

ARTHUR MARIE

F I T Z P A T R I C K

ARTHUR MARIE

Born in Cherbourg (1996), France.
Lives and works in Paris, France.

EDUCATION

2019 Ésam Caen/Cherbourg

SELECTED SOLO EXHIBITIONS

2025

Fitzpatrick Gallery, Passage Sainte Anne, Paris (upcoming)

2024

Final Hot Desert, London

Convivial Activity, Art Basel Hong Kong, Fitzpatrick
Gallery, Hong Kong

2023

Convivial Activity, Fitzpatrick Gallery, Paris
Serenity, Queer Thoughts, New York

2022

Struggle for Pleasure, Plymouth Rock, Zurich

SELECTED GROUP EXHIBITIONS

2023

Shore, Vienna

Salon d'été, with Fitzpatrick Gallery, Maison Louis Carré,
Bazoches

Héritage, Profile, Paris

3 Miles, Council +, Berlin

2022

CORP, The Residence Gallery, London

Anna Solal, Arthur Marie, Lily Robert, Paris

Basel Social Club, with Queer Thoughts, Basel

2021

Devastation, Queer Thoughts, New York

BIBLIOGRAPHY

2024

5 expositions à ne pas rater à Paris, by Ingrid Luquet-Gad

2023

Serenity, Queer Thoughts, Critic's Pick, Artforum

ARTHUR MARIE

ARTFORUM

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CRITICS' PICKS NEW YORK

Arthur Marie

Queer Thoughts | 373 Broadway B3

April 5, 2023 - May 20, 2023

By Evan Lincoln

Arthur Marie's first US solo exhibition, "Serenity," presents a selection of paintings depicting shadowy, macabre figures haunted by the underbelly of digital culture. The show is centered on Marie's ongoing "Portrait of a Young Man" series, 2021–, which features an expressionless adolescent male locked in profile. His pale visage and brunette hair are only slightly varied throughout the seven pieces here. Every so often, his sideswept 'do extends into face-concealing bangs that occasionally retreat to reveal his empty countenance. Yet his eyes consistently fail to emerge from his distended head. Always situated alone in some barren space, he is doused by a faint silvery luminescence.

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The pictures recall the frail and melancholic subjects of Pre-Raphaelite painting, but this teen is of the digital era, as he appears lit by a computer or phone screen (his poor posture causes his neck to protrude, suggesting electronic device overuse). Even the artist's canvases call to mind the dimensions of an iPhone photo, confining his subject to a digitally determined hellscape. The mutability of this boy's features indicate he is a product of the rigorous self-curation demanded of young people today via social media. While his emo haircut and rectangular nerdy glasses in *Portrait of a Young Man #4* (all works 2023) may be self-conscious decisions in identity construction, he seems to utterly lose control of himself in *Portrait of a Young Man #3*, as his forehead has become severely and monstrously warped.

In *Commodité Sexuelle* (Sexual Convenience), we see a faceless and castrated cream-colored dummy, while in *Red Road* a long-haired figure emerges through a ghastly blur. These uncanny humanoids appear as elevated translations of internet horror-folklore imagery—virtuosically conceived Slender Men. Just as the mediating powers of digital technologies can feel supernatural, Marie's paintings mine the eeriness of online omnipresence into moments of semi-spiritual beauty—an occult aesthetic of a digital serenity.

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LES INROCKUPTIBLES

Les Inrockuptibles

Le regard de l'Autre

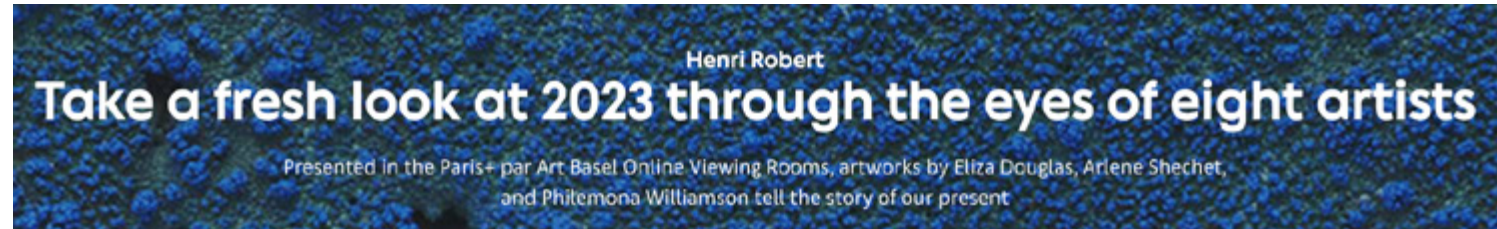
Dans une palette sombre et aqueuse, baudelairienne presque, Arthur Marie décline un visage, de profil, répété, épuisé et comme traqué. Pour sa première exposition personnelle à la galerie parisienne Fitzpatrick, qui le représente, la plus jeune recrue des lieux a choisi de faire d'une série une œuvre : cette investigation clinique donc, en 21 images sérielles, dans ce qui fait un profil, capté comme par les forces réductrices du regard de la police, de la science ou de la morgue. On pense aux registres de l'image qui, eux aussi, font partie de la culture visuelle de la représentation humaine, cette autre, celle qui n'est pas de l'autoportrait mais de la capture par l'œil du pouvoir et de la norme afférente : photographie d'identité judiciaire, tentative de physiognomonie, masque mortuaire.

Et puis, on y revient. Dans la représentation, il y a encore autre chose. Pas seulement la tonalité de la modernité, où tout cela aussi s'inventait. Mais quelque chose qui dit et fait le contemporain : c'est l'ambiance légèrement rétro de l'époque des Tumblr et des émo boys et girls. C'est aussi et encore cette ombre qu'on perçoit à peine et qui pourtant fait frissonner l'individu : le regard de l'algorithme, lui aussi classificateur et biaisé, la reconnaissance faciale et l'oculométrie cognitive. Arthur Marie, on le sent, a regardé la modernité en vivant dans le présent, et tout cela se mêle dans cette proposition prometteuse.

Arthur Marie. *Convivial Activity*, jusqu'au 13 janvier 2024 à la [galerie Fitzpatrick](#), à Paris

ARTHUR MARIE

ART BASEL



Arthur Marie, *Sleeping Beauty* (2023)

Fitzpatrick Gallery (Paris)

Arthur Marie, a French artist from Normandy, uses the painting techniques of the old masters – particularly glazing – to portray his generation – both disconnected from reality and searching for meaning. The oil painting *Sleeping Beauty* features a youthful, pale figure haunted by the present, who calls out to the viewer.