



Corps de la ligne – œuvres sur papier

Alain Clément

In the exhibition *Corps de la ligne*, Alain Clément unfolds a multilayered interplay of line, color, and surface, in which the medium of paper becomes not merely a support but an active space of resonance. The works on view do not conceive of the line as a mere contouring device, but as a corporeal phenomenon that expands, condenses, and enters into a dynamic relationship with the surface.

The deliberate focus on works on paper draws attention to a dimension of Clément's practice in which the immediacy of his artistic thinking becomes particularly evident. Unlike painting, paper allows little room for correction or revision: marks remain visible, decisions are irreversible. In this directness, the act of drawing itself becomes perceptible as a sequence of gestures that manifest on the surface without mediation.

At first glance, Clément's compositions appear marked by a clear formal rigor. Yet this order is permeated by organic, recurring formations that resist a purely abstract reading. They evoke floral, vegetal, or even corporeal associations, as if fragments of a natural or sensuous world continue to resonate within the structure of the drawing.

This ambivalence between construction and organicity is central to Clément's artistic practice. His works emerge from an intensive engagement with the history of painting and its core questions, particularly the relationship between surface and space. By applying color consistently in a two-dimensional manner and dispensing with classical devices of perspective, he shifts the conditions of spatial perception. Depth arises not through illusion, but through layering, condensation, and the rhythmic sequencing of forms.

It is precisely in the medium of paper that this search for a "body of the line" becomes especially tangible. The surface functions as a sensitive membrane upon which movement, pressure, and placement are directly inscribed.



Lines do not simply lie on the surface; they seem to sink into it or emerge from it. In this way, a dense proximity arises between gesture and support, in which the drawing not only becomes visible but assumes an almost corporeal quality.

Color, in turn, appears as an autonomous agent. Its luminosity intensifies the spatial effect of the planar compositions while contributing to the sensuous charge of the forms. Repetition and variation operate as structuring principles, generating an open configuration without fixing it into a stable order.

Corps de la ligne foregrounds a central aspect of Clément's works on paper: the immediacy of his graphic thinking. The exhibition makes tangible how the line asserts itself here not as a preparatory element, but as an autonomous act—direct, irreversible, and closely bound to the material.

- Anna Bode