarcasm to comment on far-left ideals. Some of their songs also mocked the hypocritical stances of the liberal elite and criticized the far right ideologues of the Reagan era.

Likewise, in Damien Deroubaix's work you have a brutalist aesthetic cross referenced by the Pop graphicness of Michel Majerus, the illustrative pathos of Raymond Pettibon, and the demonstrative anti-establishment rhetoric of Gardar Eide Einarsson. Deroubaix is as astute an observer of his global terrain as was Rimbaud in his post-poet life of far-flung journeys, a chronicler of the world's dystopia with a Situationist attitude, to be sure.

Quoting art history, advertising, film, erotica, comics, and appropriated photographs, Deroubaix creates dense collage-like compositions. Their plainspoken reductive language is invested with an underlying rhythm and structure: these may be recurring motifs, the framing of figures with text, or the joining of words into objects.

Hand-drawn, painted, and collaged, *Luilekkerland* (2007) is acid-smart with its art-historical references: Felix González-Torres's light bulbs, a trio of hung dead cats as a nod to Mark Dion, and an impaled head with a fetish wear conjures Ugo Rondinone. Deroubaix's bonded female figure is swinging from a leash, but has been sawed off at the knees. A pole divides the picture on the left, with its inky black, from its washy bloodstained right side. The skull of a bear sits on the right foreground. The word "PLAGUE" floats in a text bubble and "MONEY", spelled backwards, appears next to a pit bull.

Deroubaix's installations are akin to the political editorials of Thomas Hirschhorn, to the extent that they use modest materials and an economy of means to convey the artist's position. Visually, we are presented with current events via anarchistic, invective-laced slogans – text bubbles on a simple wood scaffolding remindful of deconstructed sound bytes. In *Terrorizer* (2006), calls such as "World Downfall", "Dead Shall Rise", "Storm of Stress", "Enslaved by Propaganda", "Need to Live", "Corporation Pull-In", or "Condemned System" act like viscerally direct messages pleading viewers to take notice of the ubiquitous systemic virus. Direct political confrontation and cruelty are necessary where the art of Damien Deroubaix is concerned, as documented in works

such as *Mirador* (2005–2007), a two-storey watchtower with glowing orange lanterns, barbed wire, and the inscription "PROFIT" on its roof. Guantanamo is a sordid business and someone is making money off it. So much for the Geneva Convention.

Damien Hirst has used the ferocity of sharks to great effect. Man has long held a deep-rooted fear of them, and some of Deroubaix's works exploit the symbological association with sharks on a psychological level. Large sculptures of these predators are recurring symbols in Deroubaix's oeuvre, as is the use of the vicious deep sea fish (*Lord of All Fevers*, 2007) in his monumentally scaled drawings. Sharks are the predators of the sea and represent the psychopathic traits found in man's endeavor to rule and control. *LEPER MESSIAH* (2004) allowing spectators to stand beneath its body. Stenciled on the wood are the words "LEPER" and "MESSIAH" in bold black lettering.

Life is not just black and white – there are many shades of gray emanating from the world order. One has to understand this in order to facilitate the repair and reconstruction of a globe that, in actuality, can go a thousand ways.

Welcome to the Jungle (2007), whose title is borrowed from a famous 1990s rock song (Deroubaix often names his pictures after songs), shows a barren landscape (recalling the stage sets of Samuel Beckett) with leafless trees and floating text bubbles similar to price tags reading "MONEY". Four bisected human carcasses (another clever quote from Hirst) sit on the floor. A headless female torso with chopped hands and legs sits on a stool, her stiletto boots beneath the seat. Out of her neck spouts a bubble with a skull, rancid color stains secrete out of the deep blackness.

Consistent in these drawing/painting hybrids is the suggestion that we live in a moment where the peoples of the world know that something is rotten to the core, but are still reluctant to see the truth of matters, preferring to look away.



Deroubaix's works lets us witness his interpretation of the dark apocalyptic representations of archaic animal and man. We're still so savage – as can be inferred from the chimpanzee skeleton (symbolizing man's regression) and the recurring Guantanamo watchtower in *Der Neue Mensch* (2007) and *Babylon* (2007) where a mutant Amazon poses behind an occult priapic statue next to a lion devouring a whole heron, the caption "YEAH" expressing barbaric joy at the sight of this twisted scenario.

Here is an anthology of the all-encompassing Dionysian noise, as mean as a vintage Francis Bacon portrait; a societal gorge-fest of the first decade already ahead of us, already past us! Deroubaix's work is as knowing as a Leonard Cohen lyric, and the artist turns into a battering ram of urban signage and a boxer against the Hegelian dialectic of thesis, antithesis, synthesis. In an earlier picture, the bearded Karl Marx is shown as a bloated, self-satisfied figurehead icon, presented like a faded symbolical slogan – words not needed. In Deroubaix's lexicon, Marxism is big business. He uses and abuses the post-Marxist code-signs of Capitalism as an outmoded dogma, a wake-up call from its manipulation of human value through gross domestic product.

In the pictorial lexicon of Damien Deroubaix there are reverberations of the future shock where the established order is transposed and changed forever; for to bring in the new, the old must be destroyed.

Here are the commodious destroyers of worlds with strictly materialist desires, which exalt false gods and where murder and assassination have become religious goals. They are the Biblical beasts of yore and today, interwoven in a lyrical tale of doom with its hierarchy of conspirators. This is the enemy that has already brought the most violent upheavals and revolutions upon us, and is responsible for the "moral and spiritual degeneration of the individual". It is a history of today.





Damien Deroubaix: A Public of Dissensus

Nuit Banai

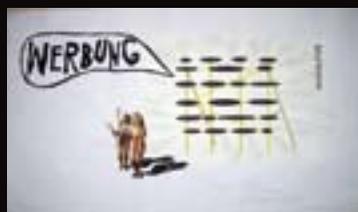
In 1920, El Lissitzky placed a large wooden panel on a concrete block in the streets of Vitebsk, Belarus. Combining text and image in true agitprop style, it implored its mass audience to commit to the collective project of building a new socialist society. The panel broadcast its message with a tone of urgency: “The Workbenches of the Depots and the Factories are Waiting for You. Let us Move Production Forward.” In the visualization of this new world, Lissitzky’s panel was both a tool of instruction and a call for political action through industrial production. It also embodied the belief that the artist had to forego the bourgeois notion of autonomous art and participate in social praxis. To overturn capitalist society, it was not just imperative to assign the means of production to common ownership, but also to invent new methods to distribute and disseminate aesthetic production among the public. Indeed, the revolutionary equation would only be completed through the production of a new model of mass consciousness, shifting the perception and experience of everyday life to a collective scale.

From our contemporary perspective, El Lissitzky’s propaganda board seems to belong to a vanished world. After the fall of the Berlin Wall in 1989 and the dissolution of the Soviet Union in 1991, it appears like the icon of a failed utopia. More than that, it stands for the bankruptcy of the avant-garde project, whose attempt to make art practice integral to the social production of culture never came to pass. It may therefore seem all the more surprising that Damien Deroubaix has resuscitated the historical avant-garde form of the propaganda panel and chosen to make it one of his most significant visual paradigms. While the recovery and reappearance of avant-garde devices in the European post-war context is endemic (collage, assemblage, monochrome painting, the readymade and the grid rematerialize in full force in the 1950s and 60s), Deroubaix’s reiteration needs to be situated within the specific historical conditions that constitute our contemporary reality. Like many artists of his generation born in the early 1970s, Deroubaix had to contend with the virtual seamlessness of capitalist production and everyday experience, the shifting borders and ethnic demographics of the European Union, and a corollary resurgence of fascism. In these circumstances of intensified globalization and hyper-real modes of communication, he carved out his personal and aesthetic identity in the thrall of pop, punk, heavy metal, and kitsch culture and within a regime of free-floating signs.

