

GALERIE  
BACQUEVILLE

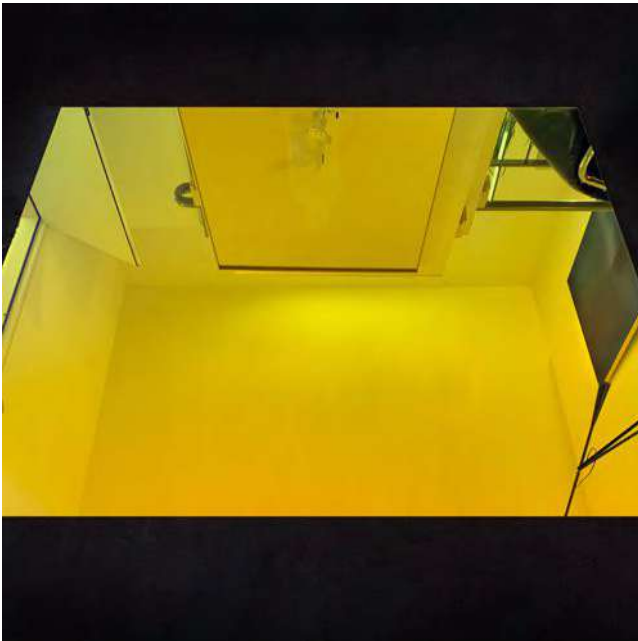


Cet Obscur Objet Du Desir

T H O M A S   D E V A U X

C E T O B S C U R O B J E T D U D E S I R

## DICHROIC Glass

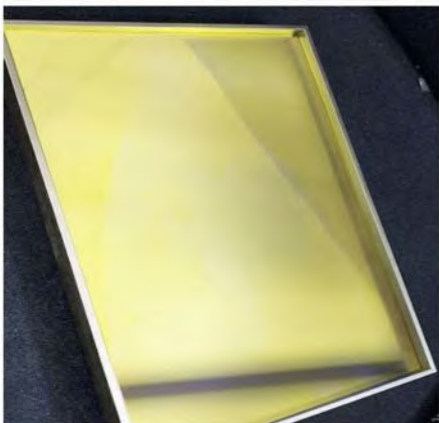


Studio Paris 2021

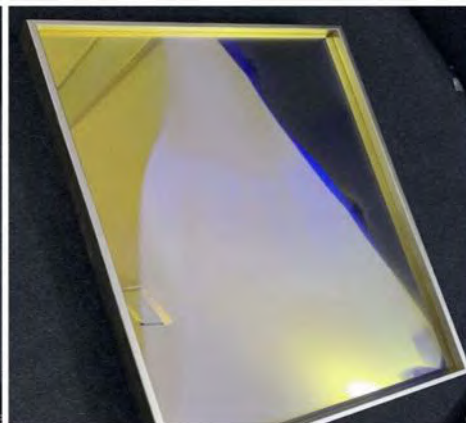


« Modern Dichroic Glass is available as a result of materials research carried out by **NASA** »

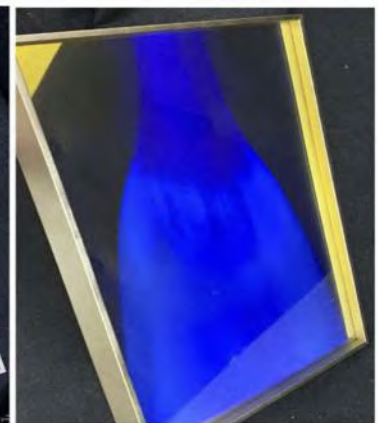
View 1



View 2



View 3



**Dichroic Glass** is a **two-tone glass**, with a mirror effect, which changes color depending on the light it reflects.



Studio, Paris 2022





Studio Thiery, Paris 2022





Exposition personnelle **Louis Vuitton**, Dichroic Glass, 22K Gold Leaf



Collection Privée, Anish Kapoor & Thomas Devaux



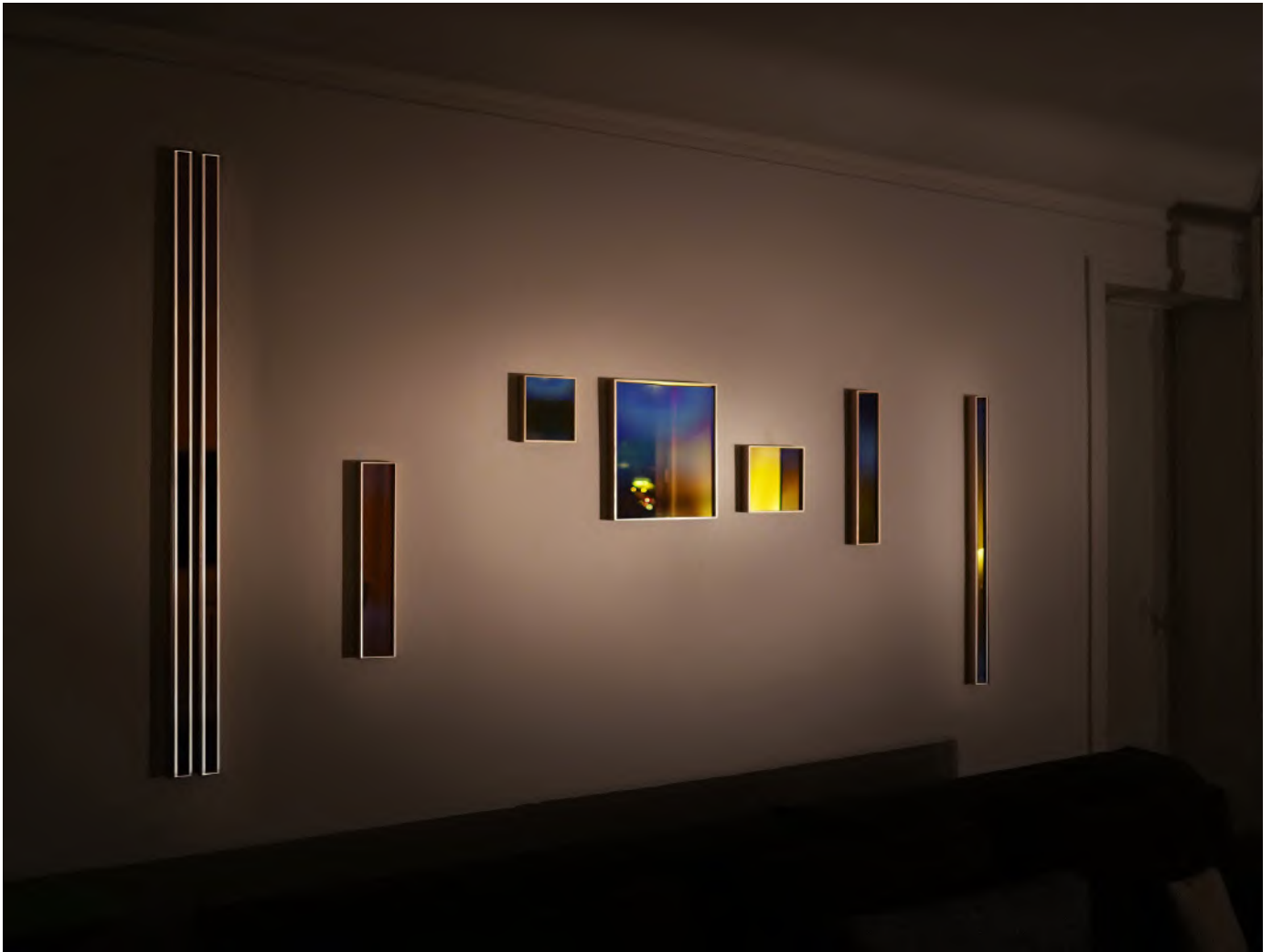


Exposition personnelle, **Louis Vuitton**, Paris, 2022





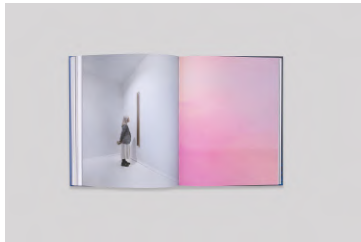
Exposition personnelle Louis Vuitton, Paris 2022



Collection Privée, installation de divers Dichroïcs



Monographie, **Cet Obscur Objet du Désir** (2023)  
Edition Cedric Bacqueville, 240 Pages **59 €**



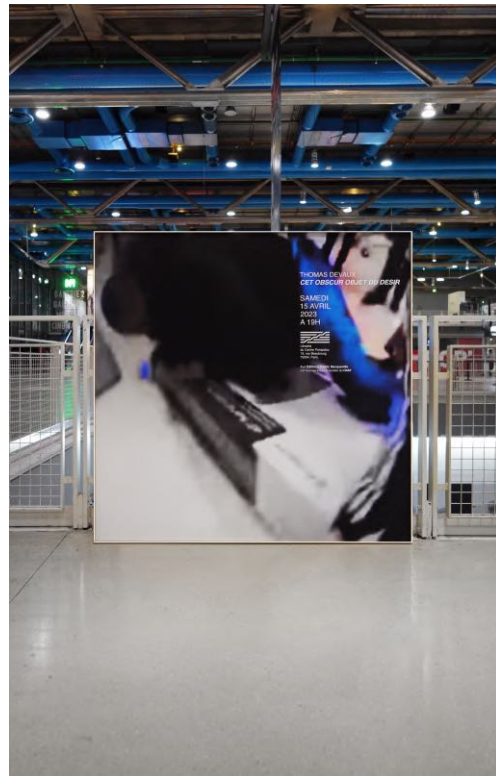




**CENTRE POMPIDOU**, Paris 15 avril 2023, lancement de **Cet Obscur Objet du Désir**



Signatures de **Cet Obscur Objet du Désir**



**Compulsions #2**, Centre Pompidou, Paris





**Centre d'Art Contemporain Le Kiosque, Nuit Blanche 2021. Installation de 6 Totems et un Shopper.**



Solo Show, Photo London 2024, Somerset House



Solo Show, Grand Palais Ephemere, Art Paris,



Solo Show, 2024





Solo Show, 2024

**Thomas Devaux, Fetish & Totem**

The photographs in the Dichroics series are striking. Straight, slender, as hypnotic as they are reflective, they radiate a particular aura that absorbs body and mind and arouses an irrepressible desire. Contemplation is devastating, bewitching, retinal; it exploits the structure of fantasy and libidinal impulses. Yet this obscure object of desire traps the mechanisms of our fascination with the surfaces and simulacra of late capitalism. Closer to object than photography, the work diverts the fetishism of merchandise in favour of a new totemism.

With his Dichroics series, Thomas Devaux continues and radicalizes his criticism of marketing strategies by further investing the tenuous link that is established between various expressions of transcendence today. In the series Rayons, which began in 2016, the subject and the photographic process meet in an indistinguishable title. The «rays» evoke both super-market stalls and the optical technique used to chromatically expand the light beams.

Similar to abstract expressionist paintings, his images photographically construct their object according to a surface frontality reduced to an opaque, even narcissistic reflection. His photographs turn the focus on oneself according to a consummate perception that has become an end in itself. The spectacle of our own vision - erected as a target - is then consumed, like the faces absent from the Shoppers series. Presented as counterpoints, the individuals captured while passing through the crate emerge in a spectral way from a foggy black and white composition that dramatizes the signs of consumption based on captivating attention with shimmering and racketing tones.

Devaux's photographs seem to be consumed in their perceptive purpose, but that would be forgetting that the verb consumer stipulates pure and simple destruction, while consuming, in the literal sense, implies useful destruction, used for some purposes. His work manifests an additional ambiguity when we focus on its symbolic power in terms of rancid and the link between subjects and objects. Set with a gold leaf frame, his photographs sow doubt, they are invested with a permanent tension between the profane and the sacred, between the exploitation of impulses and the awakening to meditation. Just as the icon is always crossed by an intentionality that goes beyond itself, Devaux's work cannot be contemplated for what it is, because it possesses the symbolic power of a magic halo. It is always the means of something else, not the strict effect of a programmed purpose.

The works generate their own light, they diffuse their energy through a halo effect that transfigures the profane for the sake of a moment of communion. Taken on dichroic glass, the photographs in the Totems series follow a vertical and micro composition that integrates the viewer's body by melting it into the colour. The physical and formal confrontation with the viewer reveals a hidden part: that of the magical primitivism that crystallizes the totem form. If Walter Benjamin denounced the end of the aura and the loss of cultural value in favour of the exhibition value and the development of industrial reproduction techniques, Thomas Devaux managed, by a strange paradox, to recover the cult and the notion of sacred precisely thanks to the technical device and the rules defined by marketing. If trading in things is the social bond par excellence, advertising is a symbolism, in other words, the means of making the link. The photographic protocol produces the aura by maintaining a codified, regulated, millimetric aesthetic, like a horizon of negotiation of shared values. The case is meticulous and perilous, it is below any moral stance and beyond any commercial or religious connivance. It aims to reunite technical and spiritual intentions through the incarnation and material projection of the feelings, beliefs and desires of the audience into a totem object. The latter therefore provide a construction of the sacred, not so much of the goods, but of the Vision that originated the act.

**Marion Zilio**, Art Critic and independent Curator

**Thomas Devaux, Fetish & Totem**

Les photographies de la série *Dichroïcs* s'imposent au regard. Droites, élancées, aussi hypnotisantes que réfléchissantes, elles irradient l'espace d'une aura particulière qui absorbe le corps et l'esprit en suscitant un désir irrésistible. La contemplation est ravageuse, envoûtante, rétinienne ; elle exploite la structure du fantasme et des pulsions libidinales. Pourtant *Cet obscur objet du désir* traque les mécanismes de notre fascination pour les surfaces et les simulacres du capitalisme tardif. Plus proche de l'objet que de la photographie, l'œuvre détourne le fétichisme de la marchandise au profit d'un nouveau totémisme.

Avec sa série *Dichroïcs*, Thomas Devaux poursuit et radicalise sa critique des stratégies marketing en investissant davantage le lien ténu qui s'installe entre diverses expressions de transcendance aujourd'hui. Dans la série *Rayons*, débutée en 2016, le sujet et le procédé photographique se rencontrent dans un indiscernable qui tient lieu de titre. Les « rayons » évoquent autant les étales des supermarchés que la technique optique utilisée pour dilater chromatiquement les faisceaux lumineux. Semblables à des peintures expressionnistes abstraites, ses images construisent photographiquement leur objet selon une frontalité de surface réduite à un reflet opaque, voire narcissique. Ses photographies bouclent le regard sur lui-même selon une perception consommée devenue une finalité en soi. Le spectacle de notre propre vision — érigée comme visée — se consume alors, à l'instar des visages absents de la série *The Shoppers*. Présents en contrepoints, les individus saisis lors de leur passage en caisse émergent de manière spectrale d'une composition brumeuse en noir et blanc qui dramatise les signes d'une consommation fondée sur la captation de l'attention par des tons chamarrés et racoleurs.

Les photographies de Devaux semblent en cela se consommer dans leur finalité perceptive, mais ce serait oublier que le verbe consumer stipule une destruction pure et simple, tandis que consommer, au sens littéral, suppose une destruction utile, employée à quelques usages. Son œuvre manifeste une ambiguïté supplémentaire dès lors que l'on s'attarde sur sa puissance symbolique en termes de *rayonnement* et de *lien* entre les sujets et les objets. Serties d'un cadre à la feuille d'or, ses photographies sèment le doute, elles sont investies d'une tension permanente entre le profane et le sacré, entre l'exploitation des pulsions et l'éveil à la méditation. De même que l'icône est toujours traversée par une intentionnalité qui va au-delà d'elle-même, l'œuvre de Devaux ne saurait être contemplée pour ce qu'elle est, parce qu'elle possède la puissance symbolique d'un halo magique. Elle est toujours le moyen d'autre chose, et non le strict effet d'une finalité programmée.

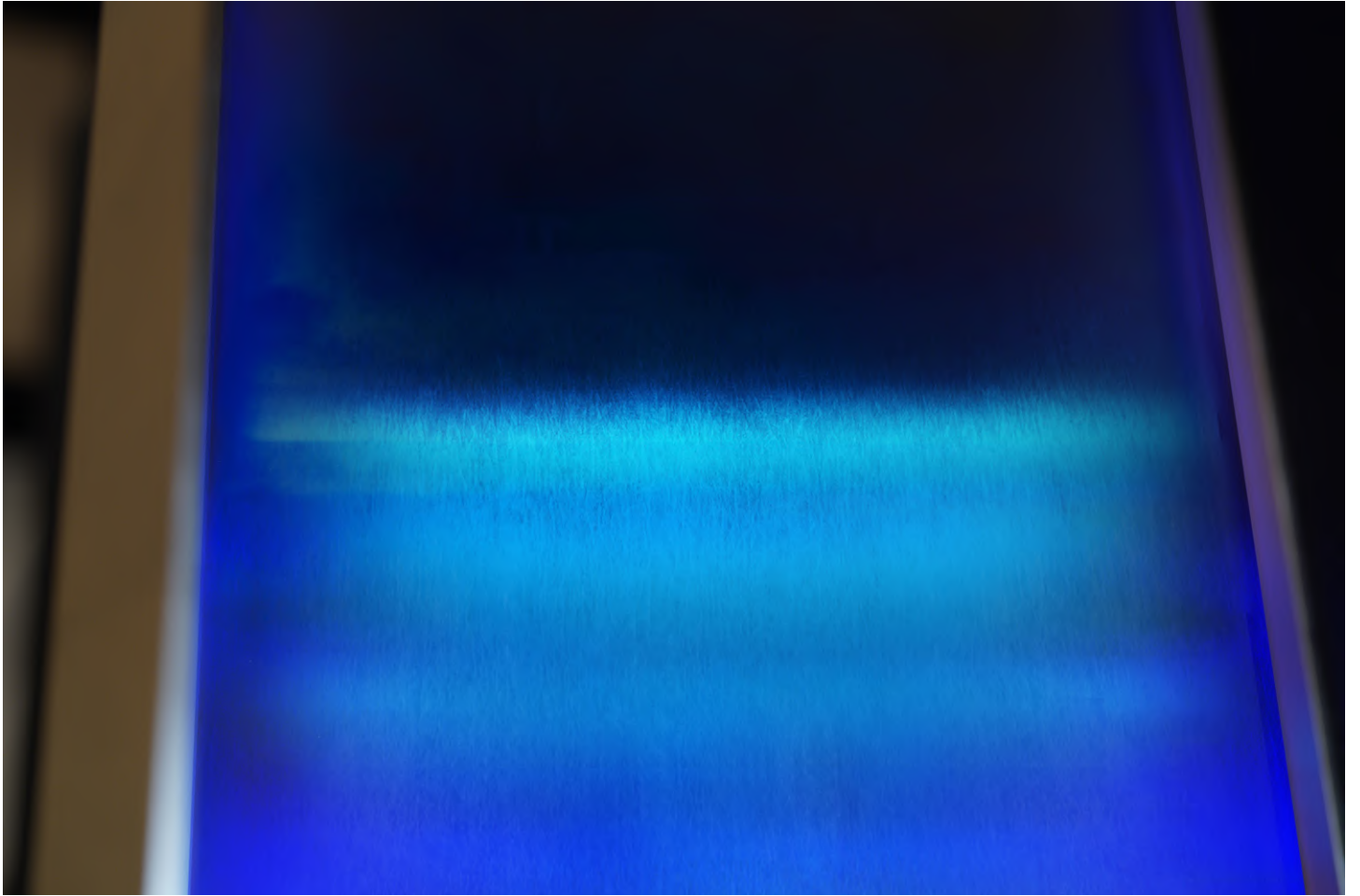
Les œuvres génèrent en effet leur propre lumière, elles diffusent leur énergie par un effet de halo qui opère une transfiguration du profane au bénéfice d'un moment de communion. Réalisées sur verre dichroïque, les photographies de la série *Totems* obéissent à une composition verticale et miroïque qui intègre le corps du spectateur en le fondant dans la couleur. La confrontation physique et formelle avec le regardeur révèle une part enfouie : celle du primitivisme magique que cristallise la forme-totem. Si Walter Benjamin dénonçait la fin de l'aura et la perte de la valeur culturelle au profit de la valeur d'exposition et du développement des techniques industrielles de reproduction, Thomas Devaux parvint, par un étrange paradoxe, à recouvrer le culte et la notion de sacré précisément grâce au dispositif technique et aux règles définies par le marketing. Si le commerce avec des choses est le lien social par excellence, la publicité est un symbolisme, *c'est-à-dire le moyen de faire du lien*. Le protocole photographique fabrique l'aura en maintenant une esthétique codifiée, réglée, millimétrée, tel un horizon de négociation de valeurs partagées. L'affaire est minutieuse et périlleuse, elle se situe en deçà de toute posture morale et au-delà de toute connivence marchande ou religieuse. Elle vise à réunifier les intentions techniques et spirituelles par l'incarnation et la projection matérielle des sentiments, des croyances et des désirs des spectateurs dans un objet totem. Ces derniers proposent donc une construction du sacré, non tant des marchandises, mais de la Vision qui en origine l'acte.



