

L'Anonyme comme médium

Julien Heintz

From June 6 to July 6, 2024, pal project presents 'L'anonyme comme médium,' Julien Heintz' second solo exhibition. In this exhibition, the human figure enters the age of the vague. This receding form, whose contours erode and become faint traces imprinted on the surface of the canvas, refuses all certainty. Decomposed, depersonalised, the face loses its status as a monument that freezes time forever, consoles the loss of the departed and offers a guarantee of eternity. In his 'portraits', the single, glorified, whole face is replaced by the multiple, the derisory, the blurred.

Portraits? Julien Heintz's 'actors' are inspired by screen captures, images taken from the world in an instant, taken from various documentaries, generally between 1920 and 1960. However, these real but nameless people, isolated and extracted from their context, don't play the usual social game, don't adopt the attitudes that characterise portraiture. What's more, sometimes, even though these figures seem to bear an evanescent distinctive trait, increasingly allusive: isolated, fragmented features, reduced to anatomical detail - we cannot speak here of a true likeness. At most, a residual, generic resemblance.

Faces, then? Undoubtedly, because even if the features are blurred to the point of obliteration, it doesn't take much to recognise a face. As we know, the human face is not - in the artistic world any more than elsewhere - just another object. It always remains, even in spite of itself, a subject.

Singularity, 'mirror of the soul' or social mirror, all these distinctions were at least partially erased when art began to doubt its ability to capture the human being.

The result seems to be caught up in a contradictory movement. This approach can certainly be seen as a desire to draw the viewer's attention to the pictorial work, free from all representation. More likely, the face is struggling with the paint. Portraits without faces, faces without features, these heads, these faces approach each other in a slow movement of disappearance. And yet, nothing can be done, we will never be finished with the human figure and its metaphysical shadow. Not without difficulty, because with Heintz, these deserted identities, these desperately neutral faces, attempt to capture the passer-by rather than the person, the banality rather than the singularity. In other words, anonymity.

THE ARTIST

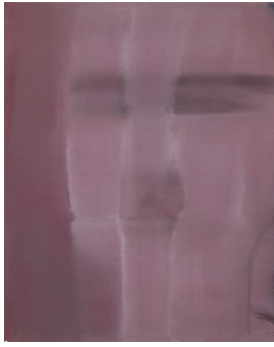
Julien Heintz, born in 1997, graduated from the Ecole des Beaux-Arts in May 2024, and uses oil painting to explore the ambiguity between abstraction and figuration. The preparation of the canvas is of particular importance to him. The artist gives it a smooth, hard and porous appearance, almost as thin as a sheet of paper, making it a unique and fragile object. It is this fragility that drives him to take a singular approach to the surface on which he paints, memorising its defects and qualities. Julien Heintz often paints figures whose faces, framed in close-up, seem to be frozen in a different space-time. Their features seem on the verge of disappearing, absorbed by the surface of the canvas. Faced with these figures, the viewer is led to focus on the work's craftsmanship. Minimising the importance of the subject is Julien Heintz's way of exalting the abstract quality of his painting.

THE GALLERY

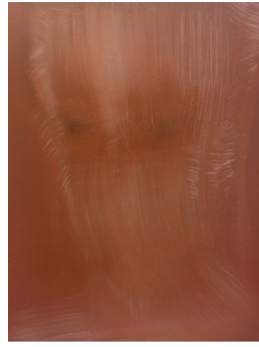
Established in 2020 by Pierre and Alexandre Lorquin, pal project is an emerging art gallery located in the 7th arrondissement of Paris. Voluntarily free and experimental, the gallery's programming offers strong and ambitious exhibition projects along with a careful editing policy in order to extend and perpetuate the developed intentions.