In this regard, it makes perfect sense that in his first set of panels, exhibited at the Abattoirs de Riom in 2003, Deroubaix combined a hand-painted portrait of Karl Marx, the slacker-cum-rock’n’roll exclamation “YEAH!”, and four sexy



Gustav Klutis, *Design for a screen-tribune-kiosk for the Fourth Congress of the Comintern and the Fifth Anniversary of the October Revolution*, 1922, watercolor and ink on paper, 24.6 x 16.5 cm. Collection George Costakis, Athens [Reproduced in: Christina Lodder, *Russian Constructivism*, New Haven: Yale University Press, 1983, page 162].



El Lissitzky, *Propaganda Board in the street of Vitebsk*, photograph, 1920. Private Collection [Reproduced in: T.J. Clark, *Farewell to An Idea*, New Haven: Yale University Press, 1999, page 224].

Aleksei Mikhailovich Gan, *Design for a rural kiosk*, circa 1924 [Reproduced in: Christina Lodder, *Russian Constructivism*, New Haven: Yale University Press, 1983, page 169].

Catastrophic, 2004, panel and acrylic on wood, circa 360 x 300 cm, exhibition view, *Catastrophic*, Filiale Basel, Basel, 2004. Photo: Eric Hattan.

Reek of putrefaction, 2005, project for a panel, print, collage, pencil drawing, dimensions variable. Courtesy the artist.

pin-up girls. While these signs are all treated as equal in value (the father of Marxism being appropriated as one among many available, equally compelling pop cultural symbols), there is something jarring about the antiquated mode of address. Whereas one might expect to see these cultural “brands” plastered on a standard billboard, the ubiquitous public surface of consumerism, their appearance on a low-tech propaganda panel complicates their function. Like Walter Benjamin’s concept of the “dialectical image”, constructed out of temporal extremes that illuminate the past’s relation to the present, Deroubaix’s panels reveal the intertwinement of early 20th-century modernism with our own historical moment. Lissitzky’s Suprematist exhortation has been absorbed by the very ideology it opposed, which has evacuated the revolutionary message to produce and replaced it with a command to consume. Despite their efforts to subvert such a prospect, this contemporary situation is paradoxically contained and foretold in Lissitzky’s panels – *ur*-phenomena of the dream world of commodities. At the same time, however, Deroubaix’s panels possess a critical charge, which even today’s rampant consumerism cannot silence. The disjunction between the form of the support and the content it conveys opens up a fleeting space of critical reflection.

In 2003, Deroubaix also installed two propaganda panels in a children’s playground in Luxembourg, just across from the Nosbaum & Reding gallery. Coincidentally, the very same year was marked by local elections to vote for parliamentary representatives to the European Union and the streets were filled with campaign posters. In a context in which the public sphere became activated as a democratic space for political representation and debate, the contestatory character of Deroubaix’s panels was not lost on the mass public, who reacted violently to their message. *Utopia Banished*, showing a dollar sign with a “Yeah” speech bubble emerging from George Washington’s mouth and a skeletal dog with a “Profit” speech bubble perched on top of it, was vandalized with graffiti. *Kunst Bleibt Politik* (Art Remains Politics), citing Daniel Buren’s famous statement from the controversial *Manet-Projekt ’74*¹, was completely and irrevocably destroyed. Such intentional iconoclasm, which targeted both the dollar sign and an affirmation of art’s political dimension, reveals the provocative nature of Deroubaix’s intervention in the public sphere.

In fact, it’s the apparent incommensurability of the antagonistic gestures towards Deroubaix’s panels that is striking. This violence makes visible a number of simultaneous contemporary realities: On one level, it’s an expression of the loss of faith in both capitalism and art as two systems of representation that have not lived up to their promise of creating individual happiness or bringing about



societal reform. On a second level, especially in the context of the contemporaneous debates surrounding the European Community, it's an avowal of Europe's historical identity as a "third force", an alternative to both Capitalism and Communism, and a declaration that art should not be harnessed for either economic or political ideologies. On a third level, and perhaps most problematically, it is a reactionary retort to Deroubaix's appropriation and satirization of the capitalist insignnia ("How dare you vilify the dollar?") and a fearful acknowledgment of art's political potential via the obliteration of its discursive existence in the public sphere ("Better to shut down the message quickly, violently, and permanently"). All these reactions suggest that the form of the propaganda panel still communicates directly to the public and, generally speaking, functions as a perceived threat to the dominant order of things. More than that, it implies that a number of diverse counter-publics do, in fact, exist in the public sphere despite the homogenizing forces of globalization.

In order to communicate with this heterogeneous public, who may very well be excluded from the dominant public sphere, Deroubaix has also created a hybrid visual form out of the historical avant-garde model of Gustav Klutis's agitational stand and the popular form of the kiosk. Originally designed in 1922 to celebrate the 5th anniversary of the Revolution and the 4th Congress of the Komintern, the agitational stand was one of a series of architectural constructions that included the "radio-orator", the "radio-tribune", and the "cinema-photo-stand". Apart from a platform from which a speaker could address the public, the stands were also devised to broadcast photographic materials, posters, newsreels, and slogans, all of which were considered performative infiltrations into the public sphere. As a centre of information, the kiosk, too, played an important role in propagating Soviet ideology. A formal and conceptual extension of the stand, it was constructed for the dissemination of written information and was found throughout the Soviet Union.

Deroubaix's *Imbiss* (2003), a collaboration with Kristina Solomoukha, is structured to give voice to a specific "minority public", namely the North African, Middle Eastern, and Turkish immigrant population that has become a significant presence throughout Europe. *Imbiss*, a German word literally meaning "bite", has come to designate the thousands of snack bars that can be found throughout the country. While originally selling traditional German foods like sausages and pretzels, the *Imbiss* has become the precinct of the various immigrant populations who have steadily grown since the 1970s and try to assimilate into European society, to some extent by economic means. Part-agitstand, part-kiosk, *Imbiss* points to the necessity of critiquing the advanced capitalist processes that create disparities

Imbiss, 2003, acrylic on wood, circa 122 x 366 x 460 cm, collaboration with Kristina Solomoukha, exhibition view, *Imbiss*, La Galerie, Noisy-le-Sec, 2003. Photo Kristina Solomoukha.

Kunst bleibt Politik, 2004, panel, 260 x 300 cm, exhibition view, *Werbung*, Alimentation Générale, Nosbaum & Reding, Luxembourg, 2004.

Profit, 2004, panel, 260 x 300 cm, exhibition view, *Werbung*, Alimentation Générale, Nosbaum & Reding, Luxembourg, 2004.

Amerikkka, 2007, wood, acrylic, pencil, paper, various objects, dimensions variable, exhibition view, *Die Nacht*, o.T. Raum für aktuelle Kunst, Luzern, 2007. Courtesy Nosbaum & Reding, Luxembourg. Photo : o.T. Raum für aktuelle Kunst, Luzern.

between the local and immigrant populations of Europe. Paradoxically, the same mechanisms that serve as the means to their integration also marginalize the immigrants. For some, they become second-class citizens precisely because of their performance of non-skilled labour; worse, they are cast as outsiders not worthy of receiving European citizenship because of the presumed threat they pose in terms of employment. Yet Deroubaix's commentary is not only about the complexity of contemporary European multiculturalism, which requires the invention of new visual forms to represent its tensions. Rather, as can be seen by the diverse symbols that decorate the *Imbiss*, most prominently a black square juxtaposed with a copyright logo, Deroubaix posits the contemporary European public sphere as emerging from the contested relationship between modernism and modernity, which generated conflicting hopes, desires, and models of subjectivity that are still entangled today.