view 1

**Dichroic 2.42** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
40 x 30 cm (3 Editions) **6 300 €**  
+ 2 EA





view 2

**Dichroic 2.42** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
40 x 30 cm (3 Editions) **6 300 €**  
+ 2 EA



view 3

**Dichroic 2.42** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
40 x 30 cm (3 Editions) **6 300 €**  
+ 2 EA



**View 1**

**Totem 36.09** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
120 x 10 cm = (3 Editions) **7 000 €**  
+ 2 EA



**View 2**

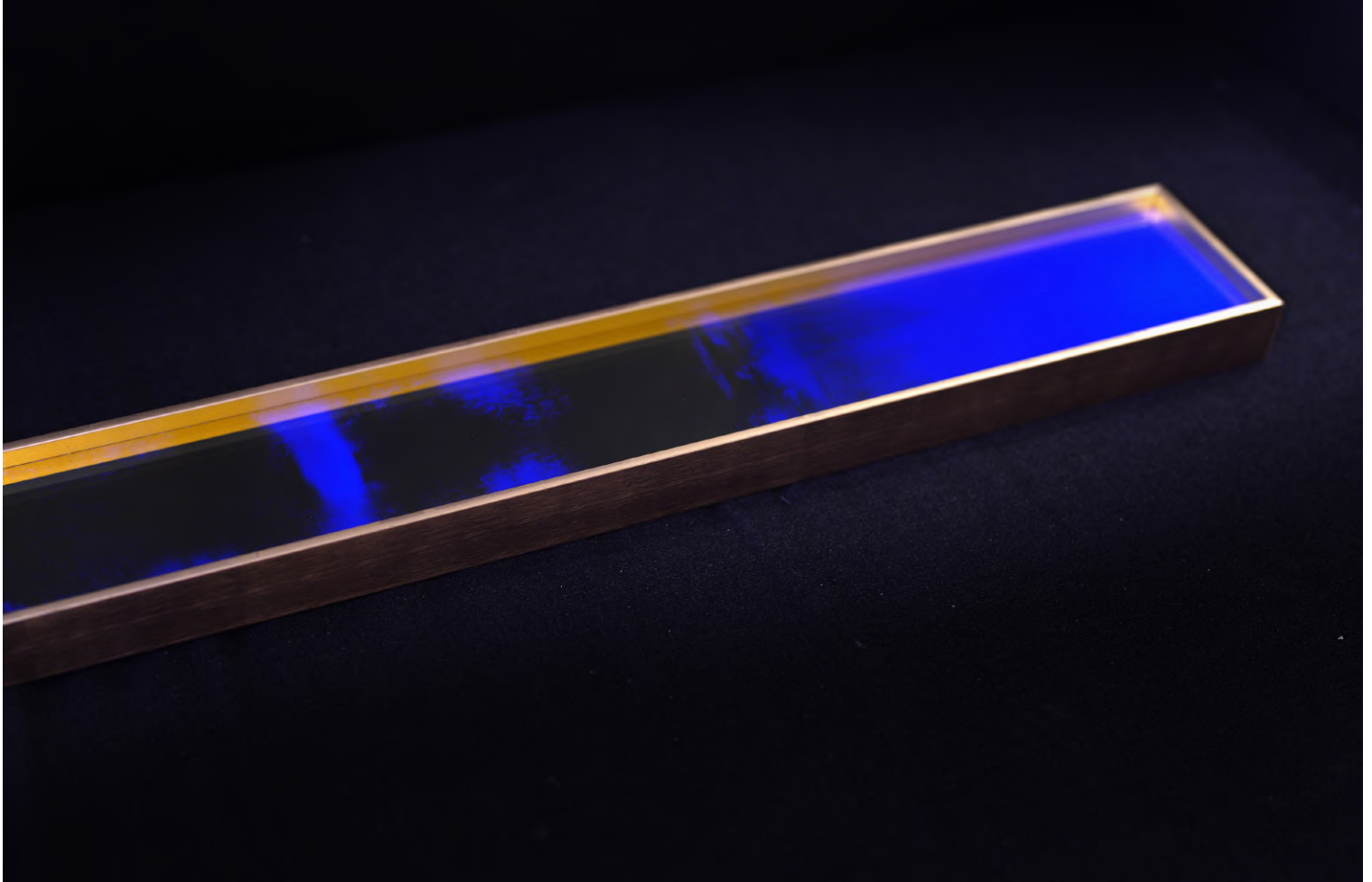
**Totem 36.09** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
120 x 10 cm = (3 Editions) **7 000 €**  
+ 2 EA



View 3

**Totem 36.09** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
120 x 10 cm = (3 Editions) **7 000 €**  
+ 2 EA





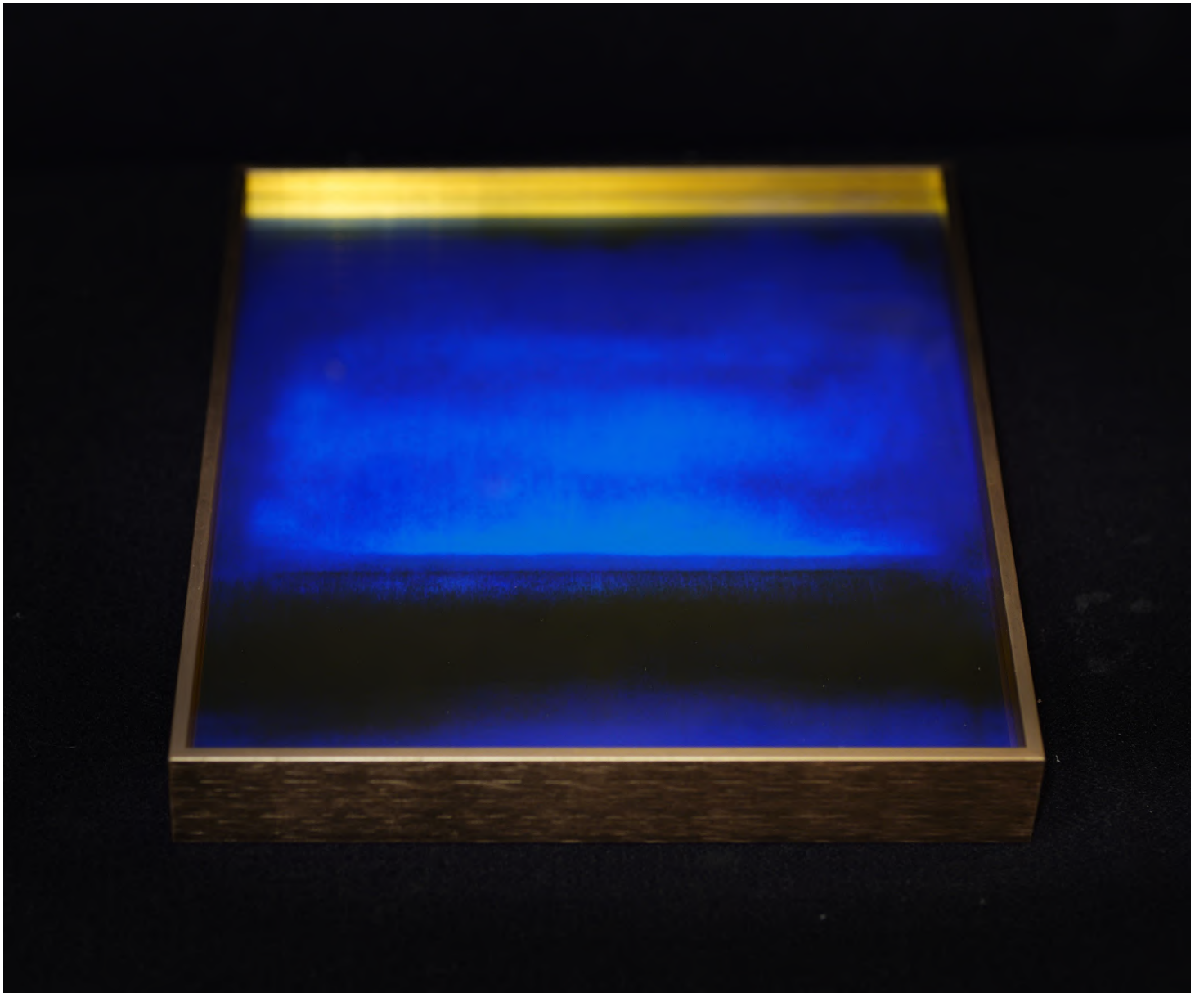
View 4

**Totem 36.09** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
120 x 10 cm = (3 Editions) **7 000 €**  
+ 2 EA



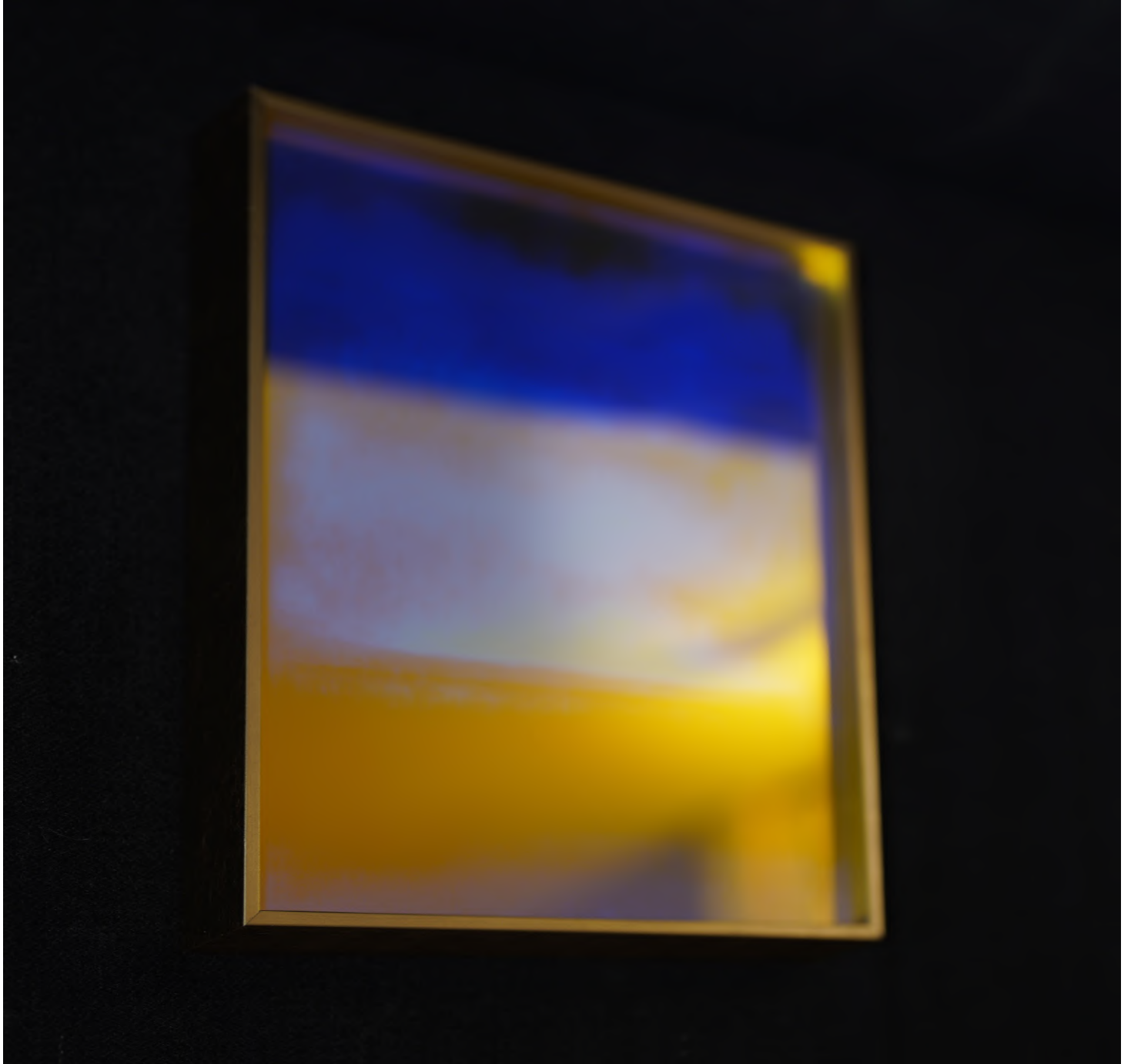
view 1

**Dichroic 2.43** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
30 x 25 cm (3 Editions) **5 300 €**  
+ 2 EA



view 2

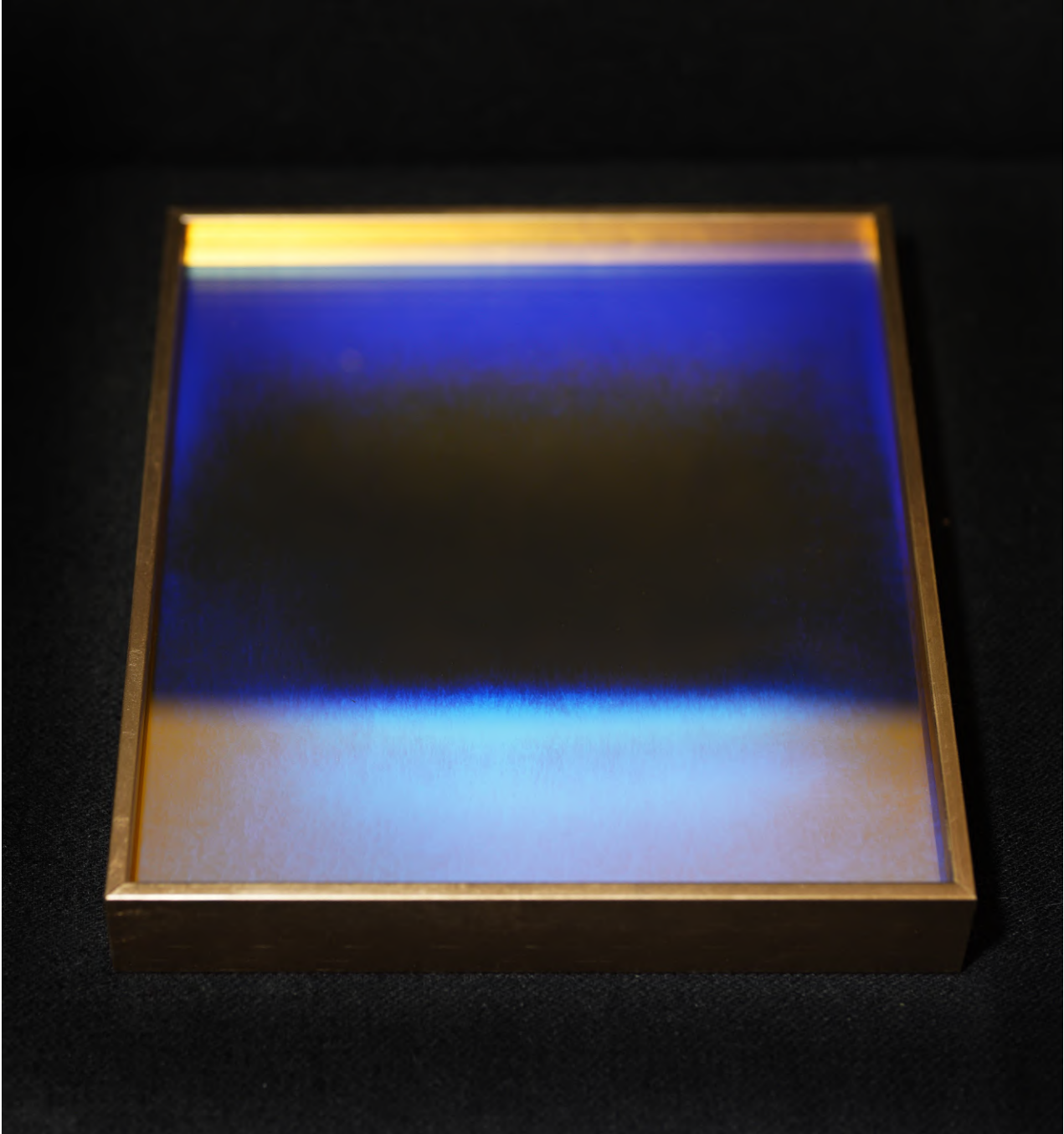
**Dichroic 2.43** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
30 x 25 cm (3 Editions) **5 300 €**  
+ 2 EA



view 3

**Dichroic 2.43** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
30 x 25 cm (3 Editions) **5 300 €**  
+ 2 EA





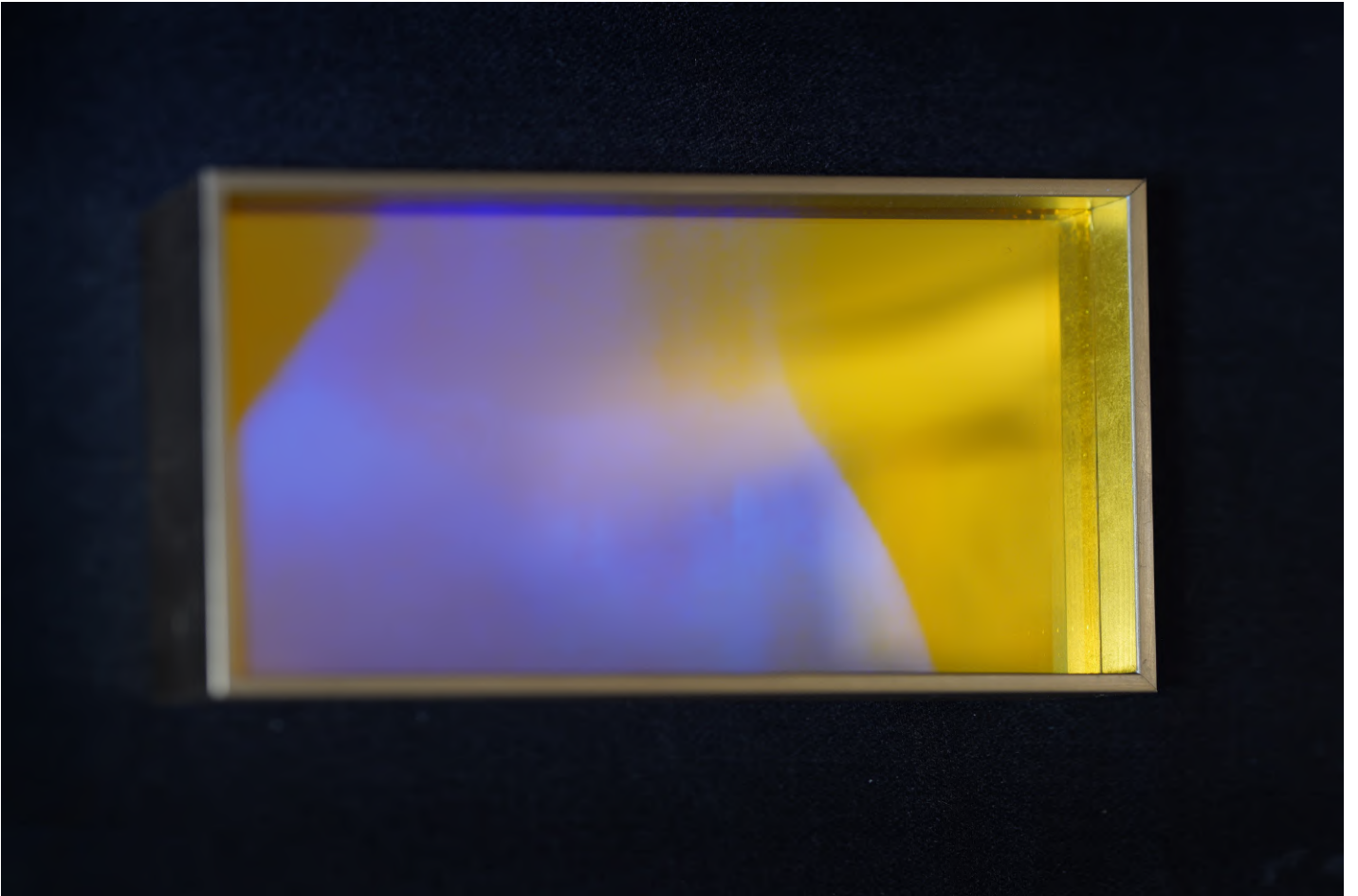
view 1

**Dichroic 2.45** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
25 x 22 cm (3 Editions) **4 300 €**  
+ 2 EA



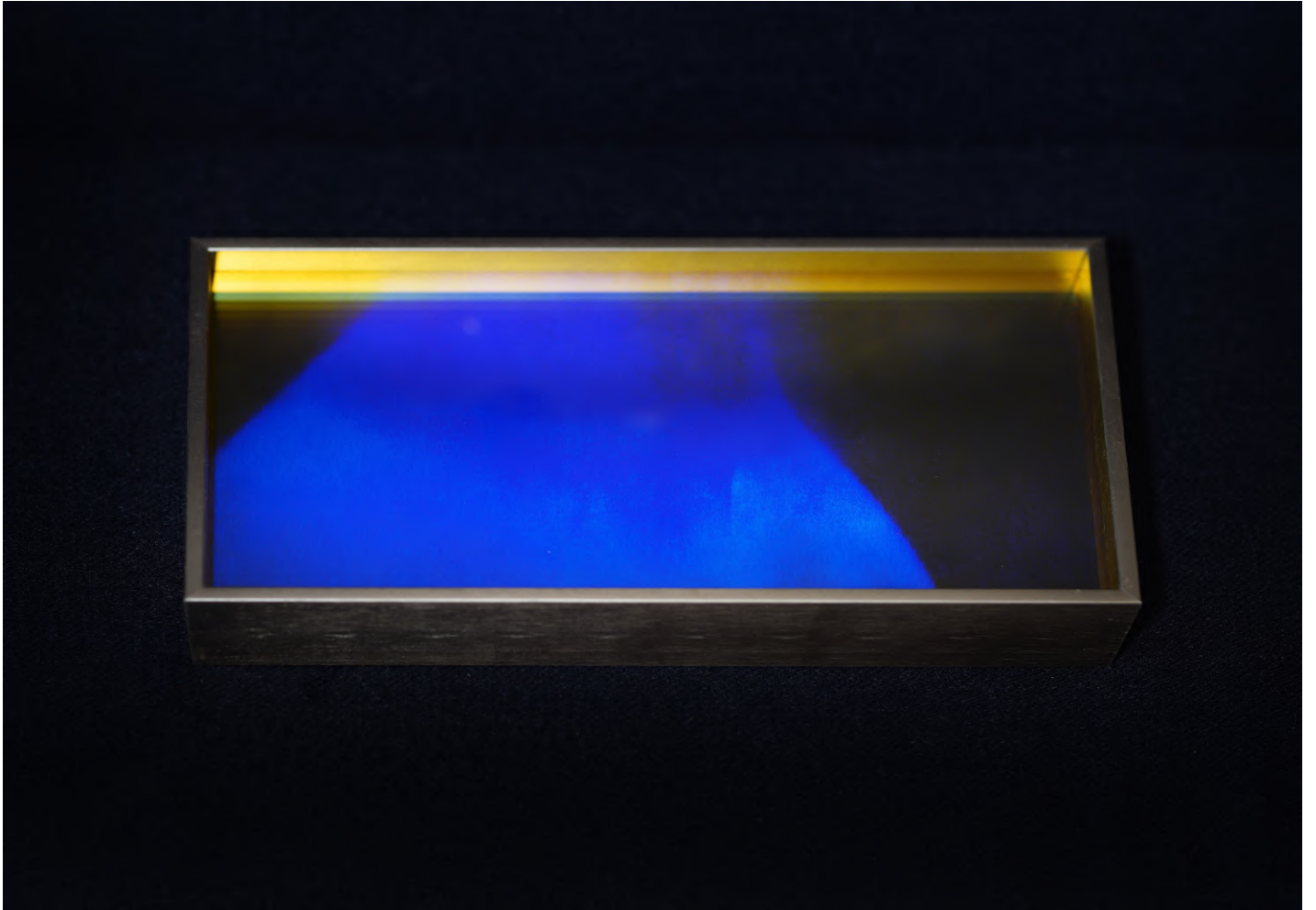
view 2

**Dichroic 2.45** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
25 x 22 cm (3 Editions) **4 300 €**  
+ 2 EA



View 1

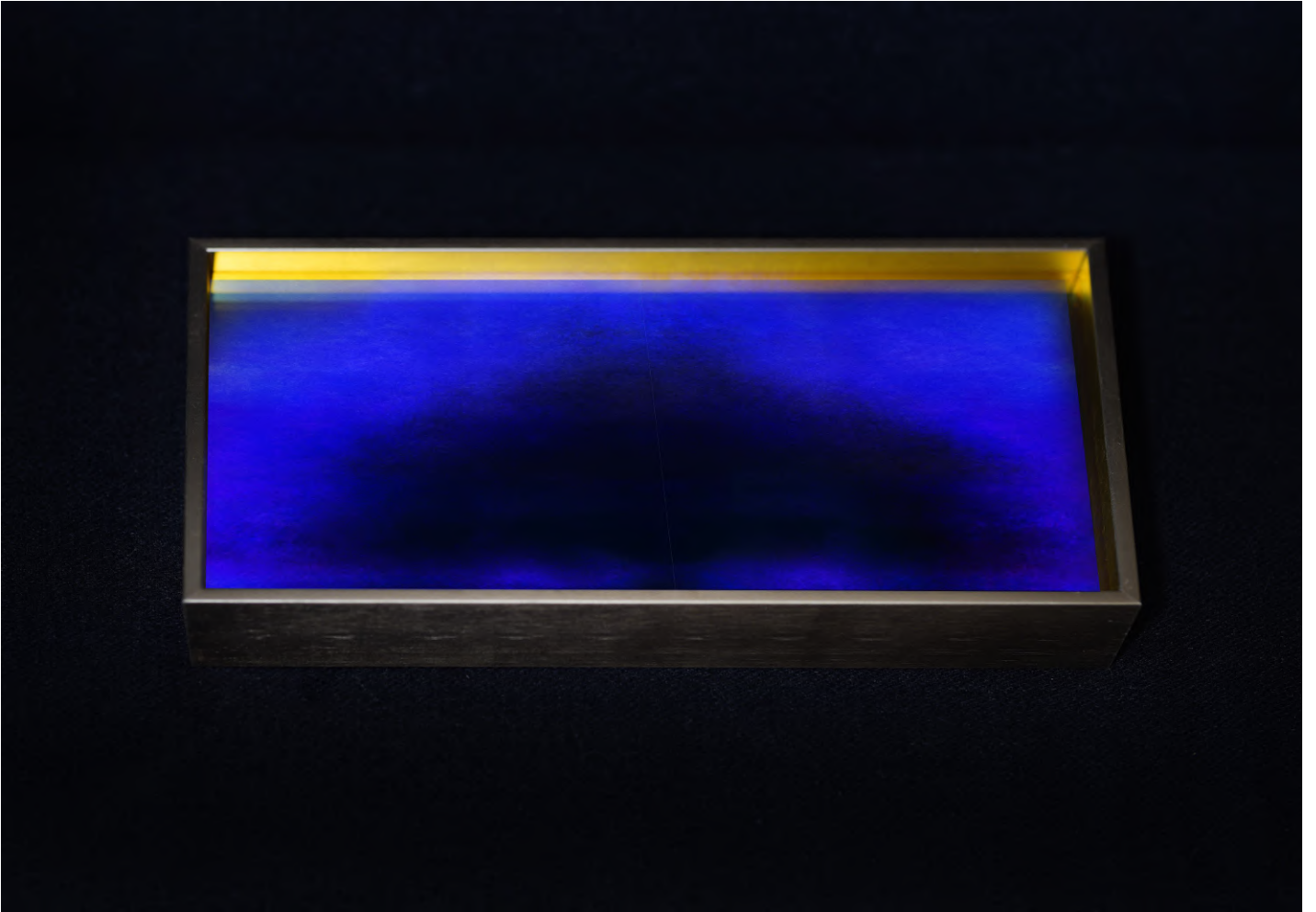
**Dichroic 2.46** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
25 x 14 cm (3 Editions) **4 000 €**  
+ 2 EA