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process release



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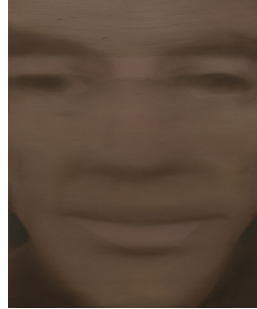
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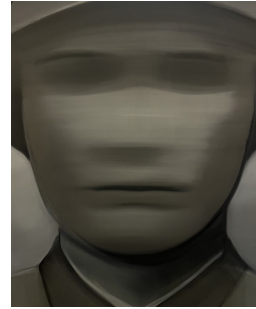
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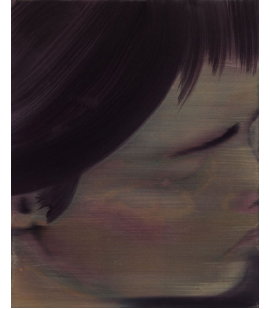
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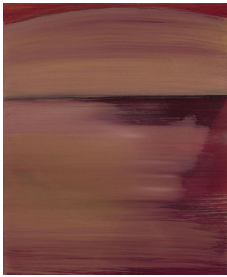
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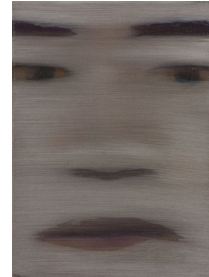
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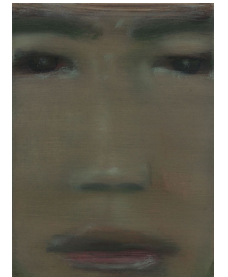
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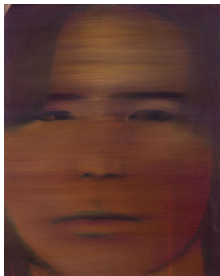
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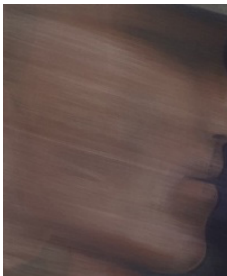
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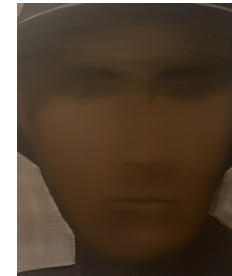
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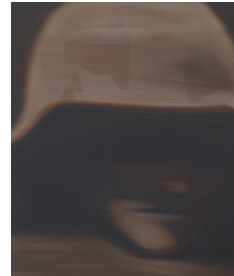
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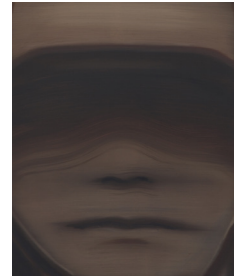
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18.

1. *A helmet*, 2023, Oil on canva, 52 × 42 cm
2. *Ad Astra, in the Martian rain*, 2023, Oil on canva, 35 × 27 cm
3. *Sans titre*, 2023, Oil on canva, 22 × 16 cm
4. *Night of January 1964*, 2023, Oil on canva, 80 × 80 cm
5. *Mai 27, Morning Sun*, 2023, Oil on canva, 52 × 42 cm
6. *Oppenheimer*, 2023, Oil on canva, 22 × 16 cm
7. *Sans titre*, 2024, Oil on canva, 130 × 97 cm
8. *Sans titre*, 2024, Oil on canva, 33 × 41 cm
9. *Sans titre*, 2024, Oil on canva, 46 × 55 cm
10. *Sans titre*, 2024, Oil on canva, 61 × 50 cm
11. *Sans titre*, 2024, Oil on canva, 100 × 100 cm
12. *Japanese navy*, 2024, Oil on canva, 22 × 16 cm
13. *Japanese navy*, 2024, Oil on canva, 22 × 16 cm
14. *Sans titre*, 2024, Oil on canva, 65 × 81 cm
15. *Sans titre*, 2024, Oil on canva, 60 × 50 cm
16. *Sans titre*, 2024, Oil on canva, 100 × 81 cm
17. *German soldier hiding in bushes*, 2024, Oil on canva, 65 × 55 cm
18. *Sans titre*, 2024, Oil on canva, 41 × 33 cm