It would be negligible to utilize the paradigms of the historical avant-garde without also coming to terms with their cooptation and deployment by the fascist governments of Europe. It is by now common knowledge, for example, that the propaganda tactics of the Soviet avant-garde, especially photomontage, fluidly found their way into the lexicon of both Italian and German fascism. While it would be misleading to fabricate a direct lineage between the Constructivist propaganda board and Nazi architecture, the belief in technological progress was shared by both. What separates these two architectural modalities (and the ideologies they embody), however, is a historical shift that transformed the use of technology from activating the collective to subjugating it. In this regard, it is significant that Deroubaix cites both utopian and totalitarian architecture as two sides of the same coin, and more specifically, turns his attention to the architecture of Nazi concentration camps — especially the watchtower. Rather than trying to represent the intrinsically unrepresentable experience of the Holocaust, however, Deroubaix recognizes that he can only reflect on its reception in the present. *Mirador* (2007), a watchtower surrounded by barbed wire, displays the words “success” on its façade and “profit” on its rooftop, while bright orange doner kebab lamps hang from its wooden frame. In this overload of incongruous signs that, to some extent, devalorize Europe's greatest modern historical catastrophe, Deroubaix illustrates the difficulty of today's generation to relate to the Holocaust as a unique event. Mired in the logic of capital, with its disappearance of a sense of history and the transformation of reality into images, the Holocaust may very well recede into intangibility. What is to be done when issues like immigration, unemployment, and a new wave of fascism may appear more pressing than the task of historical memory? What is to be done when the Holocaust becomes one among a string of so-called “narratives



Scum, 2004, panel and wood construction, acrylic and reproduction of a record sleeve, circa 240 x 280 x 140 cm, exhibition view, *Werbung*, Alimentation Générale, Nosbaum & Reding, Luxembourg, 2004. Courtesy Nosbaum & Reding, Luxembourg. Photo Roger Wagner.

Mirador, 2007, wood, acrylic, barbed wire, lamps, circa 600 x 250 x 250 cm. Courtesy in Situ fabienne leclerc, Paris. Photo : Rebecca Fanuele.



Exhibition view, *Die Nacht*, o.T. Raum für aktuelle Kunst, Luzern, 2007.
 Photo : o.T. Raum für aktuelle Kunst, Luzern.

of oppression” that all vie to find modes of just representation? How do you make visible the cognitive and perceptual shifts that came in the wake of the Holocaust and structure contemporary experience? While not offering any conclusive answers to these difficult subjects, Deroubaix suggests that it is the task of the artist to voice them in the public sphere.

As the utopian project of the historical avant-garde and the subsequent emergence of totalitarian regimes gradually fade away from our grasp into a realm of images, Deroubaix communicates the continuing urgency of art practice to engage with the public sphere. If the Russian avant-garde imagined a unified mass public, labouring toward the construction of a socialist collective, and the totalitarian governments that followed posited a unified mass public, dominated by the state, Deroubaix points to a fragmented public sphere characterized by the sole commonality of difference. Today, even within the borders of Europe, there are different modes of power management, including an intensification of and polarization between democratic and autocratic regimes. Without a general consensus about the relative virtue of a single, specific form of government, there can be no consensus about the structure of the public. In this situation of both uncertainty and possibility, Deroubaix articulates and activates a representational language that aims to create the conditions for a “public of dissensus”.

1. In 1974, on the occasion of the 150th anniversary of the Wallraf-Richartz Museum in Cologne, Hans Haacke was invited to participate in an exhibition entitled “Projekt '74”. Haacke’s contribution was a series of 10 panels tracing the provenance of Edouard Manet’s *Bunch of Asparagus* (1880), from its first owner, Charles Ephrussi (a French-Jewish art historian and collector) to its eventual acquisition by the Friends of the Museum, under the leadership of Hermann Josef Abs. The final panel highlighted Abs’s controversial past as the most prominent banker and financial adviser of Hitler’s Reich and his continuing influence during the Adenauer government. The museum reacted by “democratically” voting the proposal down. In an act of solidarity, Daniel Buren invited Haacke to glue photocopies of his censored panels onto his own signature stripes so that they were fully legible on the day of the exhibition’s opening. In a second act of suppression, the museum tore Haacke’s photocopies off that very same night, leading Buren to append a poster with the phrase “Kunst Bleibt Politik” to his work.



Downfall



YEAH!