View 2

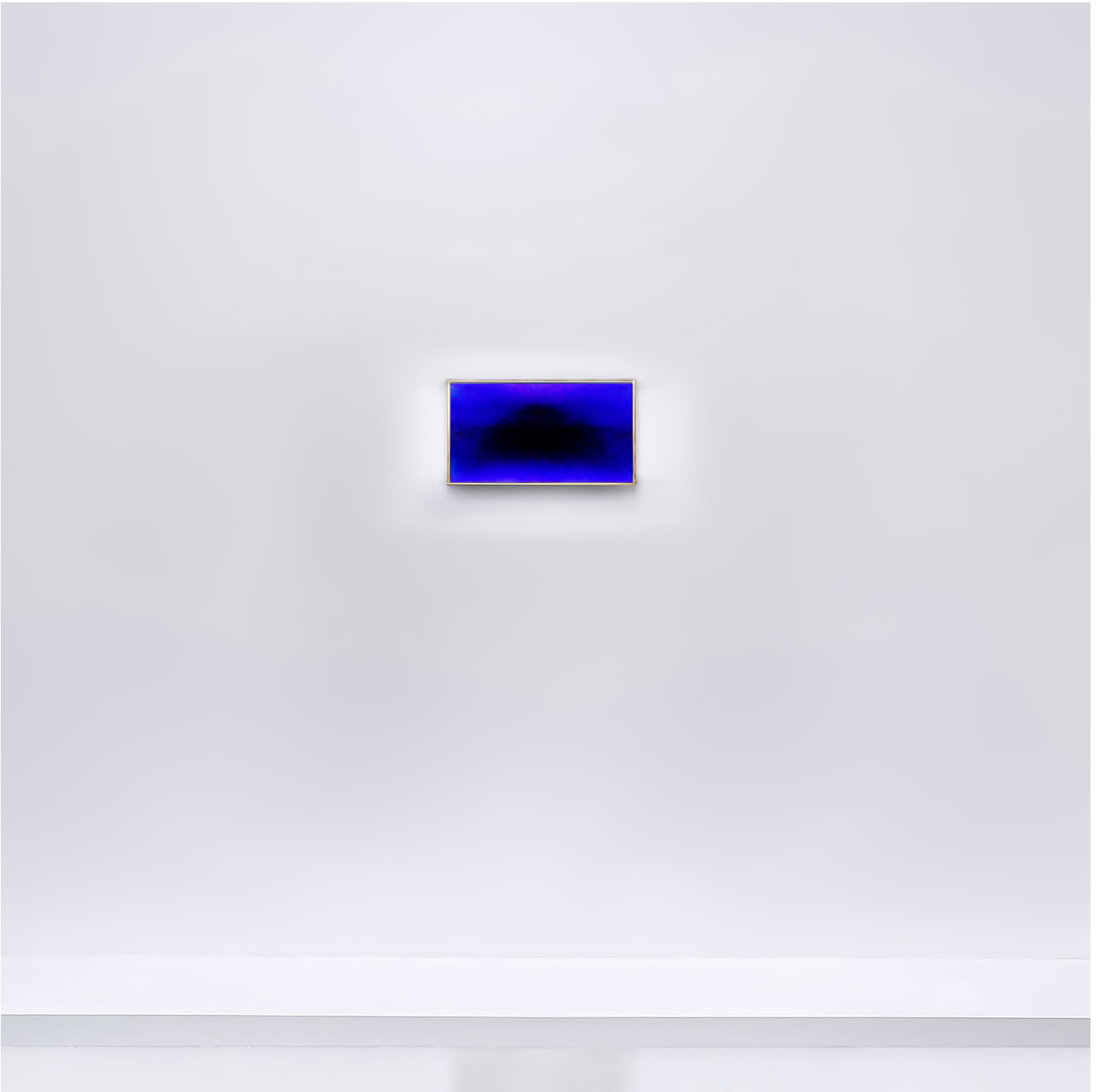
**Dichroic 2.46** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
25 x 14 cm (3 Editions) **4 000 €**  
+ 2 EA





View 1

**Dichroic 2.47** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
25 x 14 cm (3 Editions) **4 000 €**  
+ 2 EA



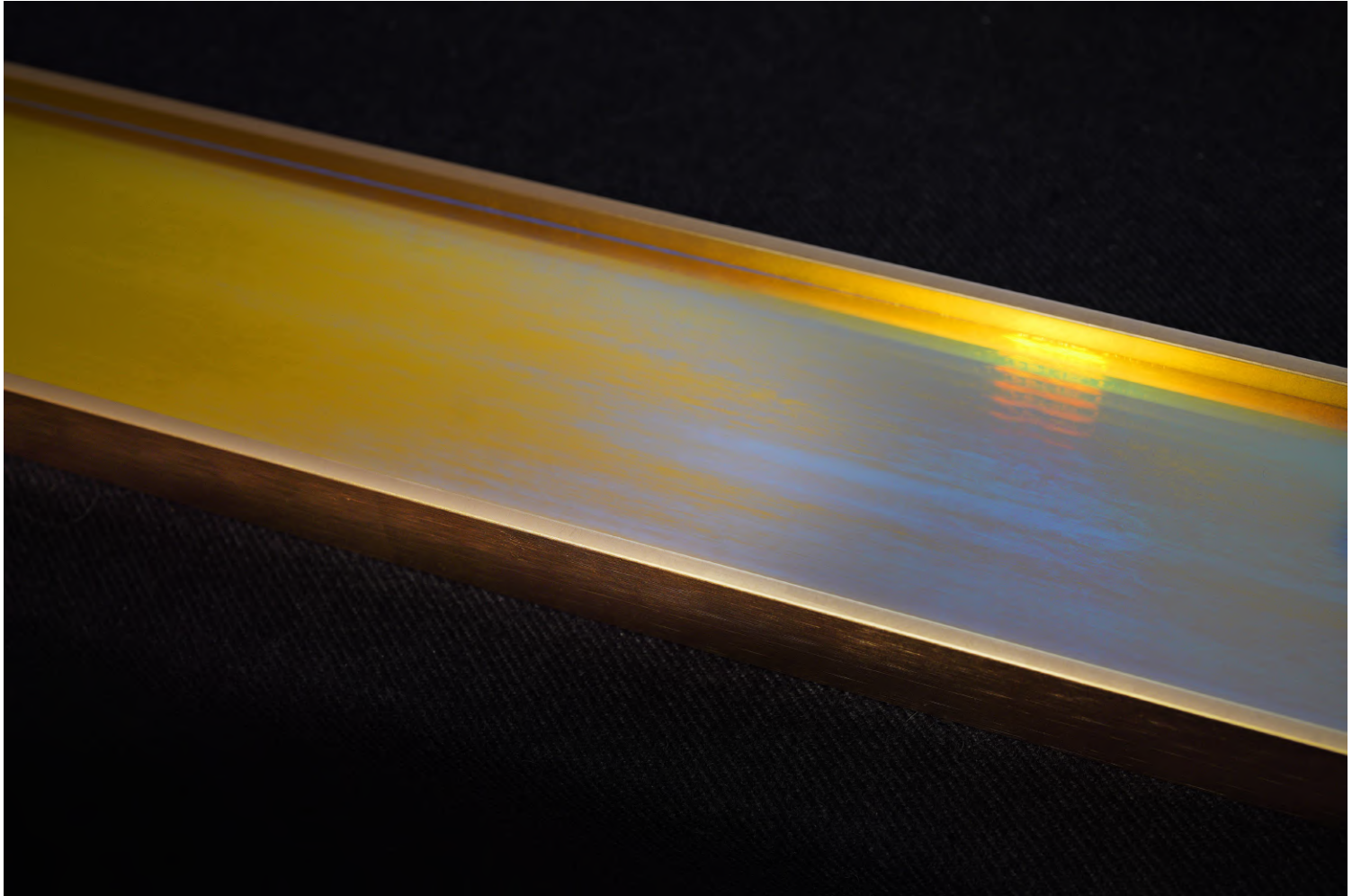
View 2

**Dichroic 2.47** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
25 x 14 cm (3 Editions) **4 000 €**  
+ 2 EA



**View 1**

**Totem 3.95** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
120 x 10 cm = (3 Editions) **7 000 €**  
+ 2 EA



View 2

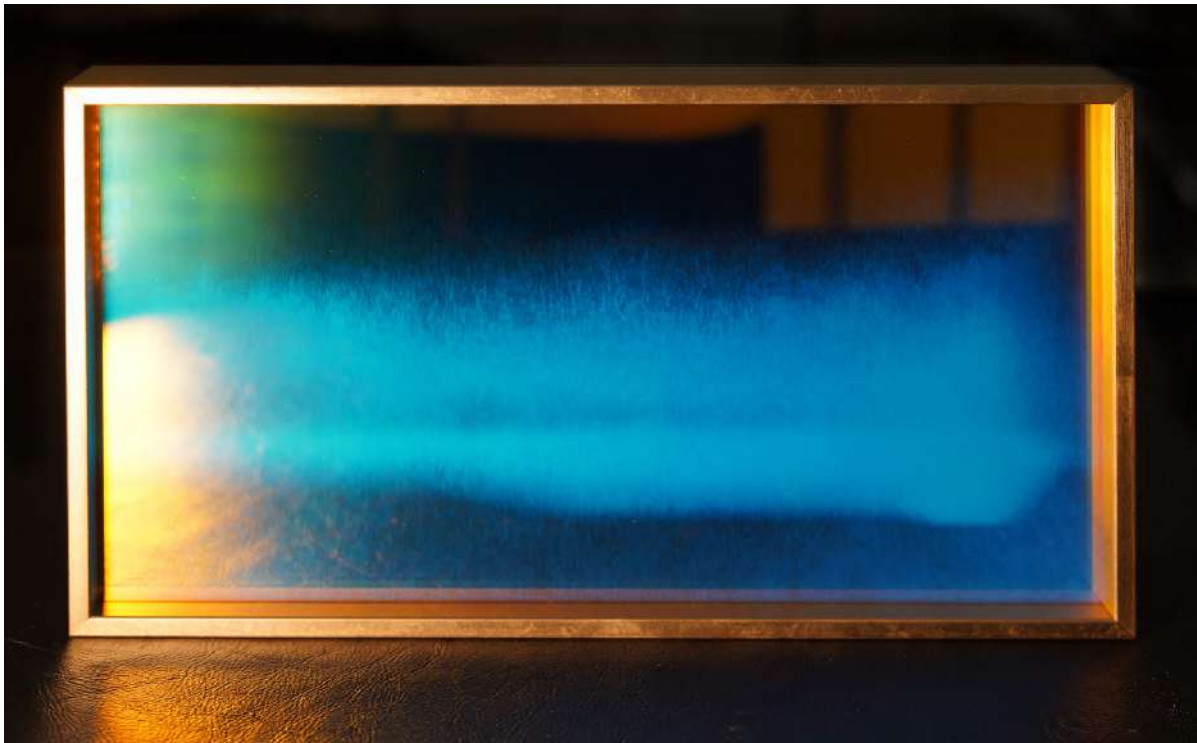
**Totem 3.95** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
120 x 10 cm = (3 Editions) **7 000 €**  
+ 2 EA





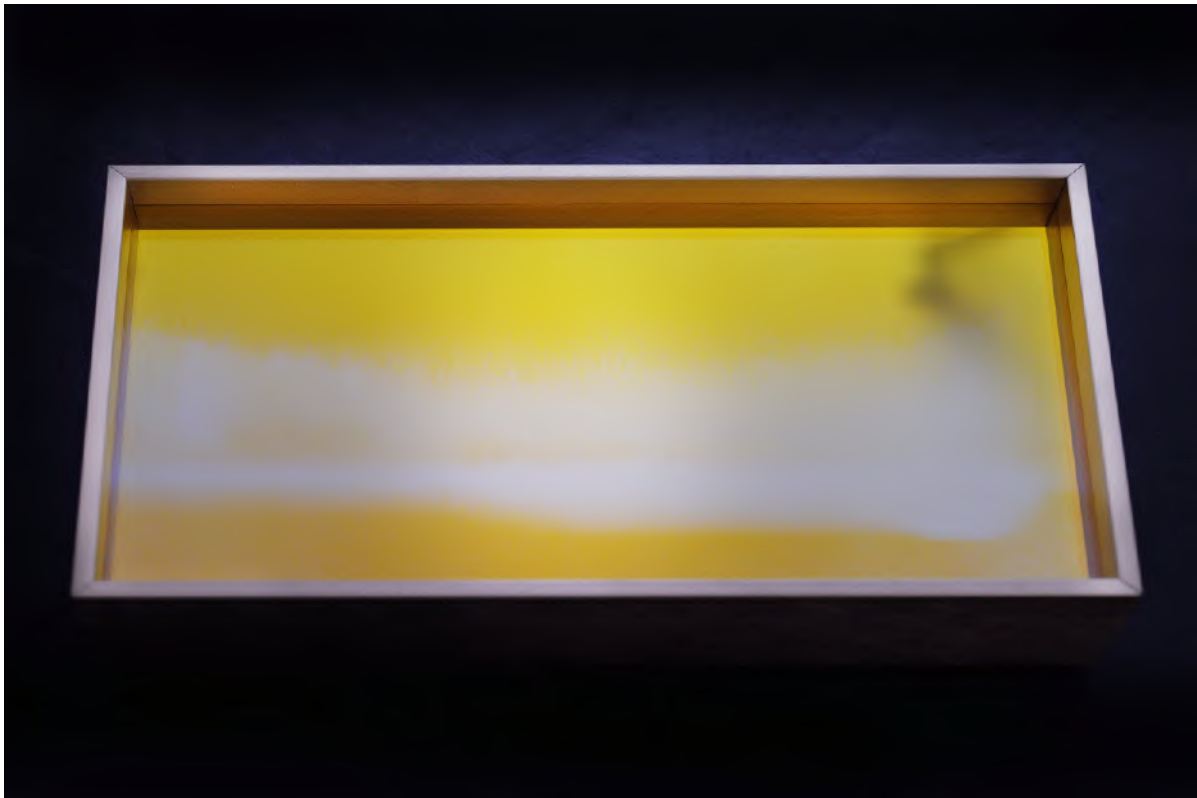
**View 2**

**Totem 3.95** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
120 x 10 cm = (3 Editions) **7 000 €**  
+ 2 EA



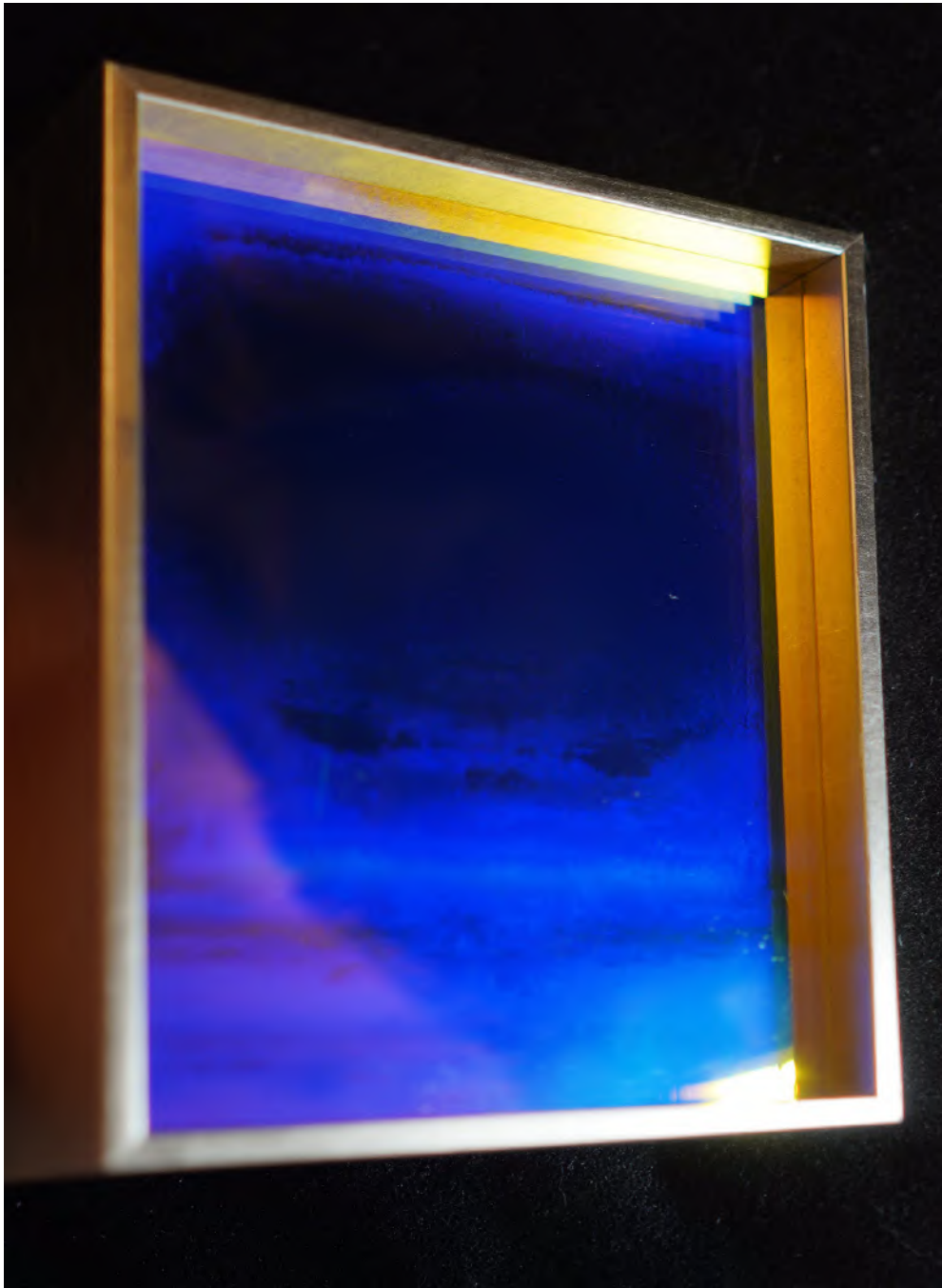
**View (1)**

**Dichroic 2.77** (2023)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
25 x 14 cm (3 Editions) **4 000 €**  
+ 2 EA