DIPLOMA

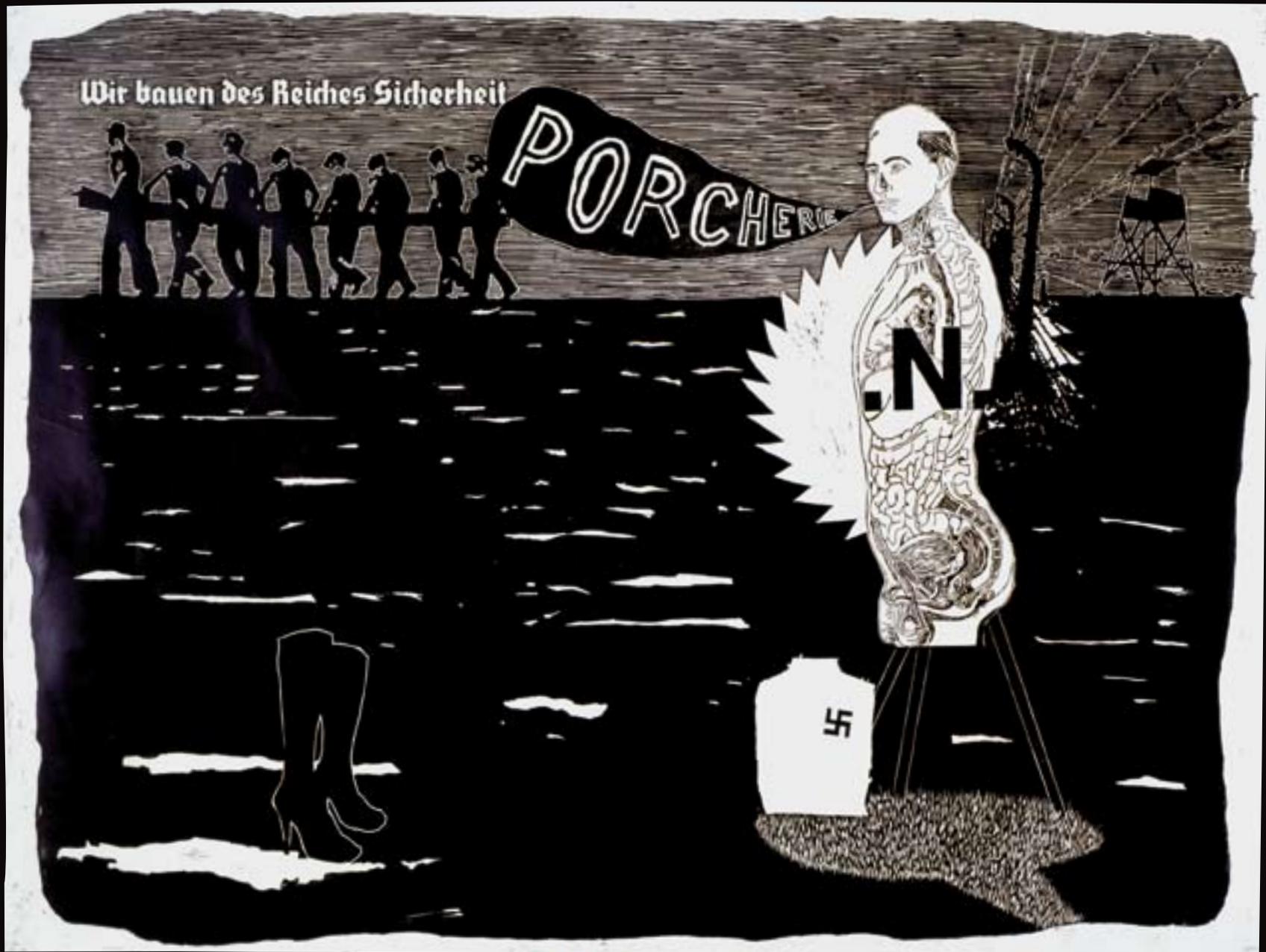
MONEY

MONEY

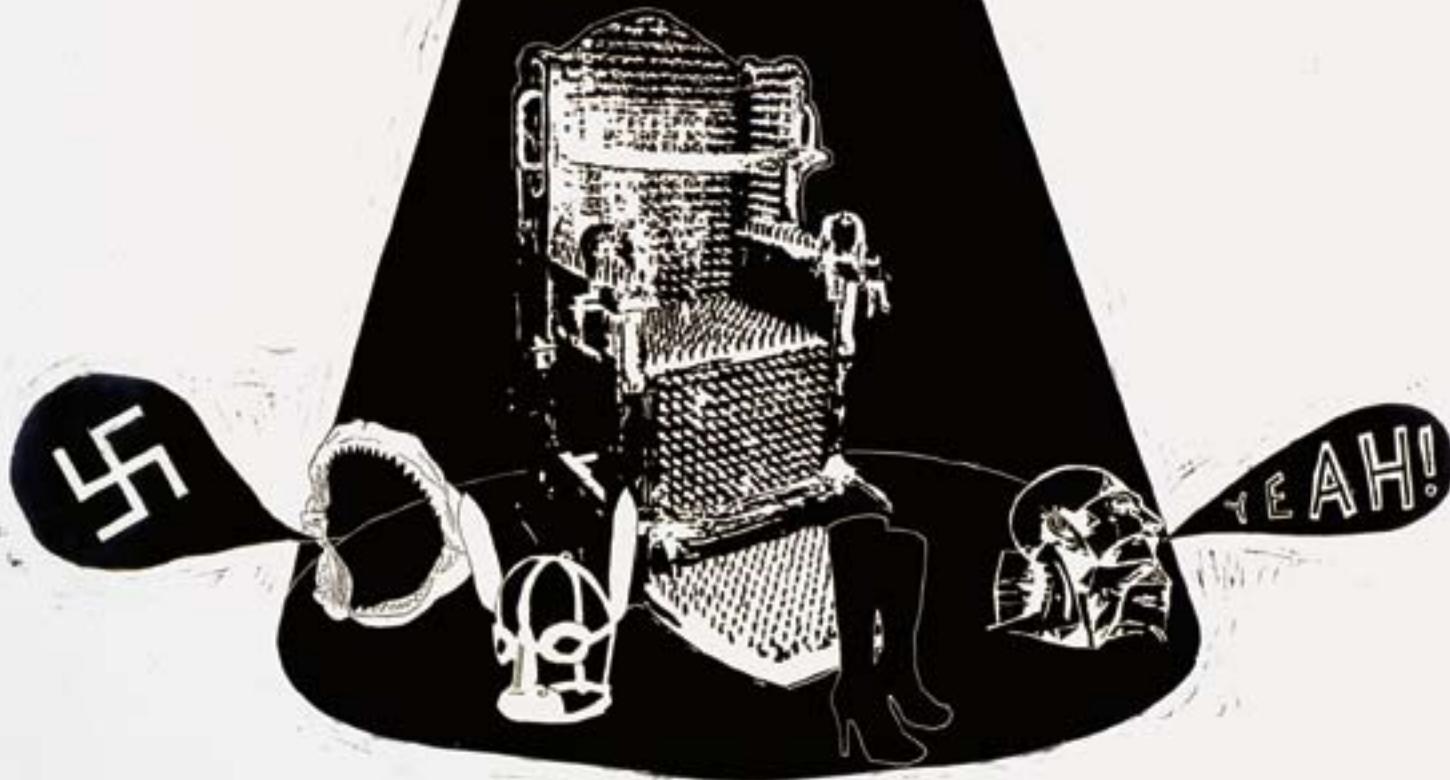
MONEY

REVELATIONS





TOOLS OF THE TRADE



GRINDCORE

THE FOUR HORSEMEN:

- CONQUEST
- WAR
- FAMINE
- DEATH



and guitarist Bill Steer, death-metal deities Carcass, Napalm fused punk's furious hypersactivity with metal's crushing precision, creating a genre called grindcore (a term coined by drummer Mick Harris). Exemplified by rapid-fire blasts of riffage and guttural socio-political tirades, this was heavy music rendered as to-the-point and in-your-face as possible. The band's pioneering first two albums, *Sawn* and *From Enslavement to Obliteration*, won Napalm quick notoriety, thanks in no small part to BBC Radio 1's John Peel. Peel fell in love with Napalm at first listen, and he exposed the band



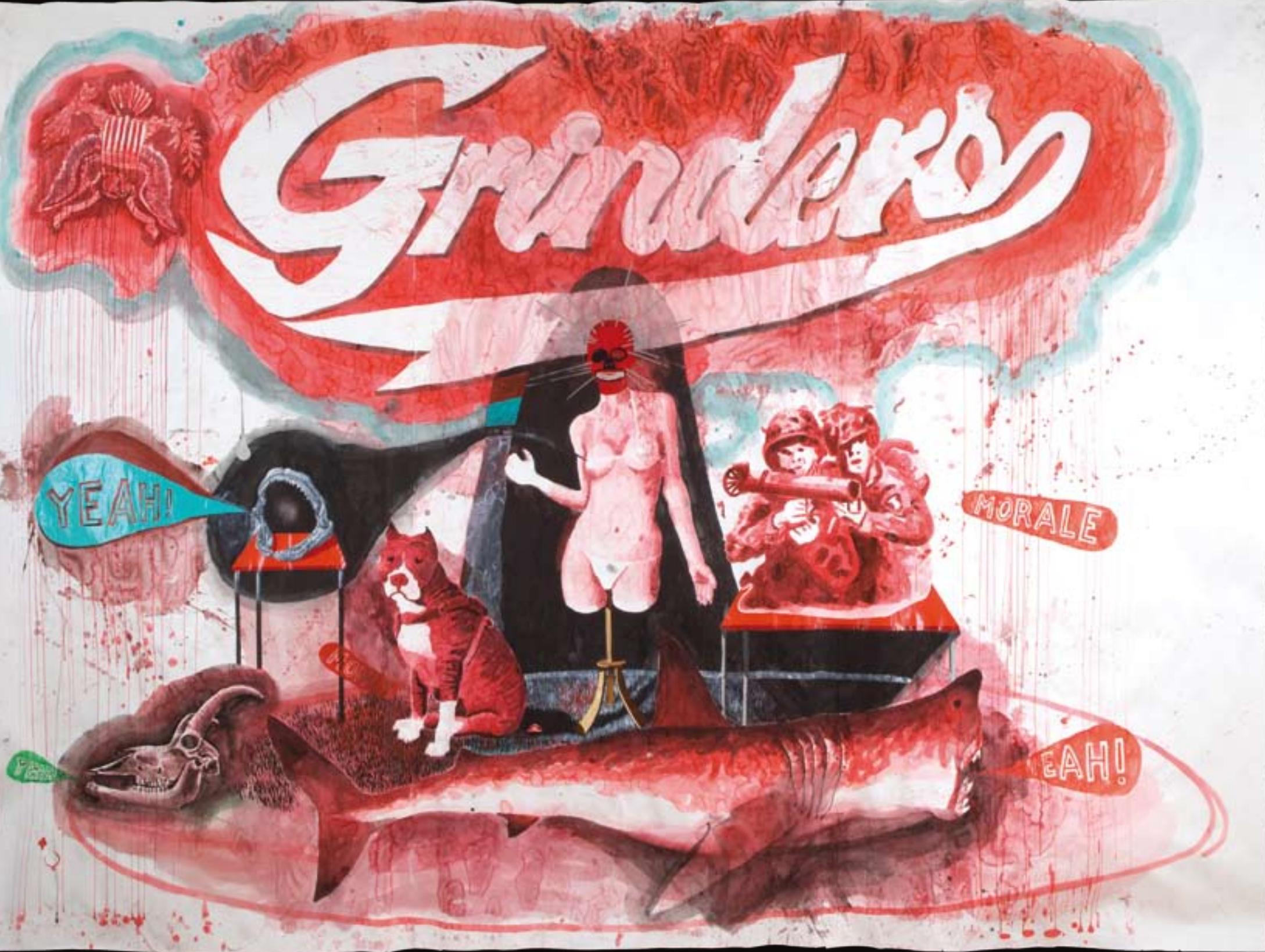
Carcharodon carcharias - Adult size: 3m

Grinners

YEAH!

MORALE

YEAH!



ON -
AND ON -
AND ON -
INNA
BABYLON



Babylon





Utopia



MONEY

MONEY

MONEY

MONEY





Revocate the Agitator, 2006, watercolor, acrylic, ink and collage on paper, 150 x 200 cm



COMA



EXTREMITY RETAINED
never fall into your line

Quimper - 10/10/2006 - all started for the
1st day - 10/10/2006 - 10/10/2006



2 Juni → Spermaic HQ → ArtTalk (10/11)



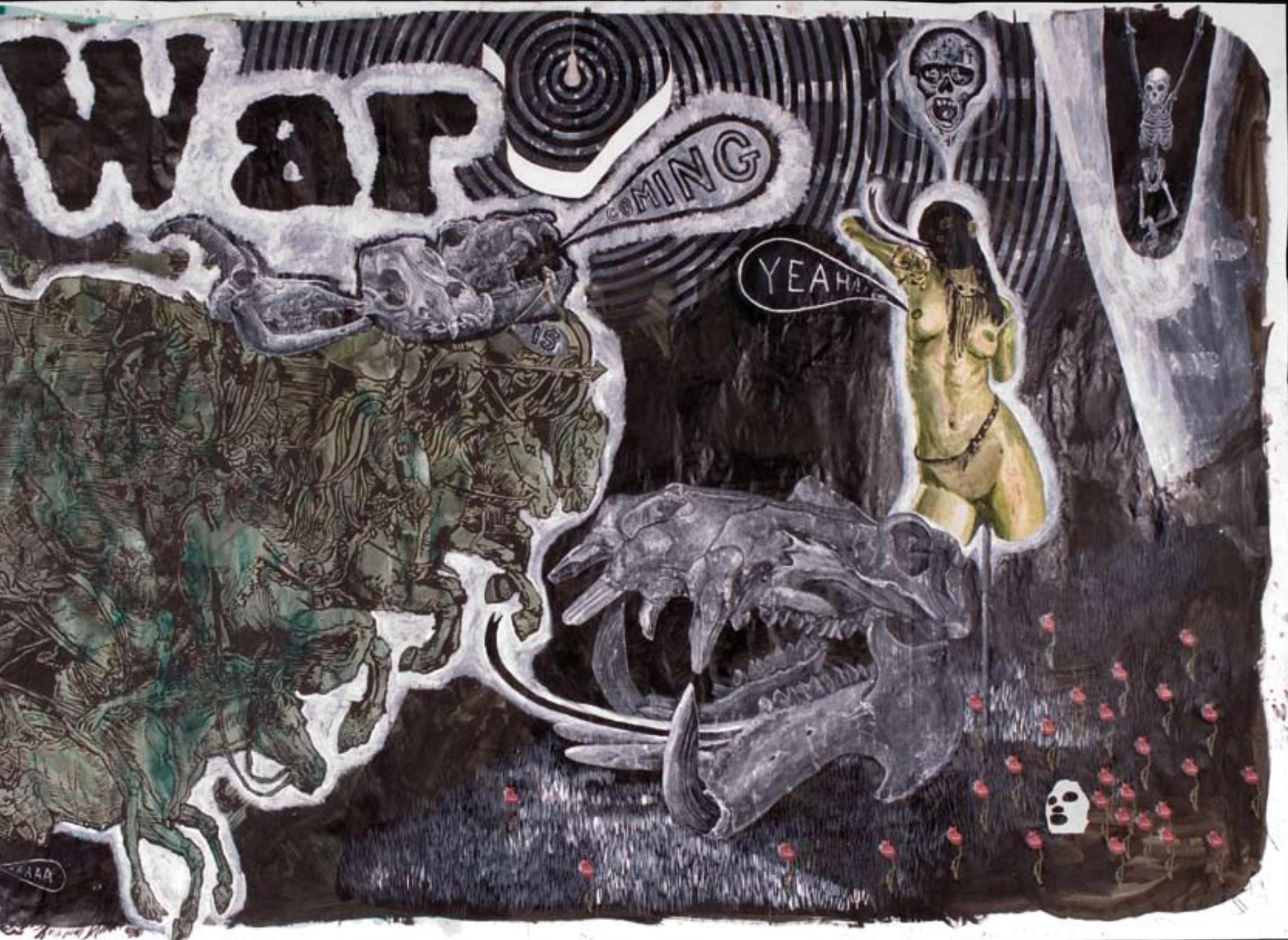






Inhale/Exhale, 2006, watercolor, acrylic, ink and collage on paper, 150 x 200 cm, collection of the artist





AAAA

Handwritten signature or text at the bottom left corner.



Evil Seeds, 2007, watercolor, acrylic, ink and collage on paper, 150 x 200 cm



Tante the Poison, 2007, watercolor, acrylic, ink and collage on paper, 150 x 200 cm