**View (2)**

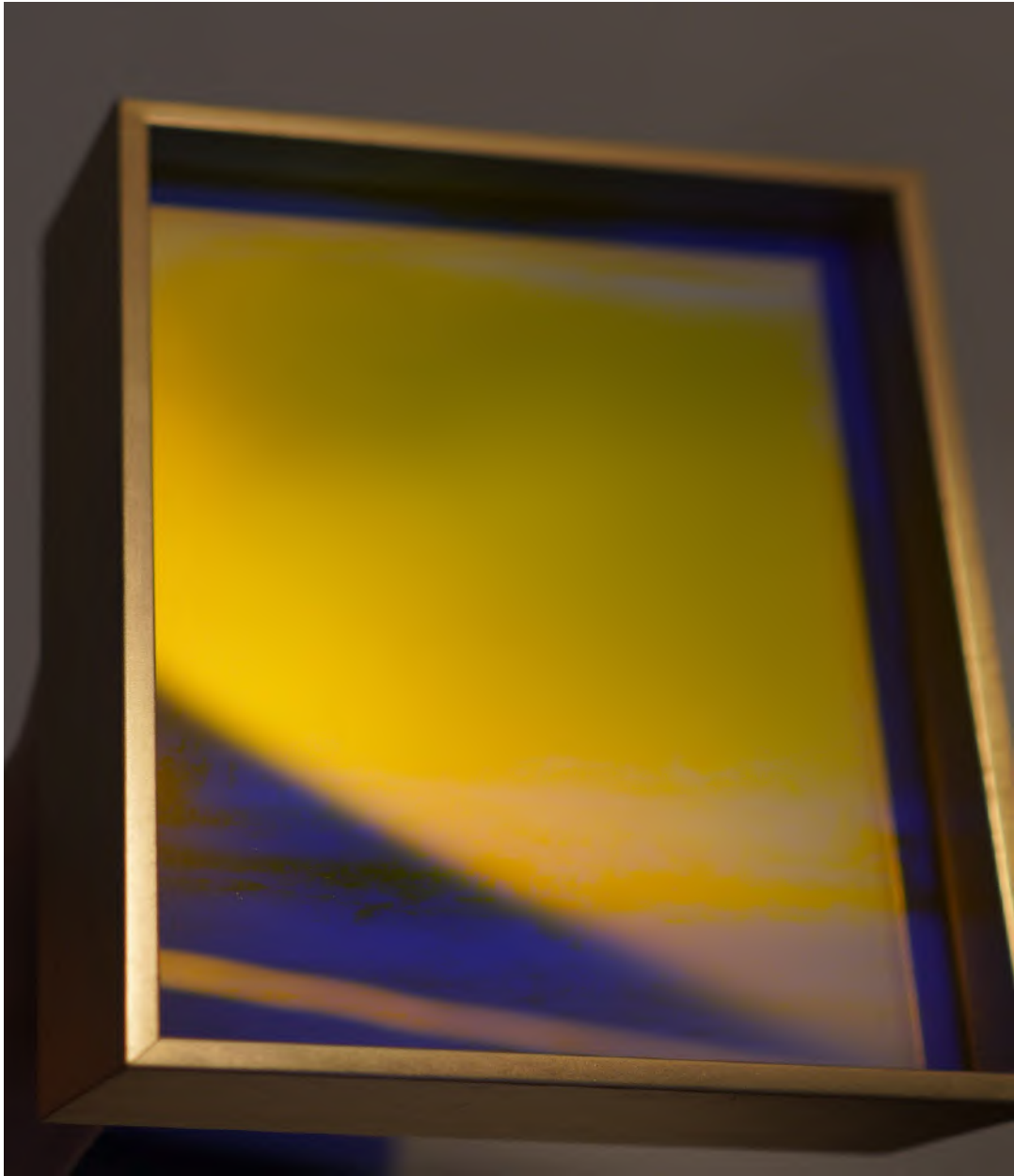
**Dichroic 2.77** (2023)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
25 x 14 cm (3 Editions) **4 000 €**  
+ 2 EA



View (1)

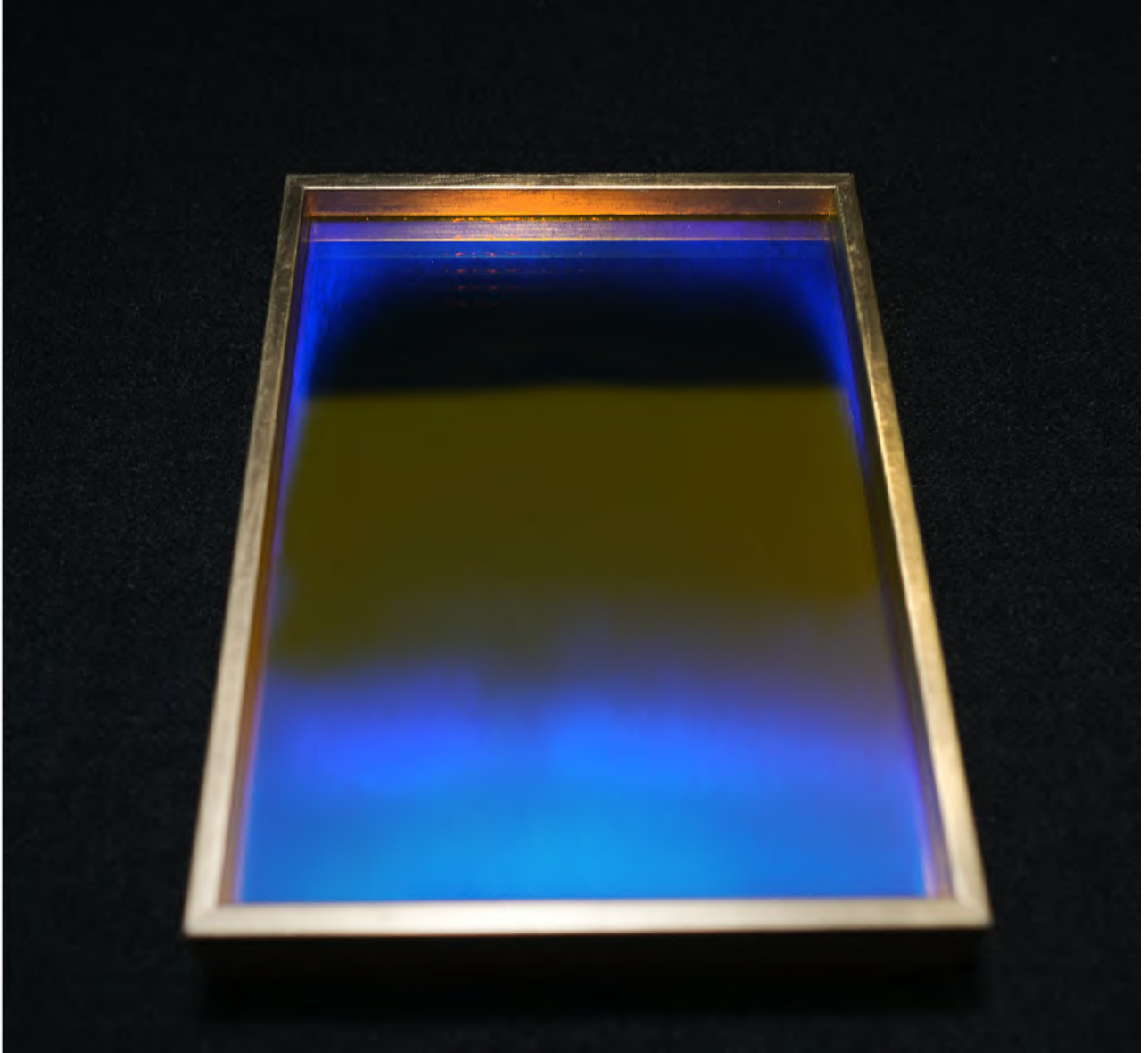
**Dichroic 1.73** (2023)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
18 x 13,5 cm (3 Editions) **2 500 €**  
+ 2 EA





View (2)

**Dichroic 1.73** (2023)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
18 x 13,5 cm (3 Editions) **2 500 €**  
+ 2 EA



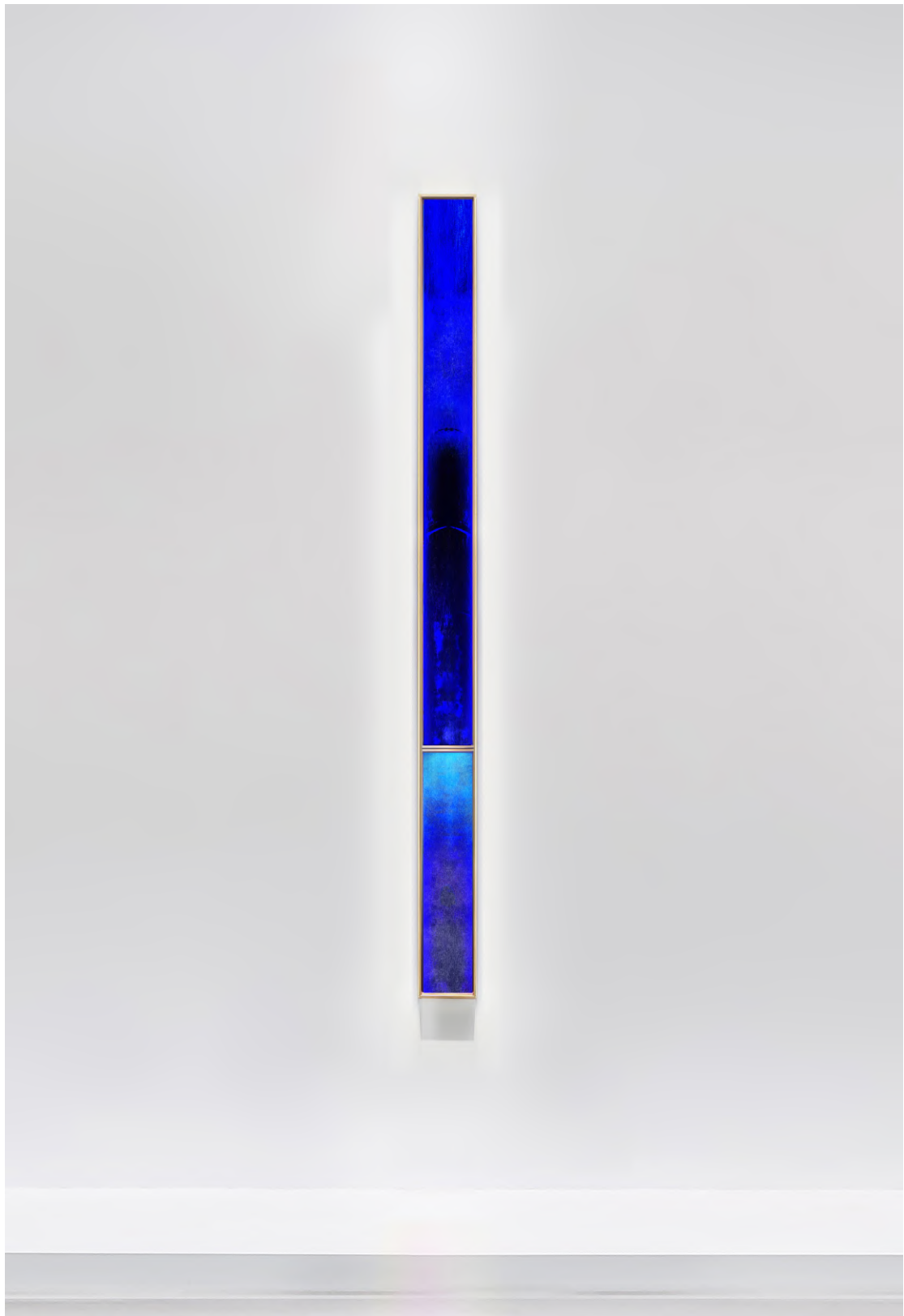
View (1)

**Dichroic 61.6** (2022)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
18 x 13,5 cm 7" x 5,3" (3 Editions) **2 500 €**  
+ 2 EA



**View (2)**

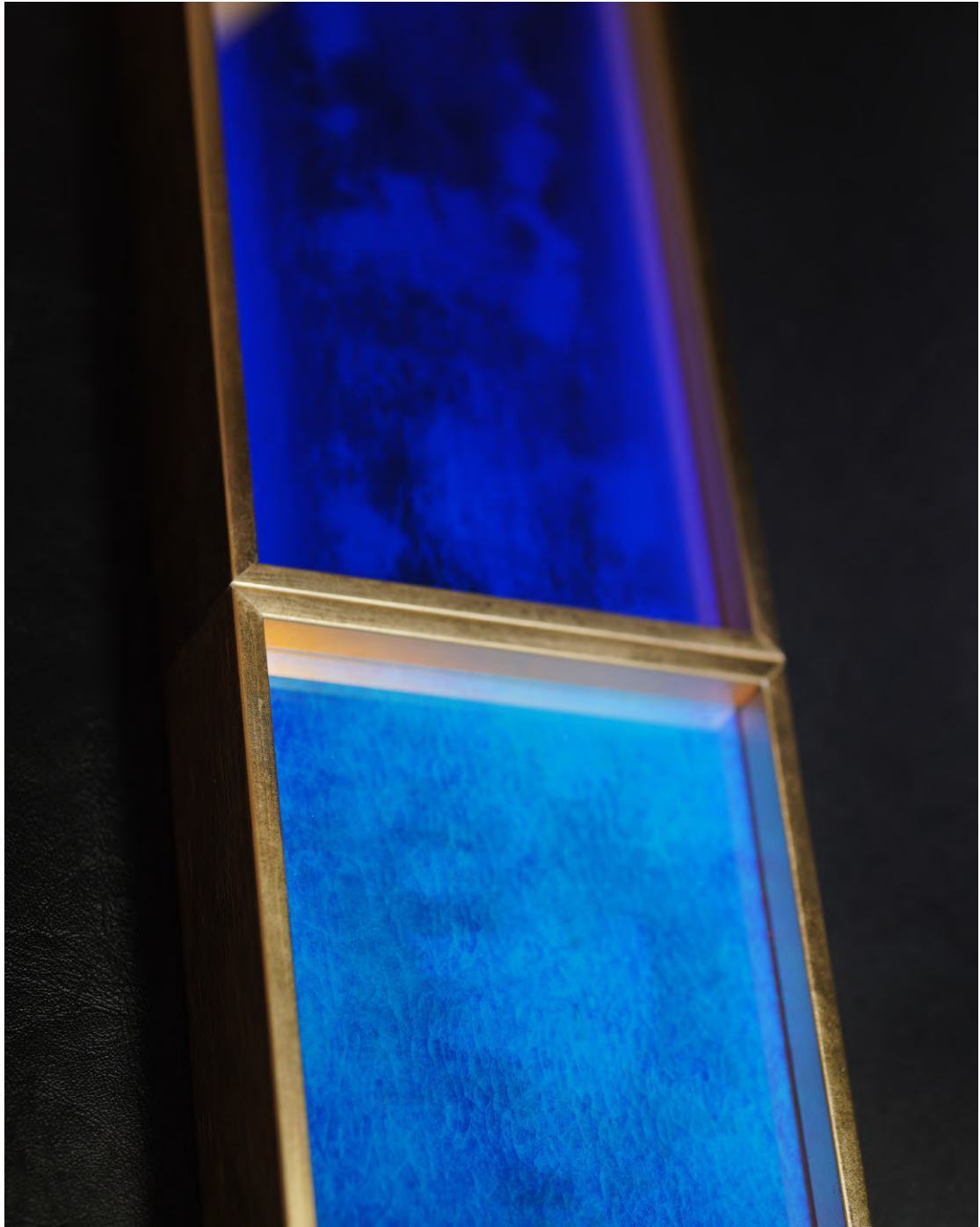
**Dichroic 61.6** (2022)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
18 x 13,5 cm 7' x 5,3' (3 Editions) **2 500 €**  
+ 2 EA



**View 1**

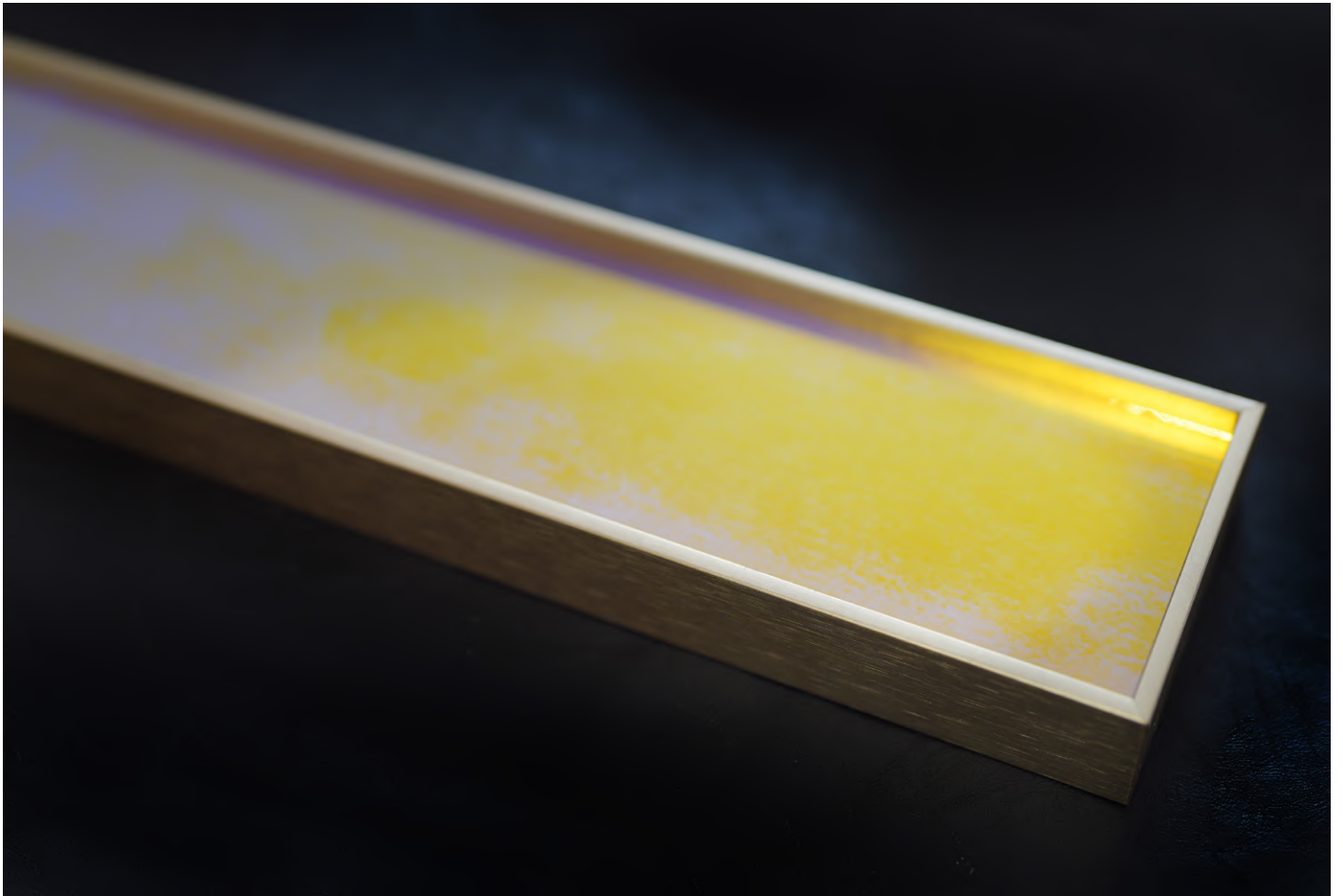
**Totem 1.93** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
170 x 10 cm = (3 Editions) **12 000 €**  
+ 2 EA





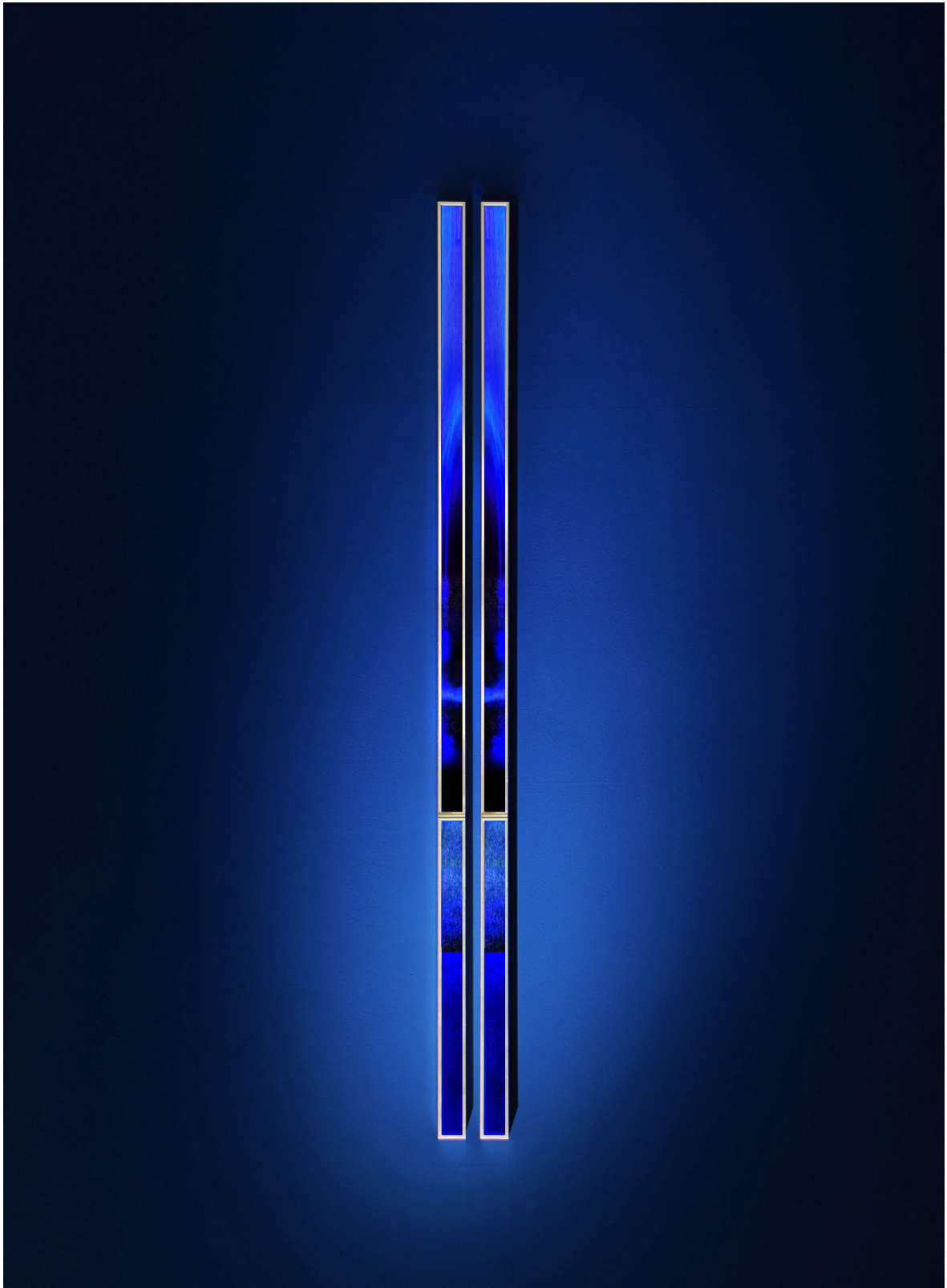
View 2

**Totem 1.93** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
170 x 10 cm = (3 Editions) **12 000 €**  
+ 2 EA



View 3

**Totem 1.93** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
170 x 10 cm = (3 Editions) **12 000 €**  
+ 2 EA



**View 1**

**Totems 1.92 (2024)**

Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
2 totems (en deux parties) de 160 x 4 cm = (3 Editions) **17 000 €**  
+ 2 EA