Welcome



MONEY

MONEY

MONEY

MONEY

MONEY

MONEY





Dreieinigkeit, 2007, watercolor, acrylic, ink and collage on paper, 150 x 200 cm

Grinders



~~IA IAK SAKKAKH~~
IAK SAKKAKH

RIDE THE WINGS OF DEATH

The dog of Ishkur

ERESHKIGAL rejoiced

Blind AZAG-THOTH rejoiced

IAK SAKKAK rejoiced

ISHNIGGARAB rejoiced

KUTJLU rejoiced

The MASKIM gave praise to the Queen of Death





OF



ALL

FEVERS

AND



PLAGUE



Horale



EMBRYONIC NECROPSY AND DEVOURMENT



EXHUME TO CONSUME



EXCORIATING ABDOMINAL EMANATION



EMPATHOLOGICAL NECROTICISM



STARVING VULGAR MASSES OF INFECTED VIRULENCY

BLASH DEMENTIA

RUPTURED IN PURULENCY

DEEP OF DIVERGENCE



CIDR





MEDIC INCUBATOR OF
ENDOPARASITES



CRISTINE DAVIS BROWN



NINNGHIZHIDDA

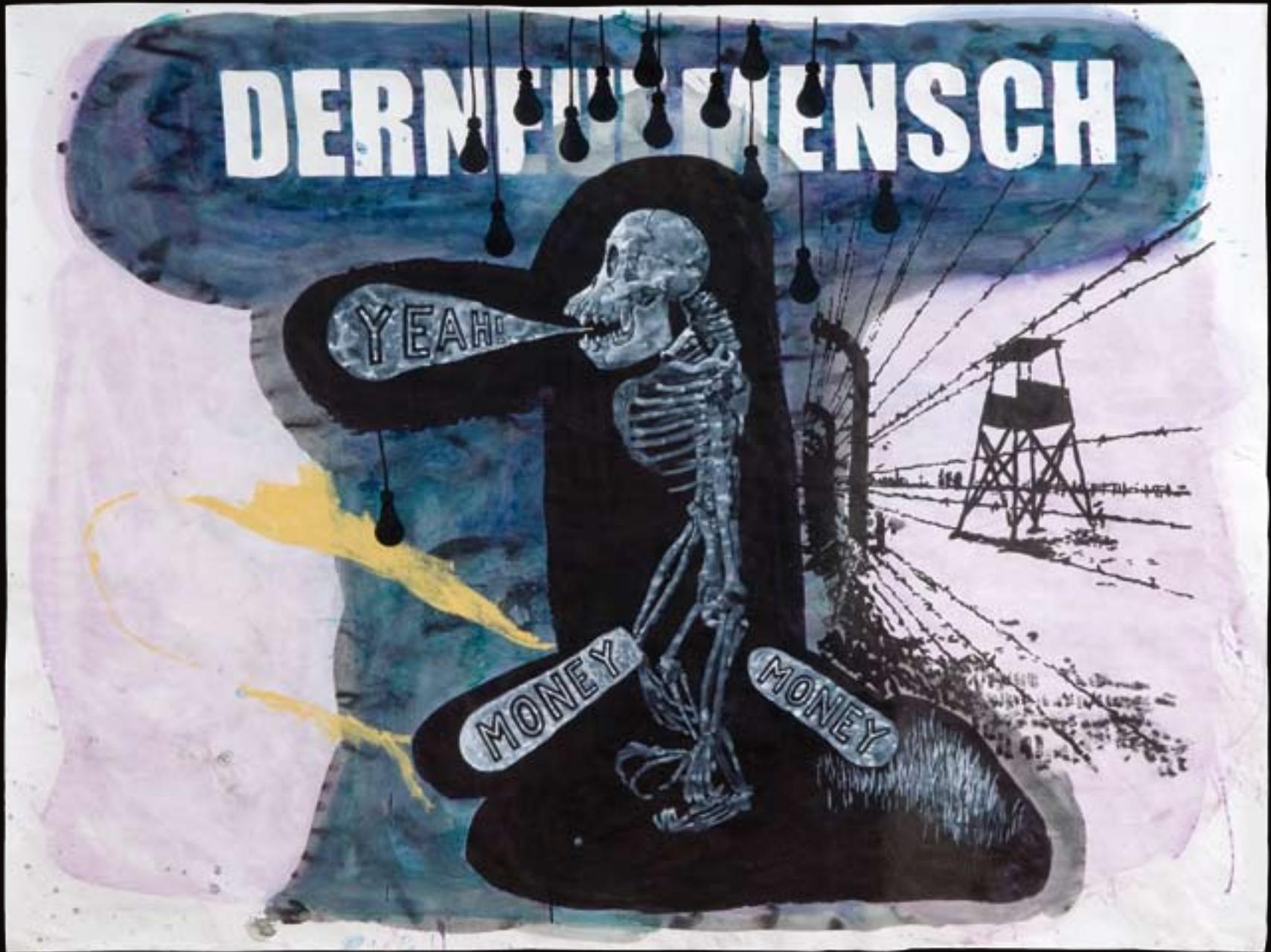


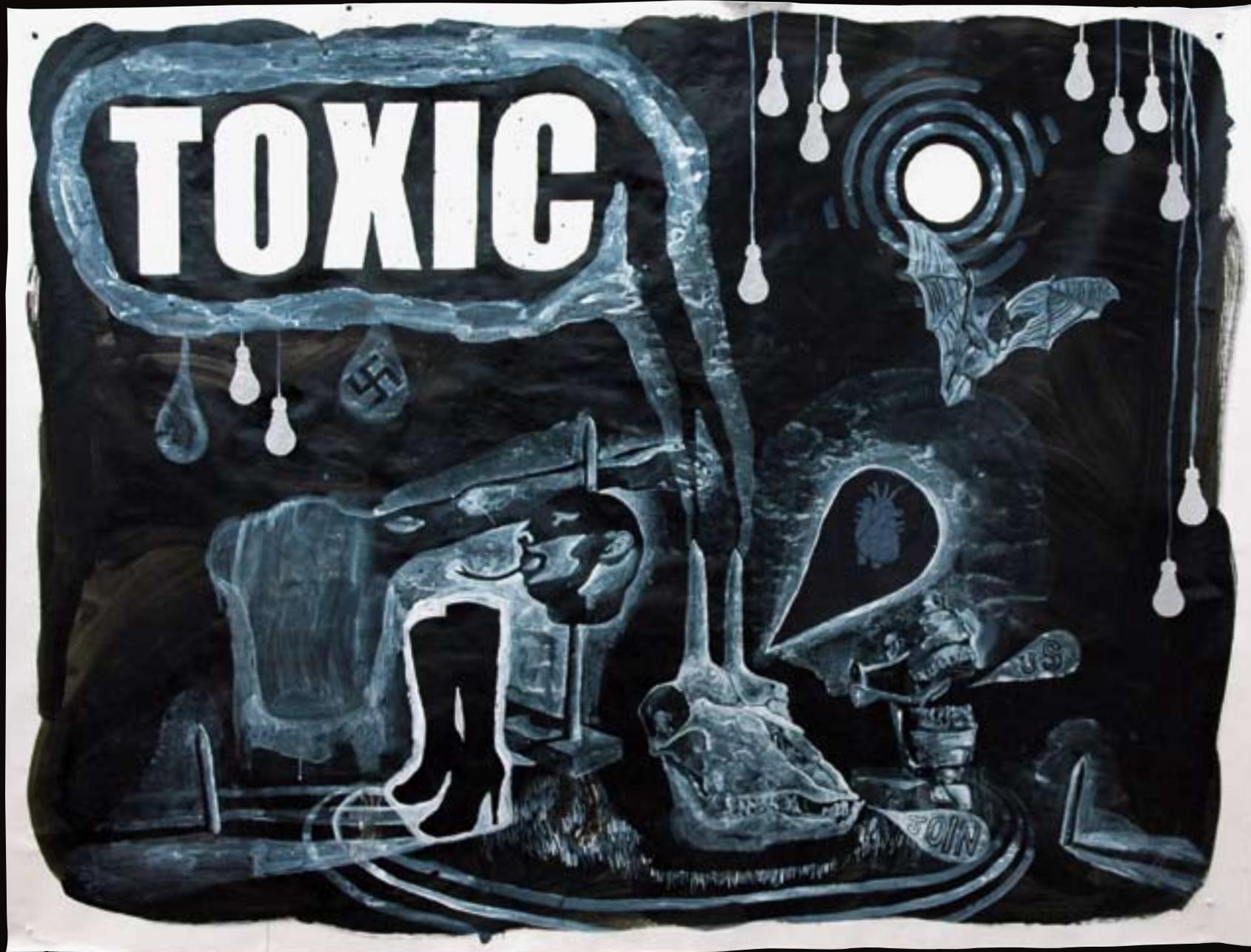
LA GÉNÉRALE
PARIS



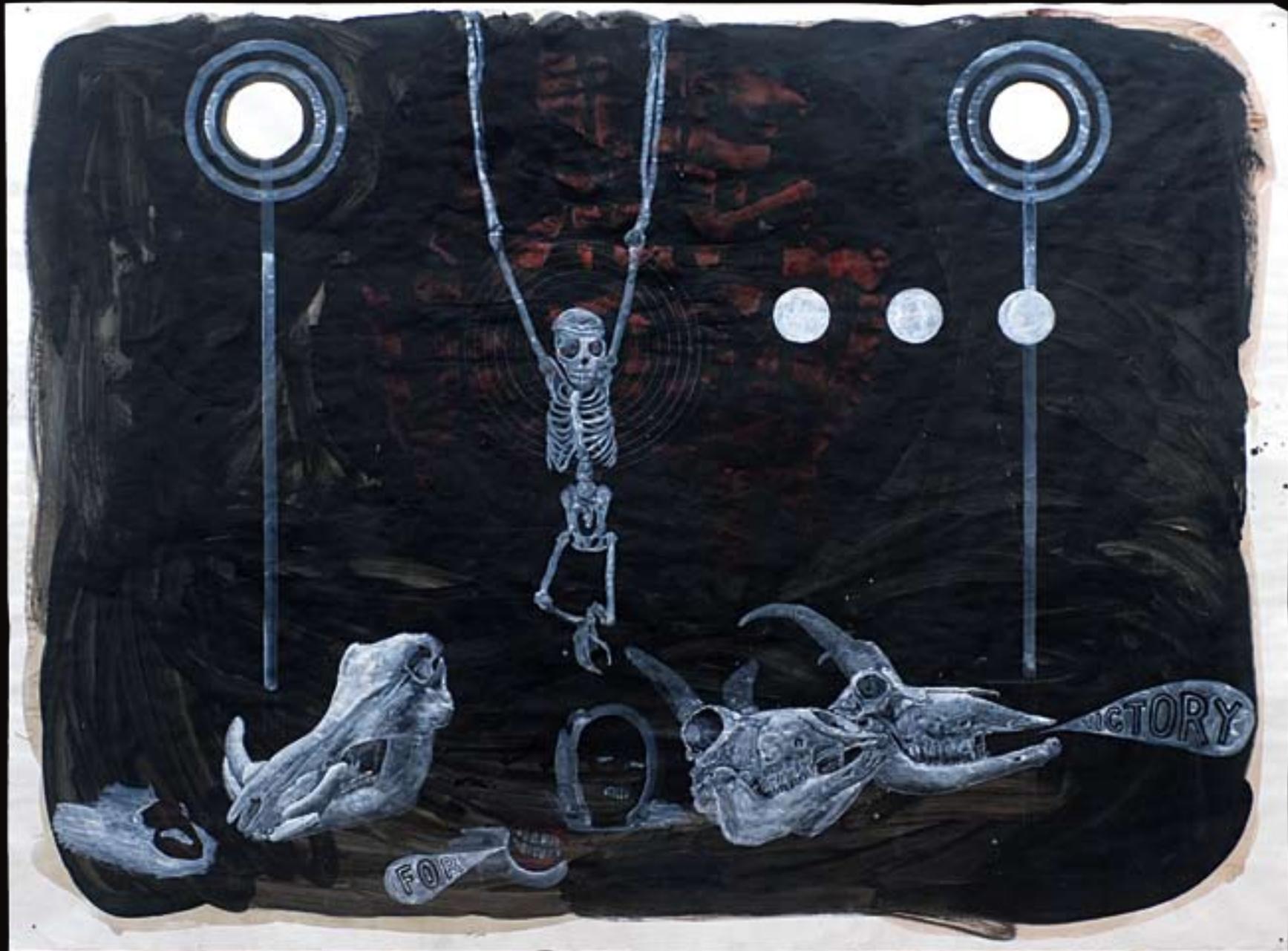
Nacht

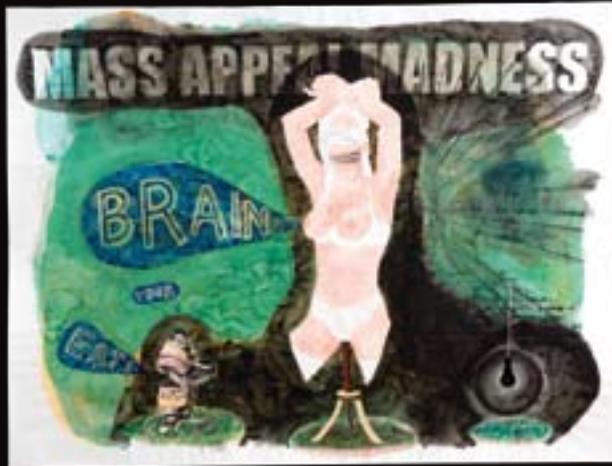






Toxic, 2006, ink and acrylic on paper, 150 x 200 cm, private Collection, France





from left to right, top down:

Mass Appeal Madness, 2004, watercolor, acrylic, ink and collage on paper, 150 x 200 cm, private Collection, Luxembourg

Thy Kingdom come, 2006, watercolor, acrylic, ink and collage on paper, 150 x 200 cm

Stranger Aeons, 2006, watercolor, ink and collage on paper, 150 x 200 cm

Loilekheiland-2, 2007, watercolor, acrylic, ink and collage on paper, 150 x 200 cm

Revocate, 2006, watercolor and ink on paper, 150 x 200 cm
Grinders, 2004, watercolor, acrylic, ink and collage on paper, 150 x 200 cm

Loilekheiland-1, 2007, watercolor, acrylic, ink and collage on paper, 150 x 200 cm

Grinders, 2006, watercolor, acrylic, ink and collage on paper, 150 x 200 cm



Damien Deroubaix

1972 born in Lille, France.
Lives and works in Berlin.



Solo exhibitions

2009

Kunstmuseum St. Gallen, St. Gallen, Switzerland
Saarlandmuseum Saarbrücken, Saarbrücken, Germany
In Situ fabienne leclerc, Paris, France

2008

Nosbaum & Reding – Art Contemporain, Luxembourg
Sima Projekt, Nürnberg, Germany

2007

Lord of all fevers and plague, In Situ fabienne leclerc, Paris, France
Oblivious to Evil, Galerie de l'Ecole des Beaux-Arts de Quimper,
Quimper, France
Lucid Fairytale, Le Transpalette, Bourges, France
World eater, Galerie JBB, Mulhouse, France
Babylon, Showroom Berlin, Berlin, Germany
Die Nacht, o.T. Raum für aktuelle Kunst, Luzern, Switzerland

2006

la iak sakkakh iak sakkakh la shaxul la kingu ia cthulu ia azbul la azabua, Nosbaum & Reding – Art Contemporain, Luxembourg
Chemical Warfare, Autocenter, Berlin, Germany
No system can give the masses the proper social graces
(with Manuel Ocampo), Haptic at La Maison Rouge, Paris, France

2005

Art Basel Statement, In Situ fabienne leclerc, Basel, Switzerland
Human Waste, In Situ fabienne leclerc, Paris, France
Let there be rot (fun in the morgue), Künstlerhaus Bethanien,
Berlin, Germany

2004

Groupe Laura présente Karl Marx, public space, Tours, France
Werbung, Nosbaum & Reding - Art Contemporain, Luxembourg
Rheinschau. Art Cologne Projects, Nosbaum & Reding -
Art Contemporain, Cologne, Germany
Imbiss 2 (with Kristina Solomoukha), Ecole des Beaux-Arts &
Groupe Laura, Tours, France
Synthetically Revived, Konsortium, Düsseldorf, Germany
Catastrophic, Filiale Basel, Basel, Switzerland