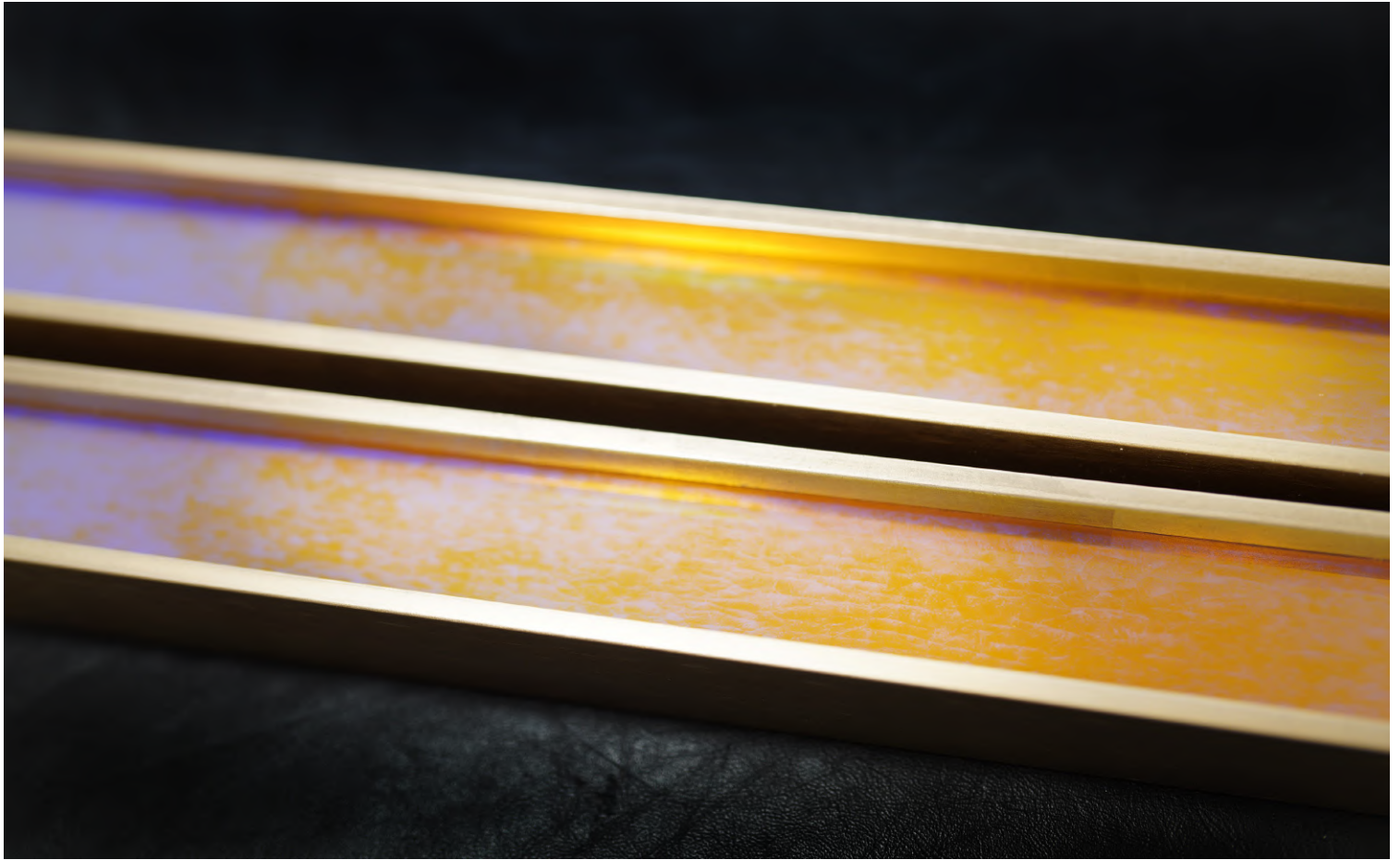


View 2

**Totems 1.92 (2024)**

Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
2 totems (en deux parties) de 160 x 4 cm = (3 Editions) **17 000 €**  
+ 2 EA

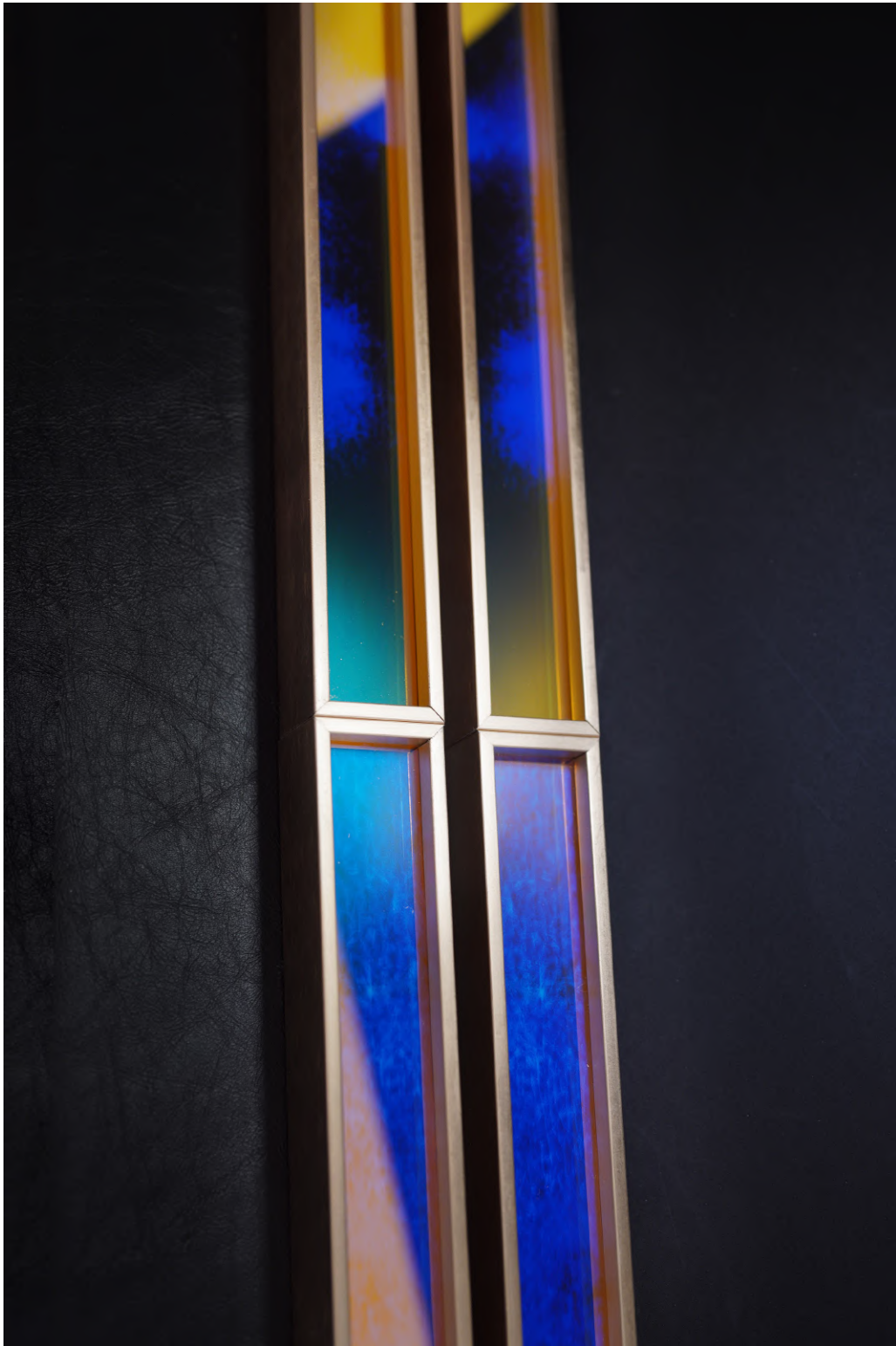




View 3

**Totems 1.92 (2024)**

Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
2 totems (en deux parties) de 160 x 4 cm = (3 Editions) **17 000 €**  
+ 2 EA



View 4

**Totems 1.92** (2024)

Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
2 totems (en deux parties) de 160 x 4 cm = (3 Editions) **17 000 €**  
+ 2 EA



**View 1**

**Totem 2.27** (2023)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
140 x 10 cm = (3 Editions) **8 500 €**  
+ 2 EA



**View 2**

**Totem 2.27** (2023)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
140 x 10 cm = (3 Editions) **8 500 €**  
+ 2 EA





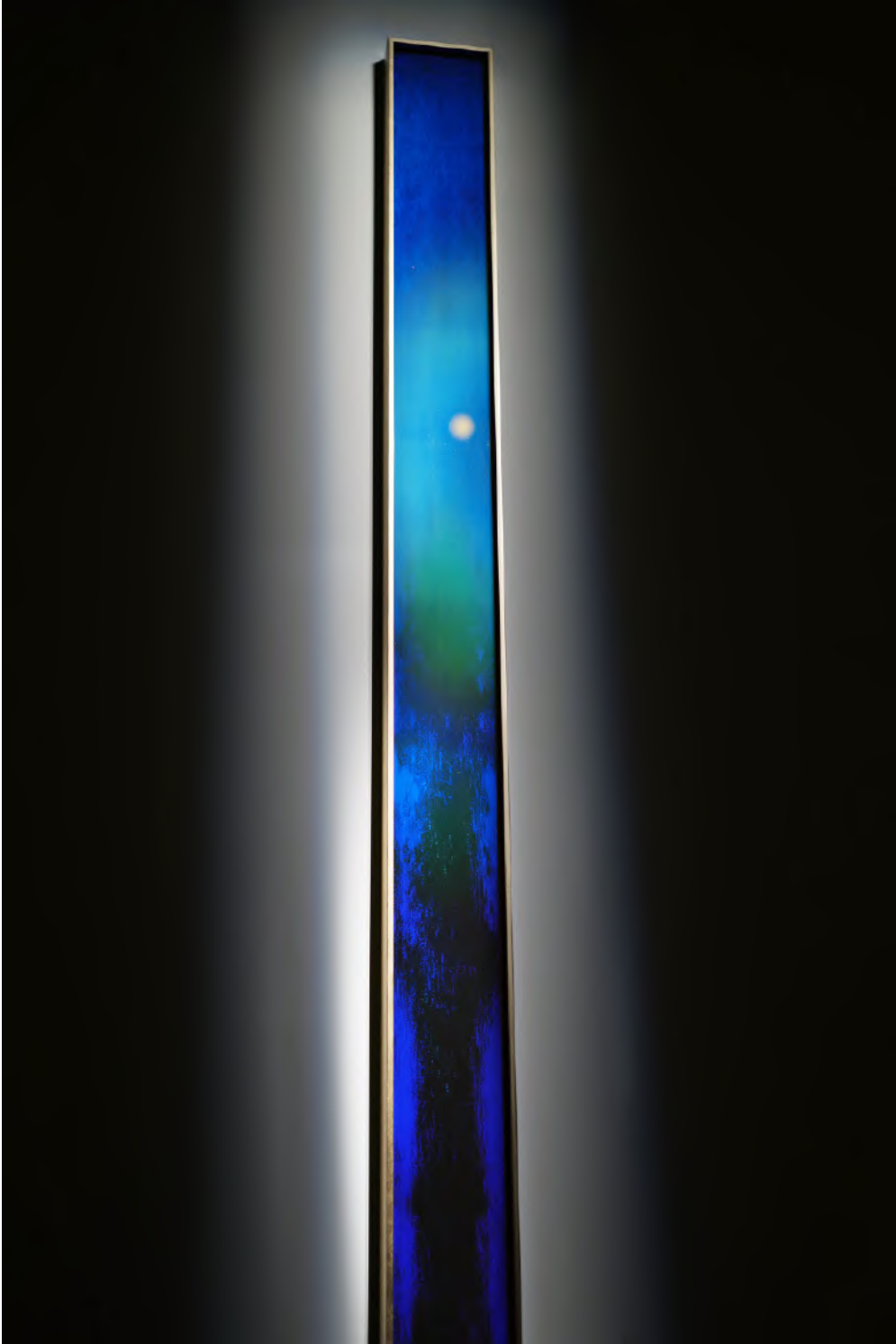
**View 1**

**Totem 4.299** (2023)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
170 x 10 cm = (3 Editions) **12 000 €**  
+ 2 EA



**View 2**

**Totem 4.299** (2023)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
170 x 10 cm = (3 Editions) **12 000 €**  
+ 2 EA



View 3

**Totem 4.299** (2023)



Collection Privée, Lee Ufan & Dichroic 11.4









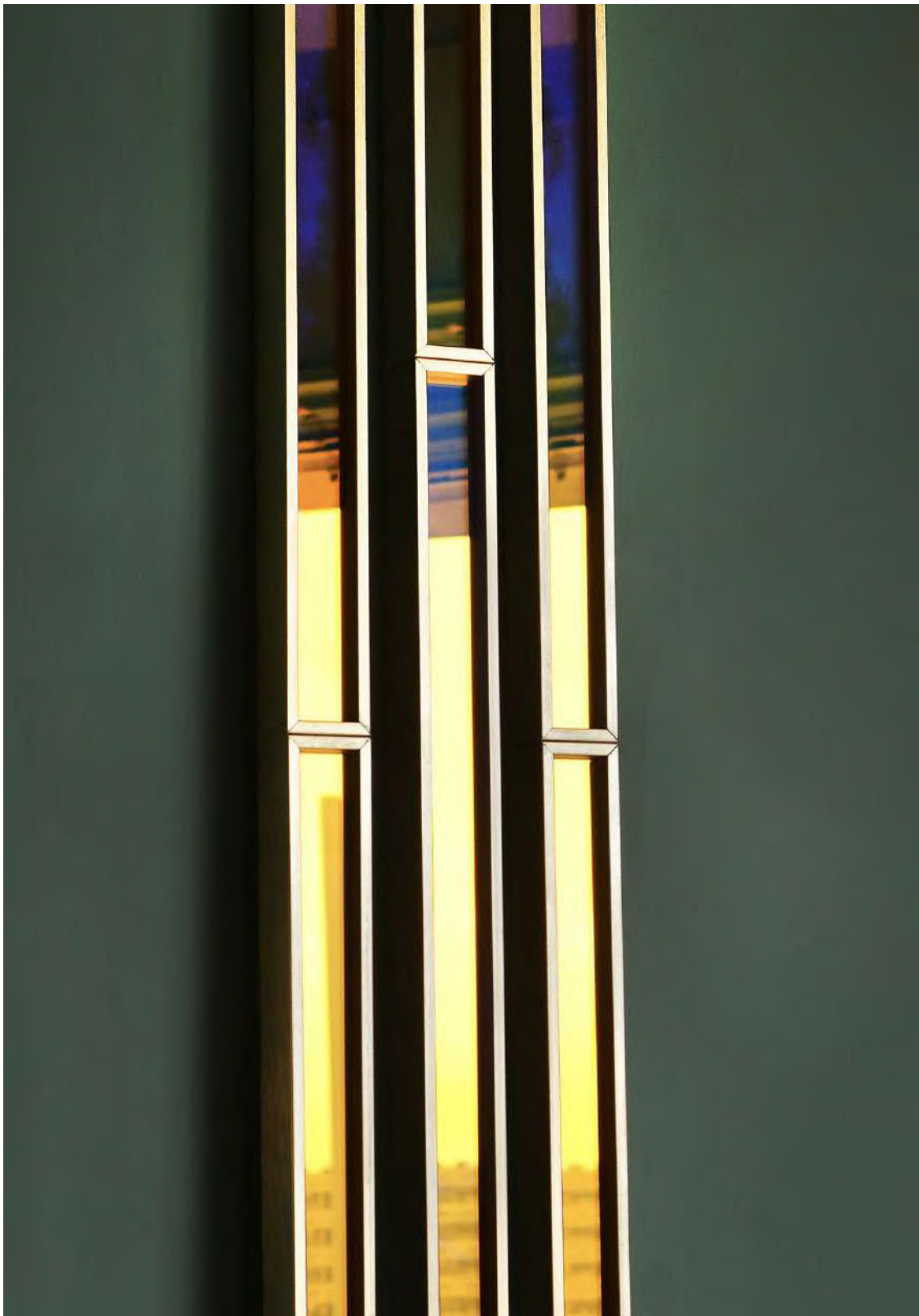
View 1

**Totems 12.74** (2022) (in 6 parts)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
180 cm = (3 Editions) **30 000 €**  
+ 2 EA



View 2

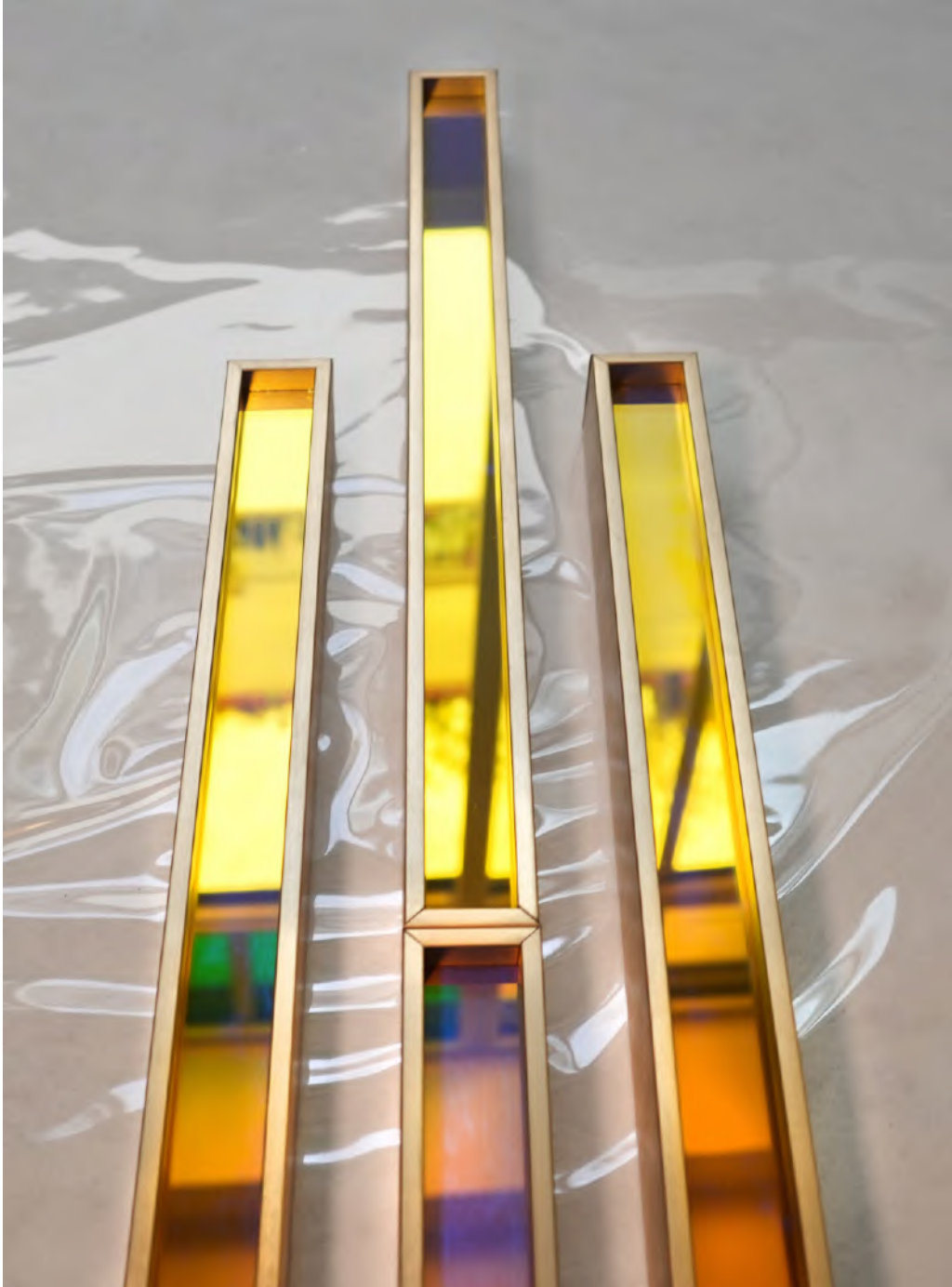
**Totems 12.74** (2022) (in 6 parts)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
180 cm = (3 Editions) **30 000 €**  
+ 2 EA



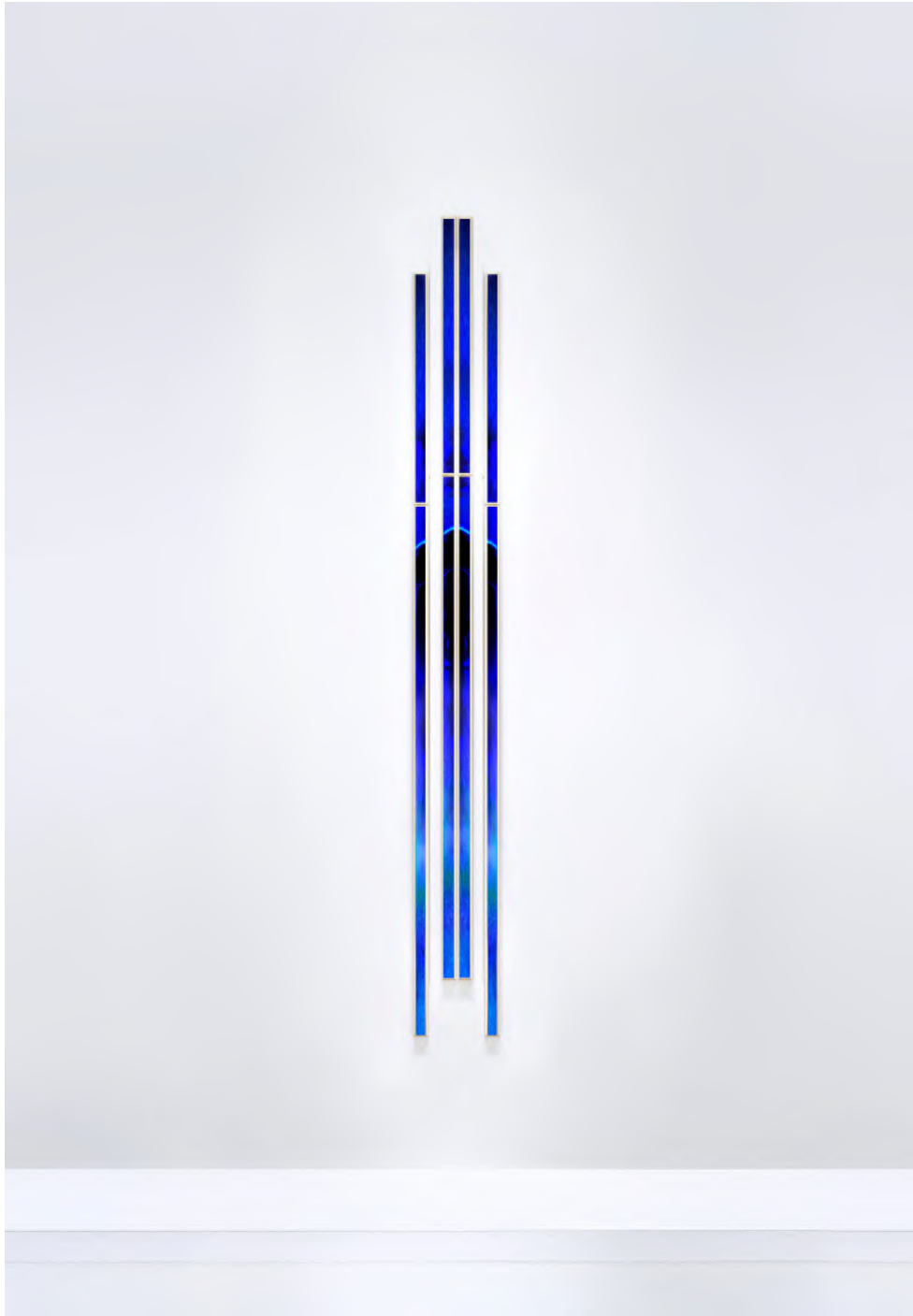
View 3

**Totems 12.74** (2022) (in 6 parts)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
180 cm = (3 Editions) **30 000 €**  
+ 2 EA