2003

Fear factory, In Situ fabienne leclerc, Paris, France
You suffer... but why, Nouvelle Galerie, Grenoble, France
Symphonies of Sickness, VKS, Toulouse, France
Total Grind, Musée d'Art moderne et contemporain,
Strasbourg, France
nouvelleobjectiviténeuesachlichkeit, Galerie Oeil, Forbach, France
Imbiss (with Kristina Solomoukha), La Galerie, Noisy-le-Sec, France

2002

la voix de son maître, paris project room, Paris, France
Magic Jackpot (with Kristina Solomoukha), Glassbox, Paris, France

1999

Im Lichthof, Akademie der bildenden Künste, Karlsruhe, Germany

Group exhibitions

2009

Gallery Poulsen, Copenhagen, Denmark

2008

Des jeunes gens modernes, galerie du jour agnès b., Paris, France
Endless Sickness, a3.artfor, Moscow, Russia
Le (9) bis, Saint Etienne, France
Bongoût, Berlin, Germany

2007

Inky Toy Affinitas, Cerealart, Philadelphia, USA
Ein abwertendes Bild der Frau, West Germany, Berlin, Germany
Nosbaum & Reding at Artnews Projects, Berlin, Germany
Space Invasion, Vienna, Austria
Zone de défense, Kunstverein Kohlenhof, Nürnberg, Germany
Works on paper, Gallery D'Amelio Terras, New York, USA
Heterotopias, 1st Thessaloniki Biennale of Contemporary Art,
State Museum of Contemporary Art, Thessaloniki, Greece
Icons. Works on paper, Lumen Travo Gallery, Amsterdam,
The Netherlands
Surréalités, Centre PasquArt, Biel-Bienne, Switzerland
De leur Temps 2, Musée de Grenoble, Grenoble, France
Gaston Damag, Damien Deroubaix, Manuel Ocampo, Magnet Gallery,
Manila, The Philippines
Welcome to Our Neighbourhood, Casino Luxembourg – Forum d'art
contemporain, Luxembourg

2006

Mental Image – Wortwerke und Textbilder, Kunstmuseum St. Gallen,
St. Gallen, Switzerland
voir en peinture/two, La Générale, Paris, France
My Home Is My Castle, Dexia Banque Internationale à Luxembourg,
Luxembourg
Peinture/Malerei, Martin-Gropius-Bau, Berlin, Germany
Vendanges tardives, URDLA, Villeurbanne, France
Société des Nations, factice et scindée en elle-même, Circuit,
Lausanne, Switzerland
Shaking Smooth Spaces, La Générale, Paris, France
Cosa Nostra, Glassbox, Paris, France
Knut Asdam, Damien Deroubaix, George Dupin, Gloria Friedmann,
Martha Rosler, Jean-Luc Verna, FRAC Basse-Normandie, Caen, France

EXTRA SPECIAL THANKS

Connyschatz, Fabienne Leclerc, Alex Reding and Véronique Nosbaum, Sabine Dorscheid, Camille Courtinat, Carole Lamour, Ingrid Lamy, Rebecca Fanuele, Assan Smati and Myriam, Konrad Bitterli and Romy Lipp, Roland Wäspe, Urs and the team of the Kunstmuseum Sankt Gallen, Ralph Melcher, Thibaut de Ruyter, Elsy Lahner, Jérôme Poret and Transpalette, Hervé Thoby and the students of the artschool of Quimper + Team, Blandine Gwizdala, Djemel Bakha and Valérie Gonot, Nicole Bianchet, Conni Brinzingler, Showroom Berlin, Gabi Widmer, Lisa Fuchs O.T. Raum Für Aktuelle Kunst Luzern, Joep van Liefland, Maik Schierloh, Autocenter Berlin, Lucien Terras and gallery D'Amelio Terras, Jean Mairet, Lumen Travo Gallery, Dolores Denaro and Kunsthaus Biel, Laurent Le Bon, Vanessa Desclaux, Cyrille Noirjean and URDLA, Gaël Charbeau, Alain Berland, Valerie Da Costa and Particules, Vlado Artnews Project, Heidi Sill, Albert Weis, Vanessa Fanuele, Sascha Lazimbat and Kristina Ehle, Ellen Blumenstein, Meeloo and Anna Mollusk, Hopital Brut, Sandra Maurel, Danielle Igniti, Stefan Kallag and Ingo Gerken West Germany Berlin, Cédric Aurelle, Amélie Bucher, Maël Nozahic, Alain Reinaudo, Max Henry, Nuit Banai, Gabriel de Saint Aubin, Sylvie Froux, Jean-Francois Sanz, Eglantine Mercader, Didier Ottinger.

HI!!!!

Manuel Ocampo, Napalm Death, Nasum, Kreator, Larry Carroll, AC/DC, Morbid Angel, Claude Lévêque, Joep van Liefland, Gaston Damag, Deicide, Venom, Jules de Balincourt, Stu Mead, Jean François Gavoty and Tania, Wawa Tokarski, Myriam Mechita, Andreas Hofer, Martin Dammann, Slayer, NTM, Bolt Thrower, l'homme à la douche, Thomas Zipp, Assan Smati, Terrorizer, Barbara Breitenfellner, Eric Corne, Cannibal Corpse, Extreme Noise Terror, Death, Noam Chomsky, Francis Bacon, Vincent van Gogh, Sepultura, Exodus, Anal Cunt, Dead Kennedy's, Bérurier Noir.

R.I.P. Jesse Pintado.





2005

Team Gallery, New York, USA
Galerie Dépendance, Brussels, Belgium
Institut Français, Düsseldorf, Germany
Urbane Realitäten : Fokus Istanbul, Martin-Gropius-Bau, Berlin, Germany
Ah Dieu ! que la guerre est jolie, FRAC Basse-Normandie, Caen, France
Sutton Lane Gallery, London, Great-Britain

2004

Grotesque, Burlesque, Parodie et autres propositions absurdes ou dérisoires, Centre d'art contemporain Abbaye Saint-André, Meymac, France
Negotiation : for love or money?, donzévansaanen, galerie d'art contemporain, Lausanne, Switzerland
VF, Galerie Le Garage, Toulouse, France

2003

Iers degrés, Les Abattoirs de Riom, Riom, France

2002

Hinterm Bahnhof, Karlsruhe, Germany

Works in public collections

The Museum of Modern Art, New York
Kunstmuseum St. Gallen
Saarlandmuseum Saarbrücken, Stiftung Saarländischer Kulturbesitz
Musée d'Art moderne et contemporain, Strasbourg
Musée d'Art Moderne Grand-Duc Jean, Mudam Luxembourg
Museu Coleção Berardo, Lisbonne
Fonds Régional d'Art Contemporain Basse-Normandie, Caen
Fonds National d'Art Contemporain, Paris

Grants and residencies

2008

International Studio & Curatorial Program (ISCP), New York - CULTURESFRANCE

2003

Berlin research grant - Fonds d'incitation à la création,
Délégation aux Arts Plastiques, Paris

1998

Artist residency, Karlsruhe - Office Franco-Allemand pour la Jeunesse

BLESSED



LE SCOPHAT DAMIENS

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Courtesy the artist: pages 3, 4, 5, 18, 20, 28, 29, 40, 45, 54, 55.

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Courtesy Nosbaum & Reding, Luxembourg: pages 19, 23, 27, 39, 41, 42, 51 (from left to right, top down: 1, 2, 3, 4, 5, 7), 53, back cover.

Colophon

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