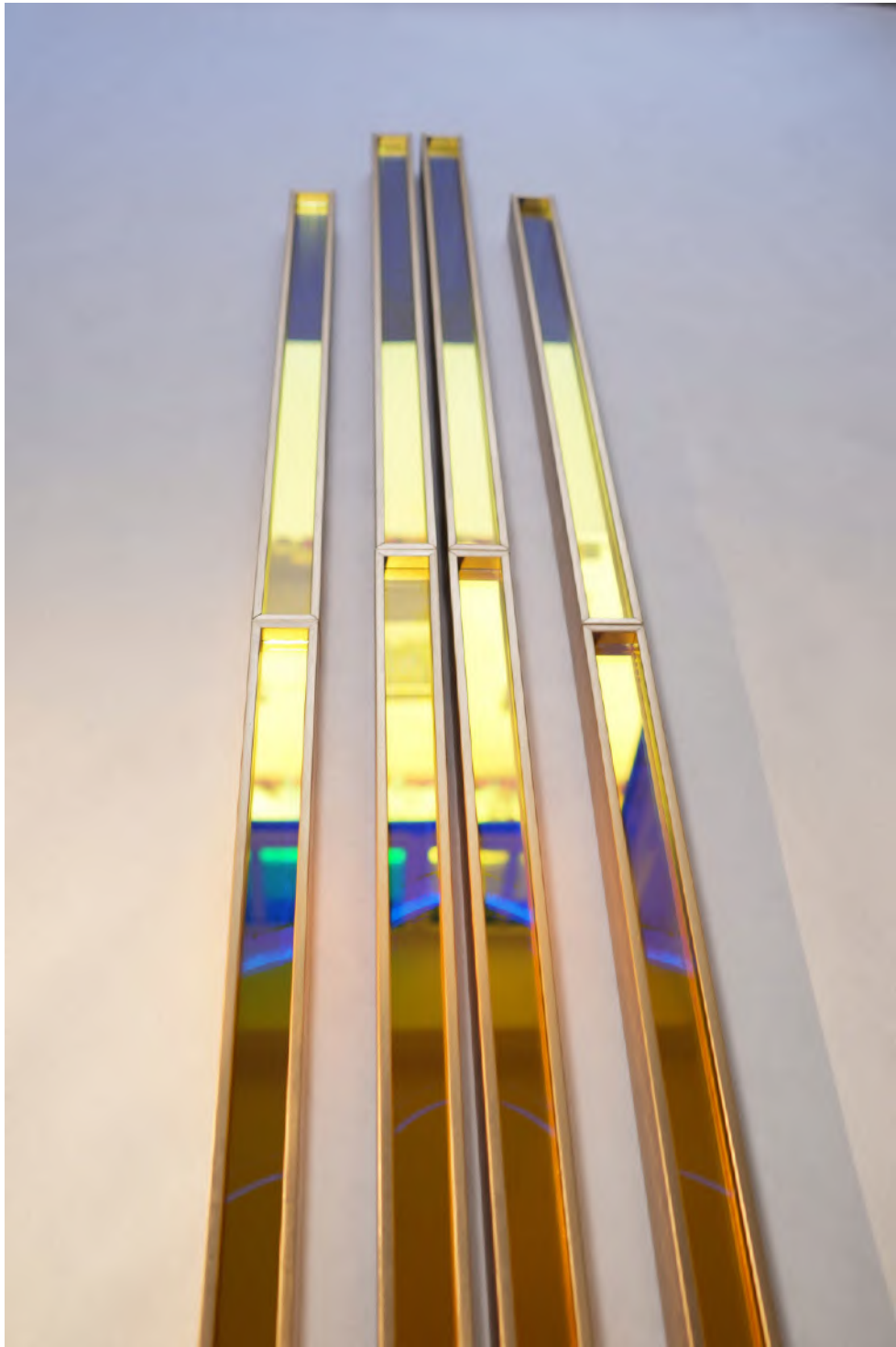


View 3, **Totems 12.74**, Appartement Auguste Perret



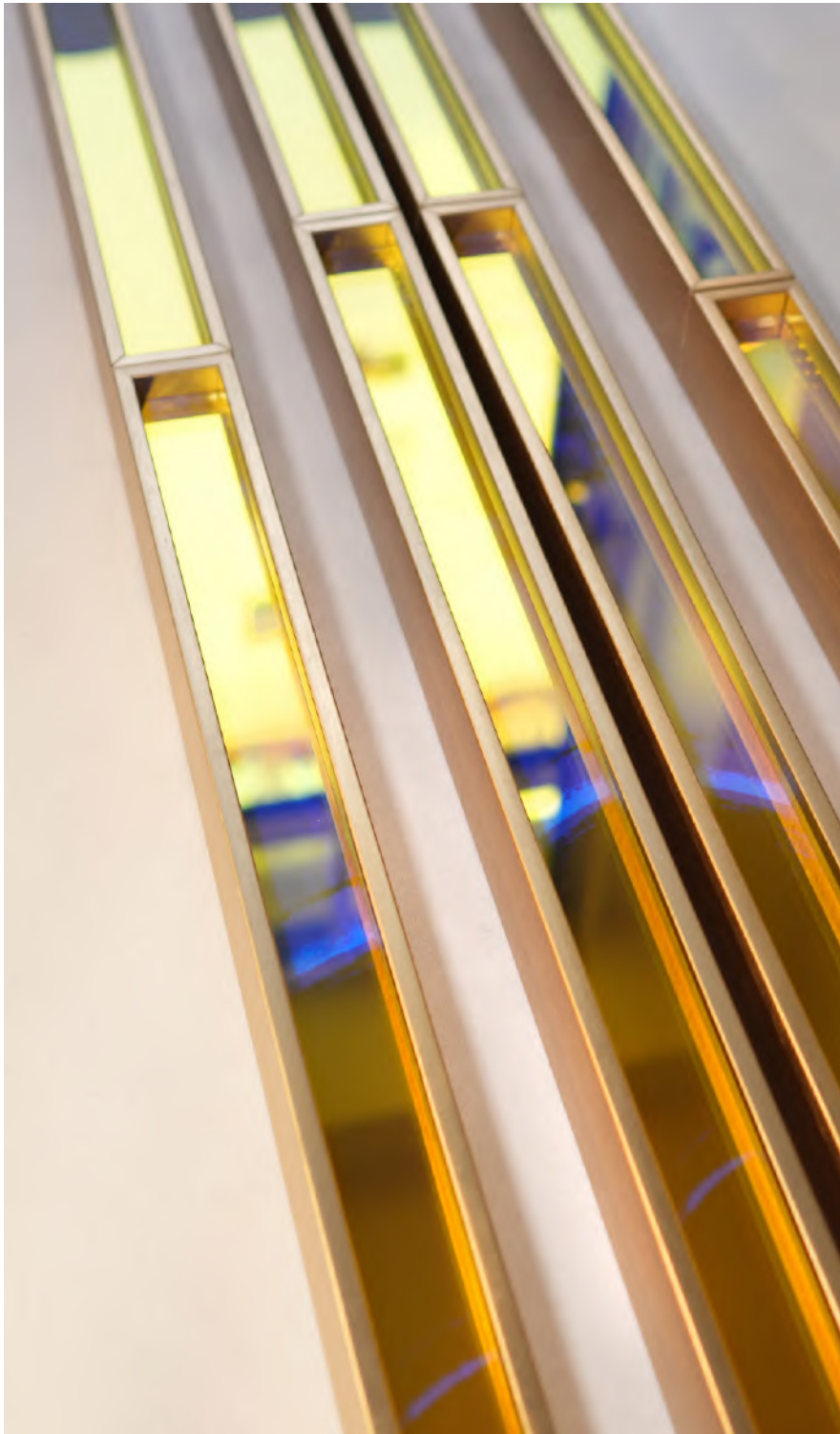
View 1

**Totems 1.90** (2023)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
4 Totems de 190 x 3 cm (3 Editions) **35 000 €**  
+ 2 EA



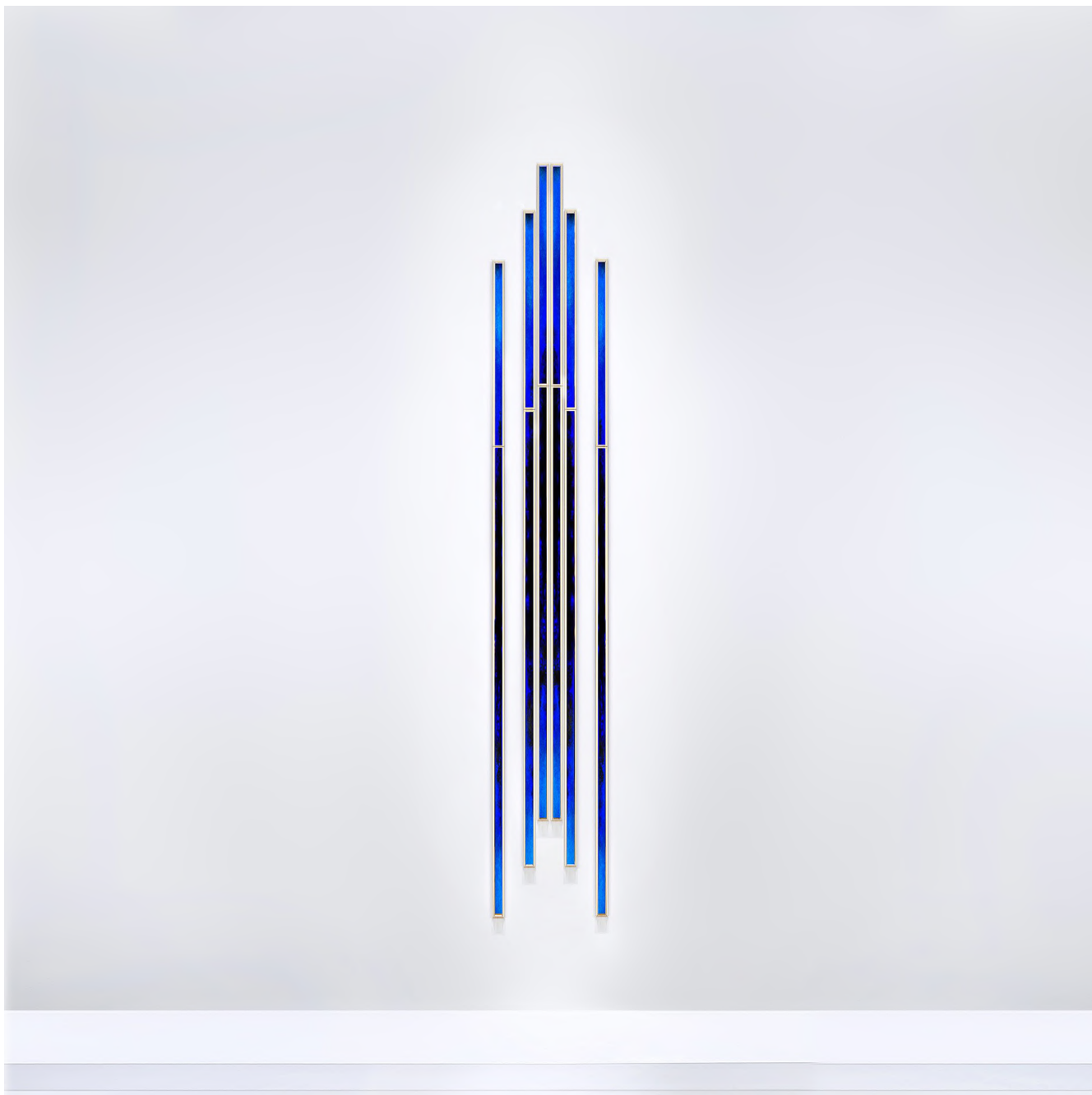
View 2

**Totems 1.90** (2023)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
4 Totems de 190 x 3 cm (3 Éditions) **35 000 €**  
+ 2 EA



View 3

**Totems 1.90** (2023)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
4 Totems de 190 x 3 cm (3 Editions) **35 000 €**  
+ 2 EA



View 1

**Totems 70.07** (2022)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
6 Totems de 190 x 3 cm (3 Editions) **45 000 €**  
+ 2 EA



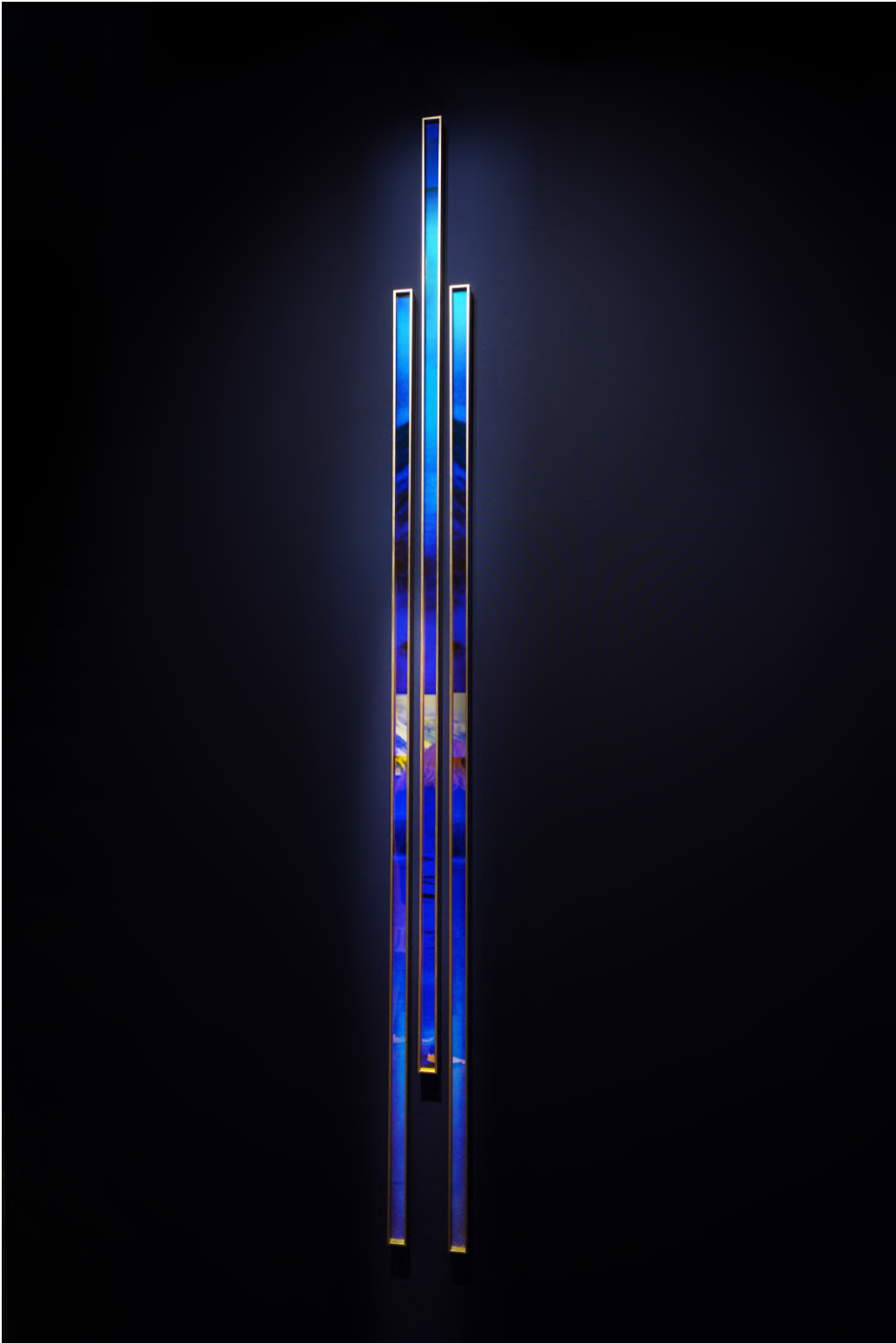


View 2

**Totems 70.07** (2022)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
6 Totems de 190 x 3 cm (3 Editions) **45 000 €**  
+ 2 EA



Collection Privée, Totems 70.07



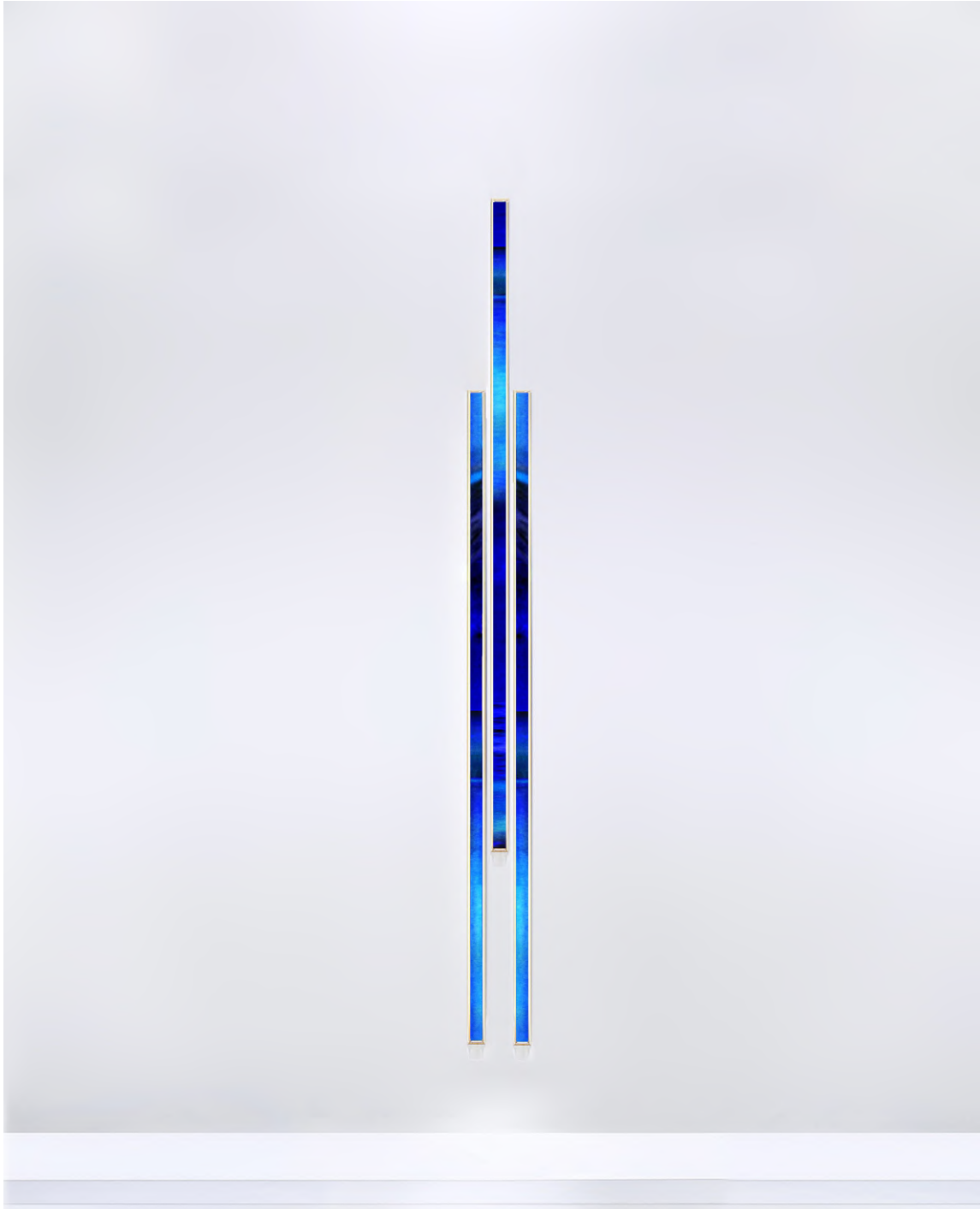
View 1

**Totems 74.04 (2024)**  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
3 totems de 220 x 4 cm = (3 Editions) **33 000 €**  
+ 2 EA



View 2

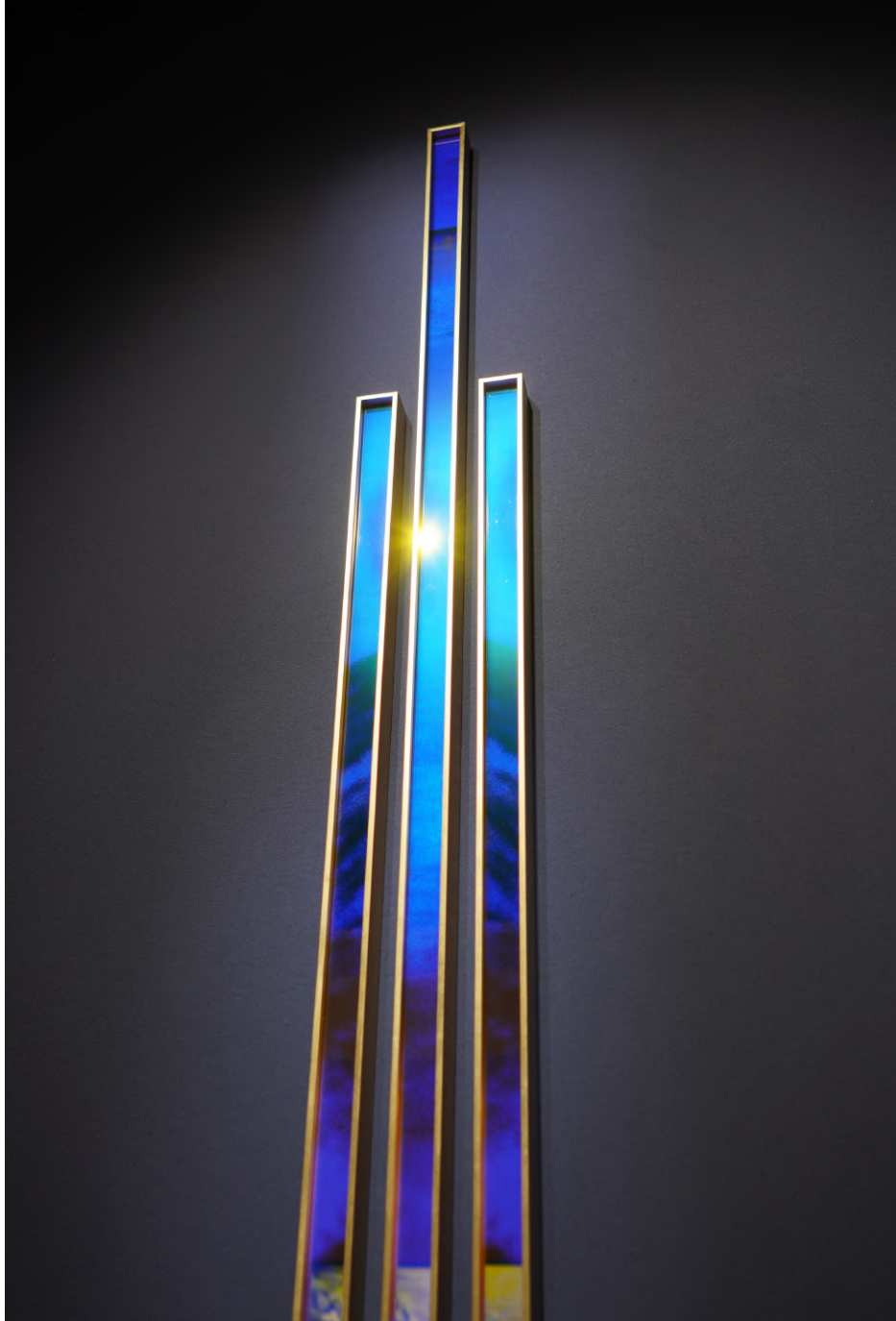
**Totems 74.04 (2024)**  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
3 totems de 220 x 4 cm = (3 Editions) **33 000 €**  
+ 2 EA



View 1

**Totems 74.04** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
3 totems de 220 x 4 cm = (3 Editions) **33 000 €**  
+ 2 EA





View 4

**Totems 74.04 (2024)**  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
3 totems de 220 x 4 cm = (3 Editions) **33 000 €**  
+ 2 EA



**View 1**

**Shopper 3.03 (2025)**  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
80 x 70 cm = (3 Editions) **12 000 €**  
+ 2 EA





**View 2**

**Shopper 3.03 (2025)**  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
80 x 70 cm = (3 Editions) **12 000 €**  
+ 2 EA



**View 1**

**Shopper 2.07** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
150 x 120 cm = (3 Editions) **25 000 €**  
+ 2 EA





View 2

**Shopper 2.07** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
150 x 120 cm = (3 Editions) **25 000 €**  
+ 2 EA





**View 3**

**Shopper 2.07 (2024)**  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
150 x 120 cm = (3 Editions) **25 000 €**  
+ 2 EA



**View 1**

**Shopper 7.06 (2024)**  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
60 x 50 cm = (3 Editions) **9 000 €**  
+ 2 EA



**View 2**

**Shopper 7.06 (2024)**  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
60 x 50 cm = (3 Editions) **9 000 €**  
+ 2 EA





**View 1**

**Shopper 3.07 (2024)**  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
40 x 30 cm = (3 Editions) **6 300 €**  
+ 2 EA



**View 2**

**Shopper 3.07** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
40 x 30 cm = (3 Editions) **6 300 €**  
+ 2 EA





View 1

**Shopper 6.07 (2024)**  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
60 x 60 cm = (3 Editions) **10 000 €**  
+ 2 EA



**View 2**

**Shopper 6.07** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
60 x 60 cm = (3 Editions) **10 000 €**  
+ 2 EA



View 1

**Shopper 2.06** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
40 x 30 cm = (3 Editions) **6 300 €**  
+ 2 EA





View 2

**Shopper 2.06 (2024)**  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
40 x 30 cm = (3 Editions) **6 300 €**  
+ 2 EA



View 3

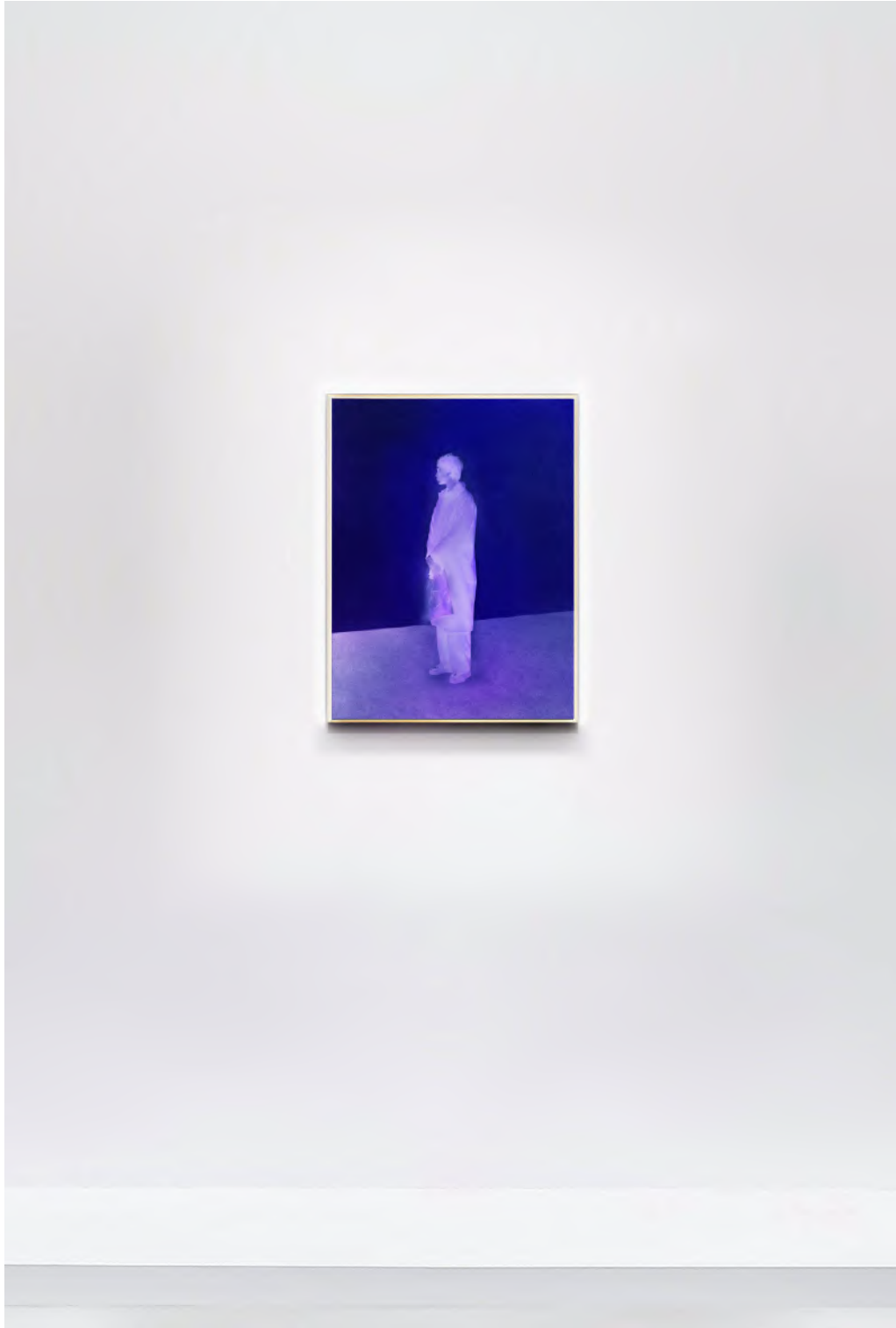
**Shopper 2.06 (2024)**  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
40 x 30 cm = (3 Editions) **6 300 €**  
+ 2 EA





View 4

**Shopper 2.06 (2024)**  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
40 x 30 cm = (3 Editions) **6 300 €**  
+ 2 EA



**View 1**

**Shopper 9.01** (2023)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
40 x 30 cm = (3 Editions) **6 300 €**  
+ 2 EA



View 2

**Shopper 9.01 (2023)**  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
40 x 30 cm = (3 Editions) **6 300 €**  
+ 2 EA



**View 3**

**Shopper 9.01 (2023)**  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
40 x 30 cm = (3 Editions) **6 300 €**  
+ 2 EA





**View 1**

**Shopper 1.03** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
150 x 120 cm = (3 Editions) **25 000 €**  
+ 2 EA



**View 2**

**Shopper 1.03 (2024)**  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
150 x 120 cm = (3 Editions) **25 000 €**  
+ 2 EA





View 3

**Shopper 1.03** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
150 x 120 cm = (3 Editions) **25 000 €**  
+ 2 EA



Wooden case for **Dichroics**



DICHROICS TEINTES ROSE & VERT



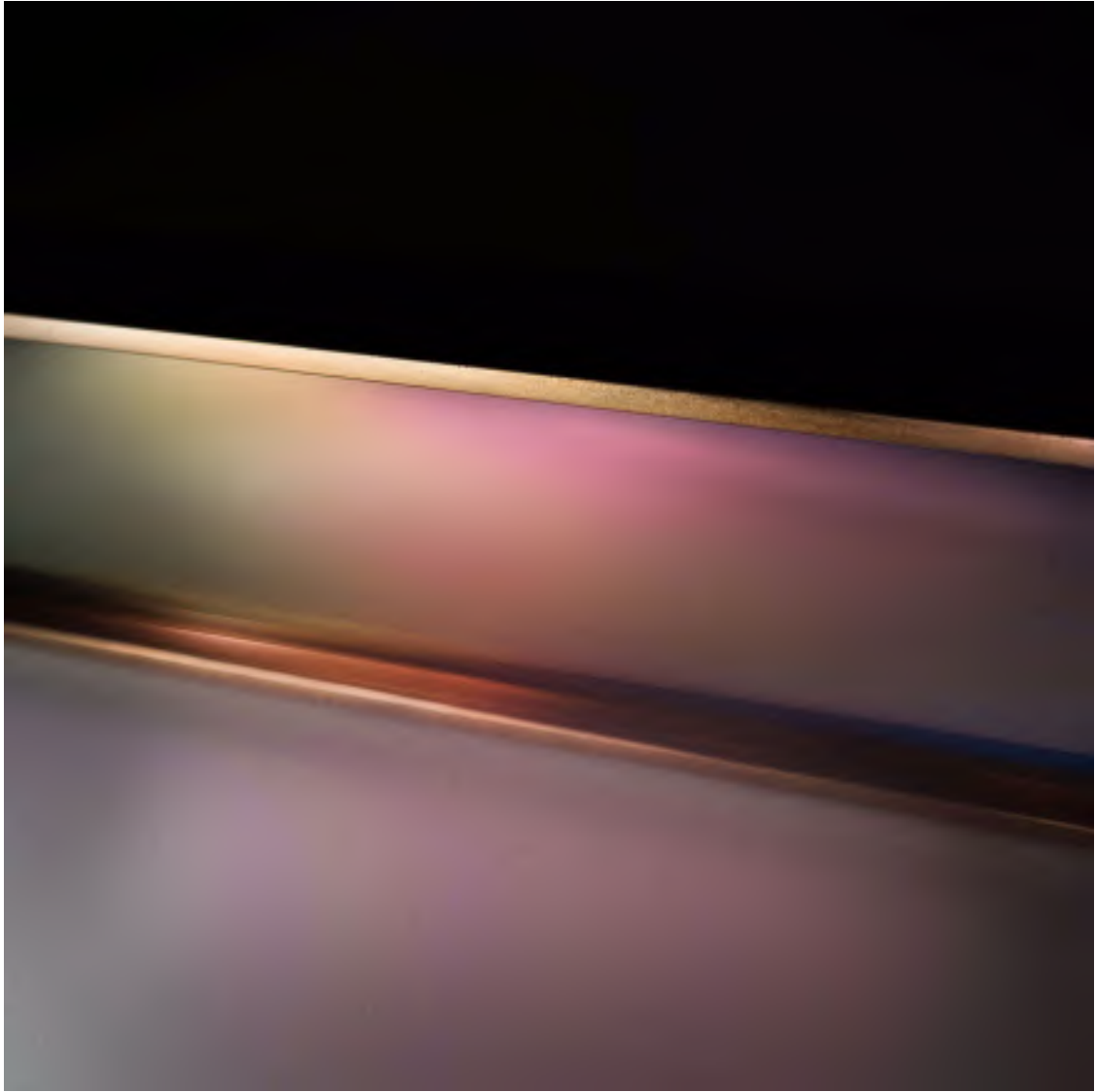
View 1

**Totem 15.31** (2021)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
160 x 10 cm = 62,9' x 3,9' (3 Editions) **11 000 €**  
+ 2 EA



View 2

**Totem 15.31** (2021)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
160 x 10 cm = 62,9' x 3,9' (3 Editions) **11 000 €**  
+ 2 EA



View 3

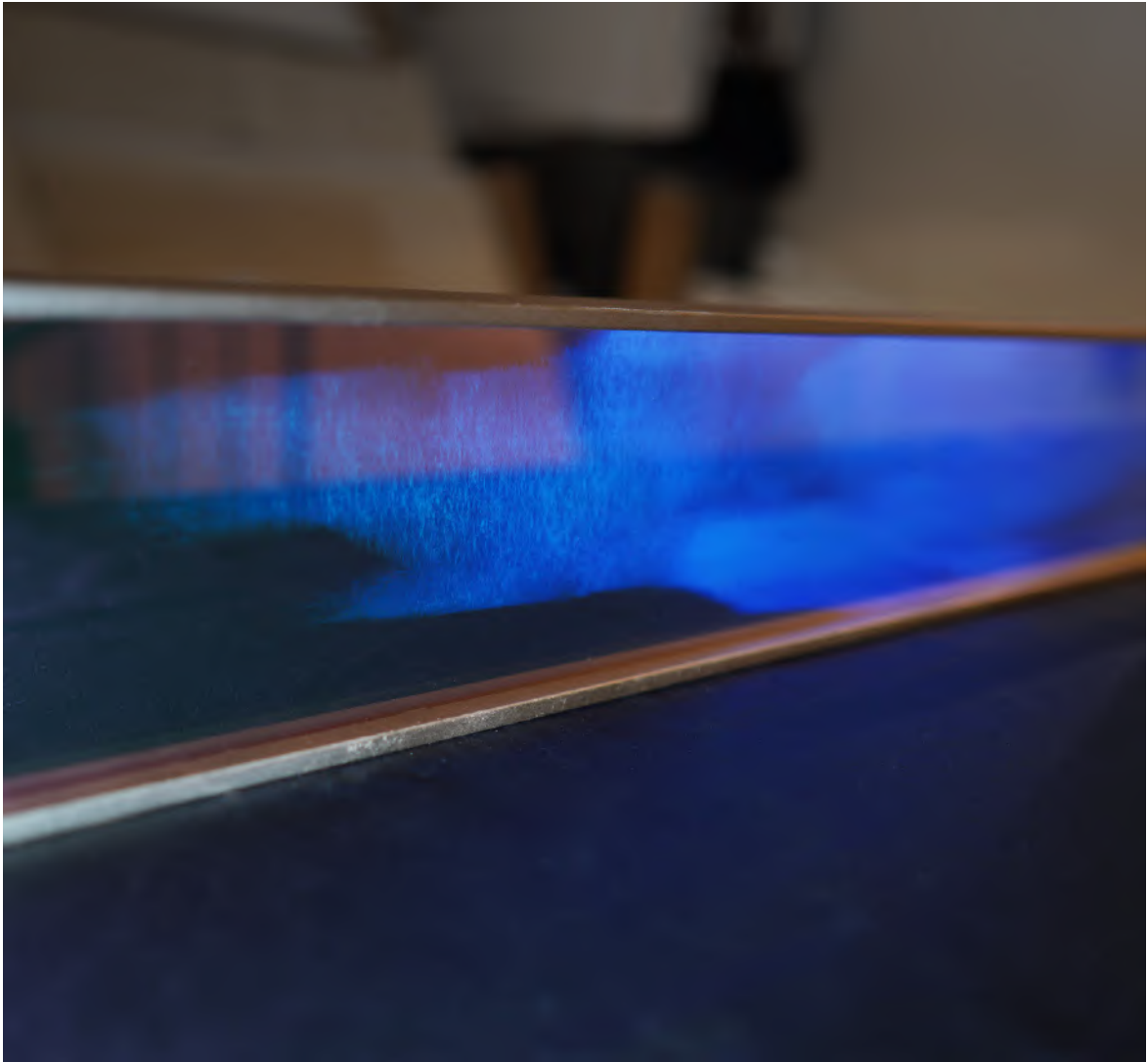
**Totem 15.31** (2021)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
160 x 10 cm = 62,9' x 3,9' (3 Editions) **11 000 €**  
+ 2 EA





**View 1**

**Totem 3.05** (2023)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
120 x 10 cm = (3 Editions) **7 000 €**  
+ 2 EA



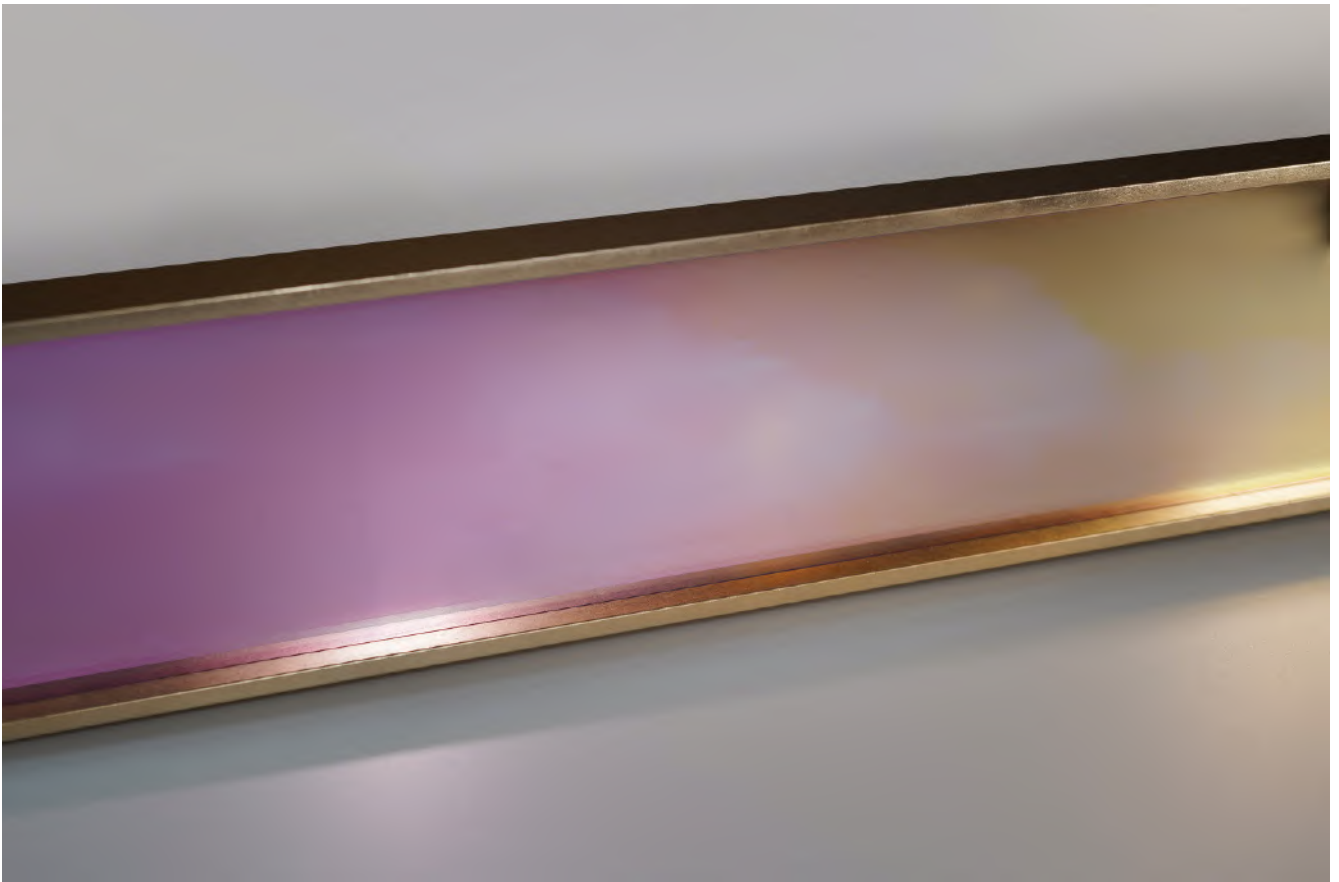
**View 2**

**Totem 3.05** (2023)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
120 x 10 cm = (3 Editions) **7 000 €**  
+ 2 EA



**View 1**

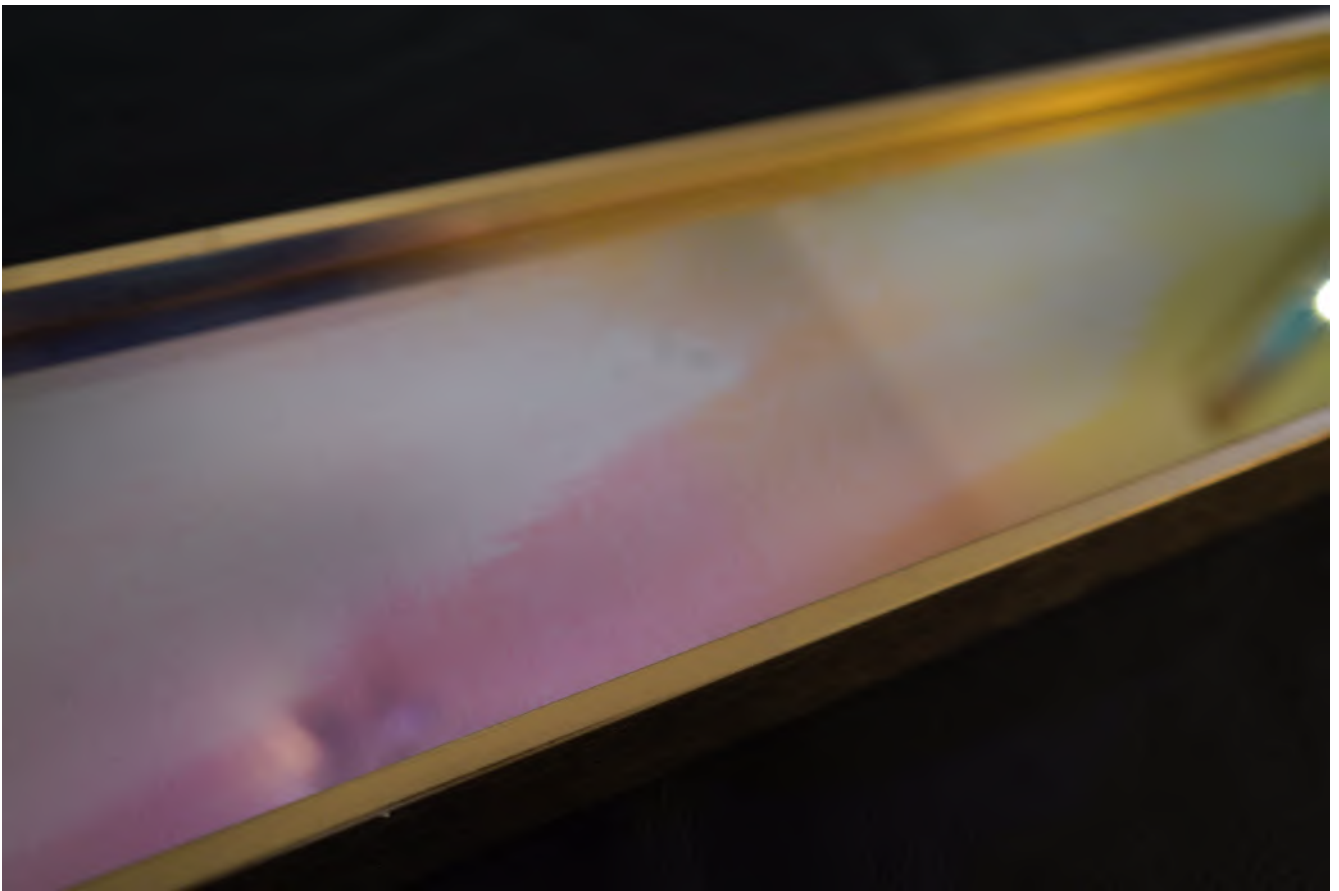
**Totem 3.04** (2023)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
120 x 10 cm = (3 Editions) **7 000 €**  
+ 2 EA



**View 2**

**Totem 3.04** (2023)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
120 x 10 cm = (3 Editions) **7 000 €**  
+ 2 EA





View 3

**Totem 3.04** (2023)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
120 x 10 cm = (3 Editions) **7 000 €**  
+ 2 EA



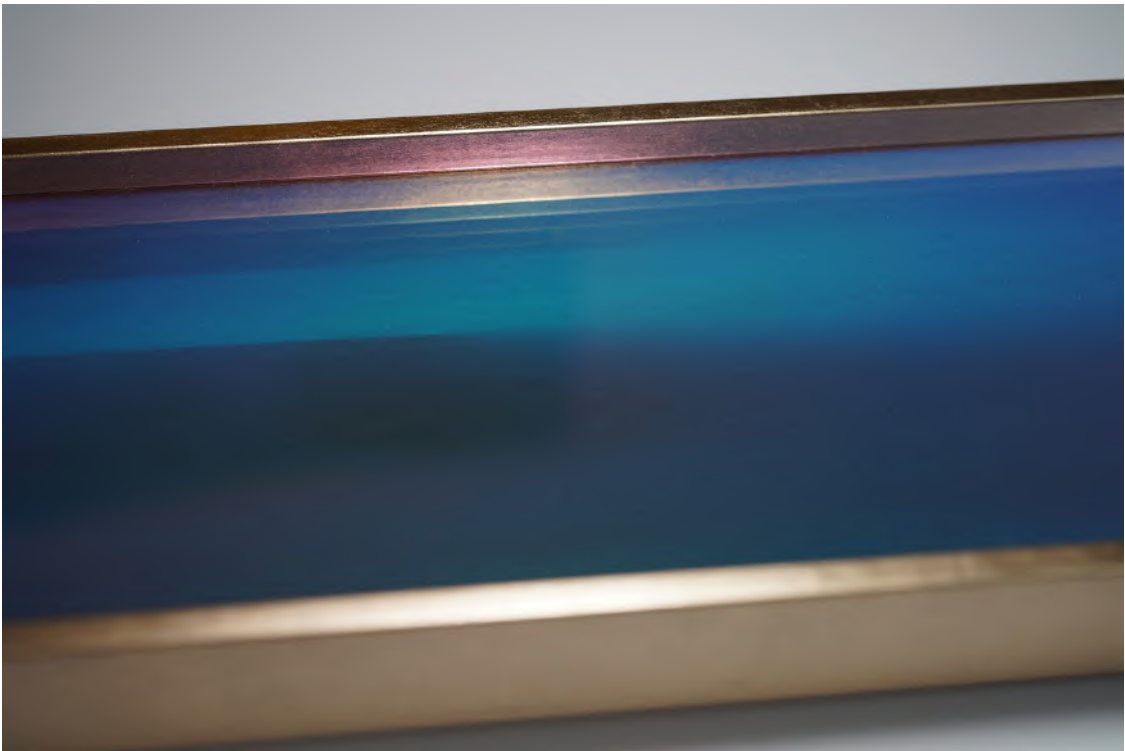
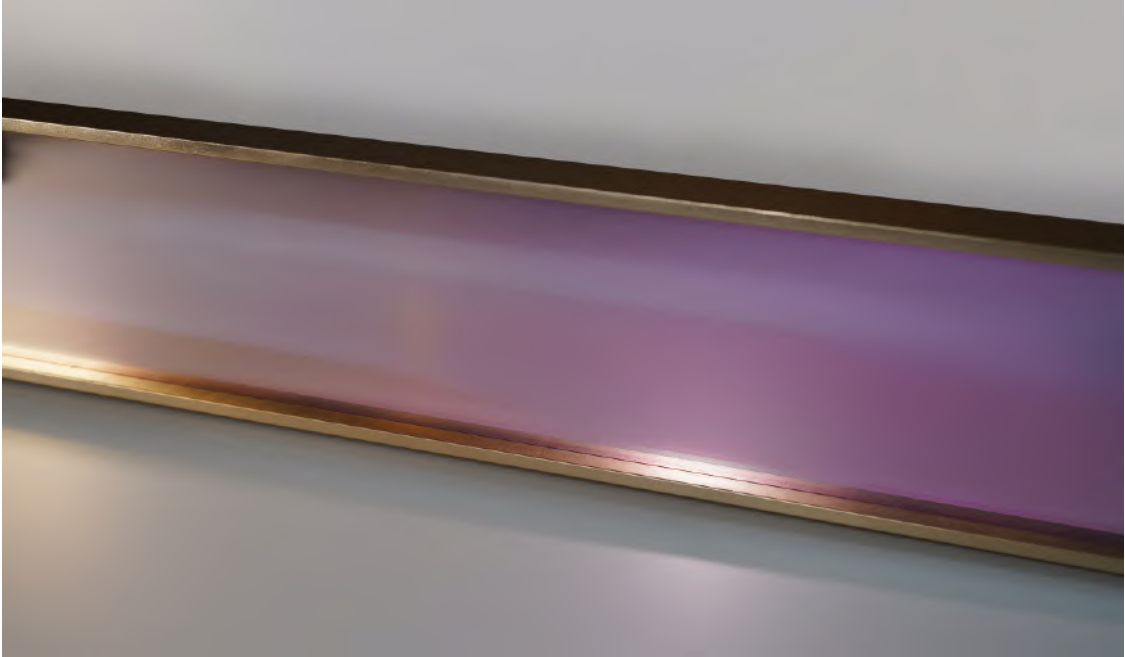
**View 1**

**Totem 15.01** (2021)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
140 x 10 cm = 55' x 3,9' (3 Editions) **8 500 €**  
+ 2 EA



**View 2**

**Totem 15.01** (2021)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
140 x 10 cm = 55' x 3,9' (3 Editions) **8 500 €**  
+ 2 EA



View 3 & 4

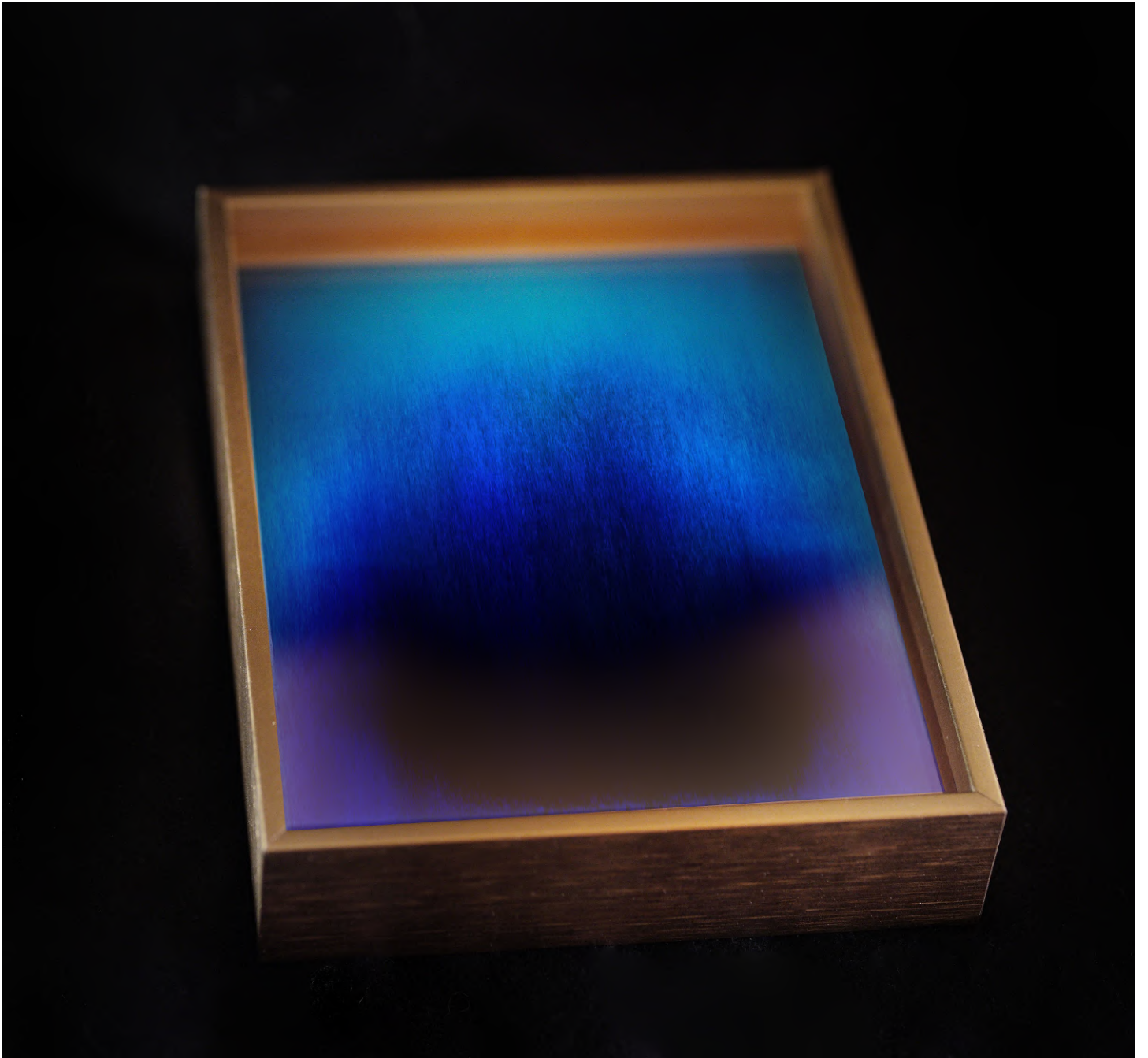
**Totem 15.01** (2022)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
140 x 10 cm = 55' x 3,9' (3 Editions) **8 500 €**  
+ 2 EA





**View 1**

**Dichroic 4.46** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
18 x 13,5 cm (3 Editions) **2 500 €**  
+ 2 EA



View 2

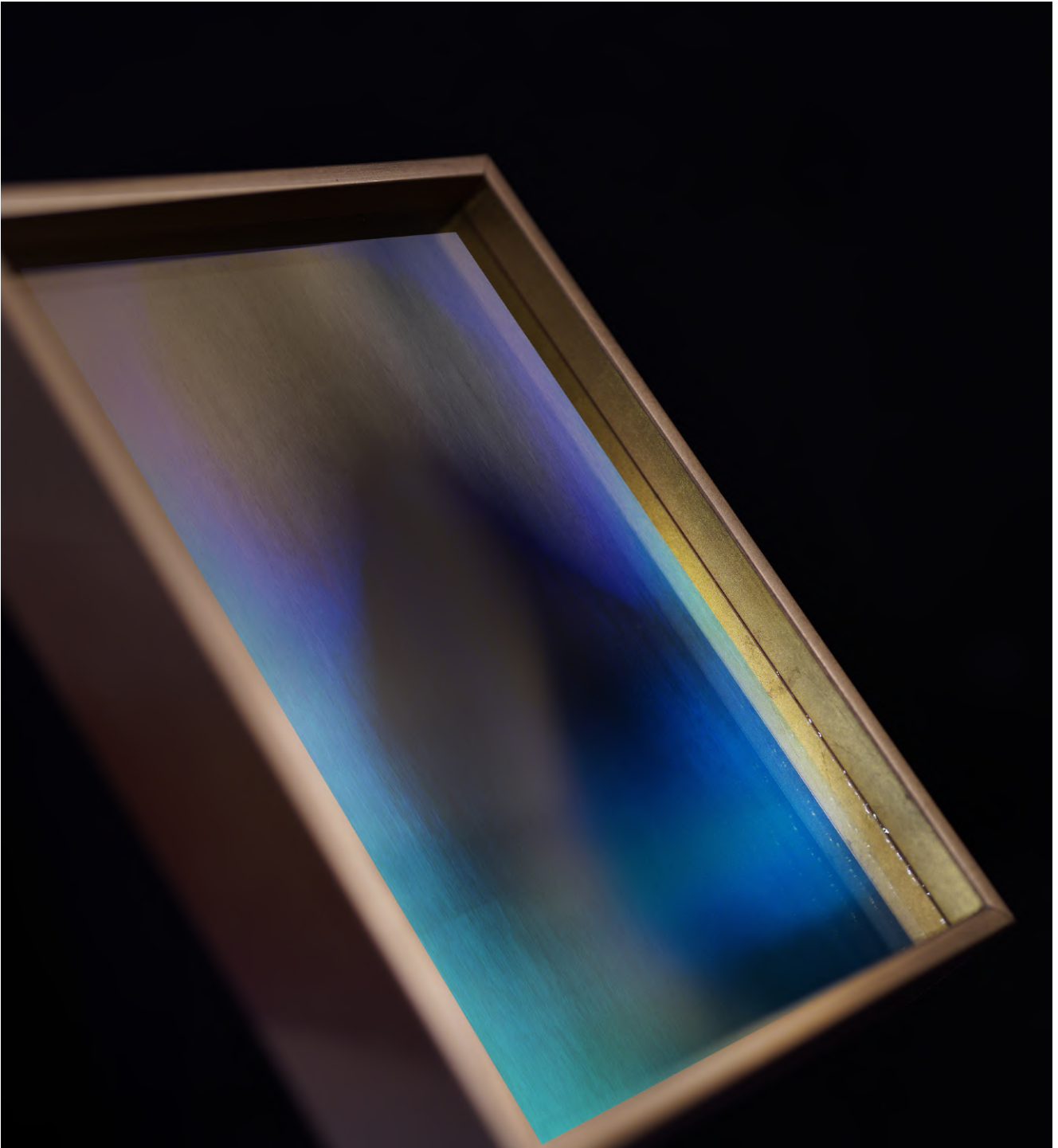
**Dichroic 4.46** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
18 x 13,5 cm (3 Editions) **2 500 €**  
+ 2 EA



View 3

**Dichroic 4.46** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
18 x 13,5 cm (3 Editions) **2 500 €**  
+ 2 EA





View 1

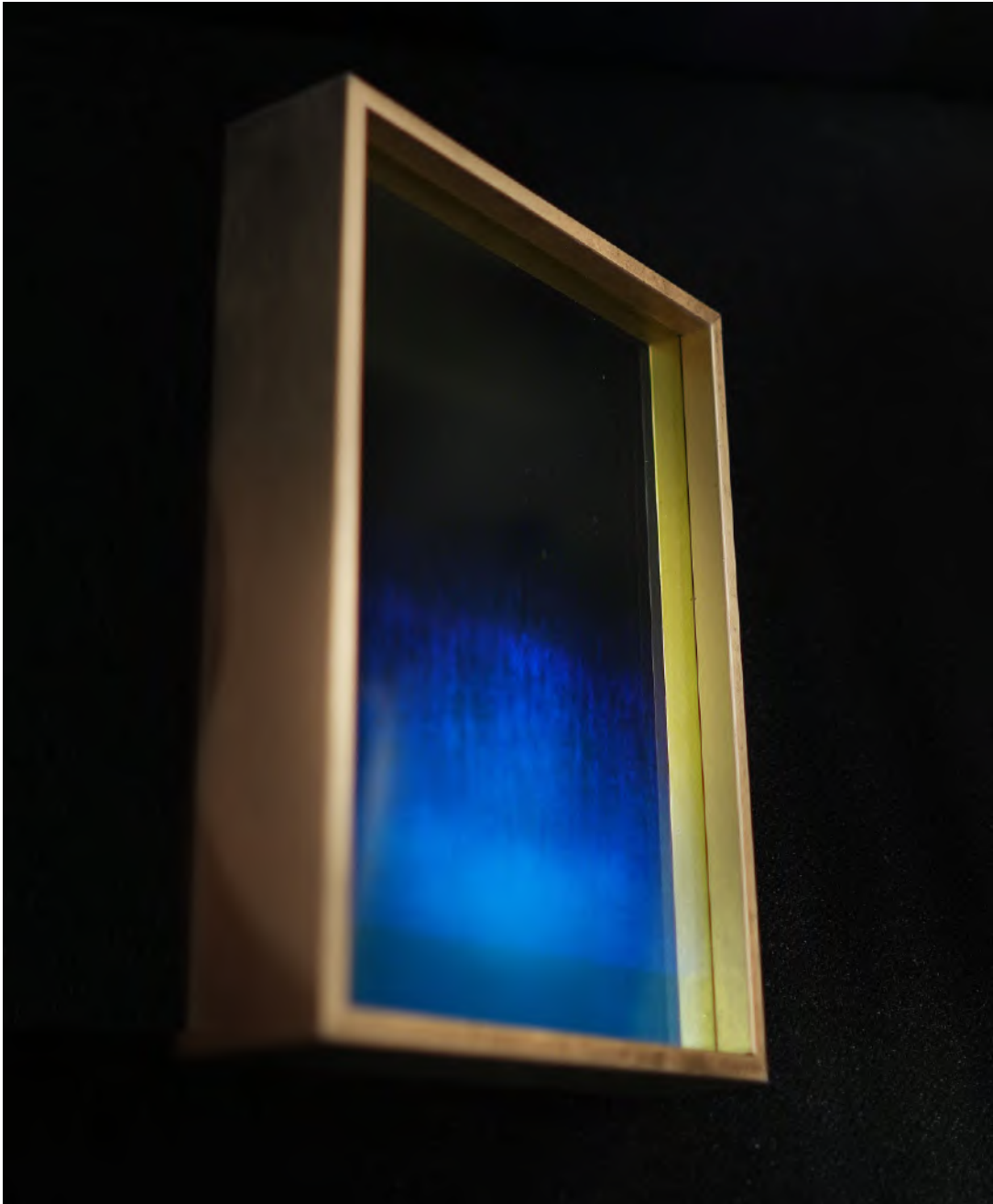
**Dichroic 4.45** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
18 x 13,5 cm (3 Editions) **2 500 €**  
+ 2 EA





**View (1)**

**Dichroic 63.05** (2022)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
18 x 13,5 cm 7' x 5,3' (3 Editions) **2 500 €**  
+ 2 EA

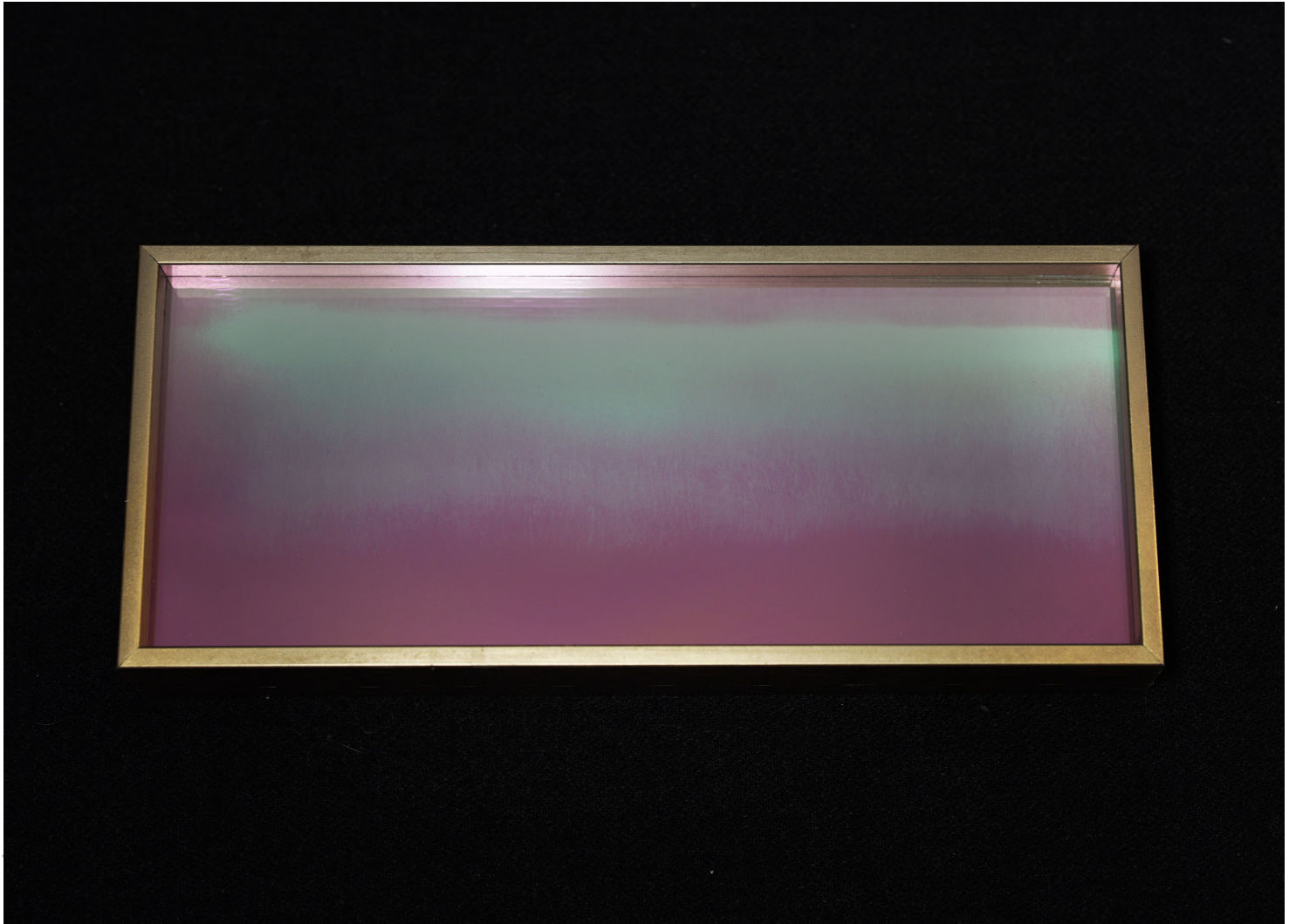


**View (2)**

**Dichroic 63.05** (2022)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
18 x 13,5 cm 7' x 5,3' (3 Editions) **2 500 €**  
+ 2 EA



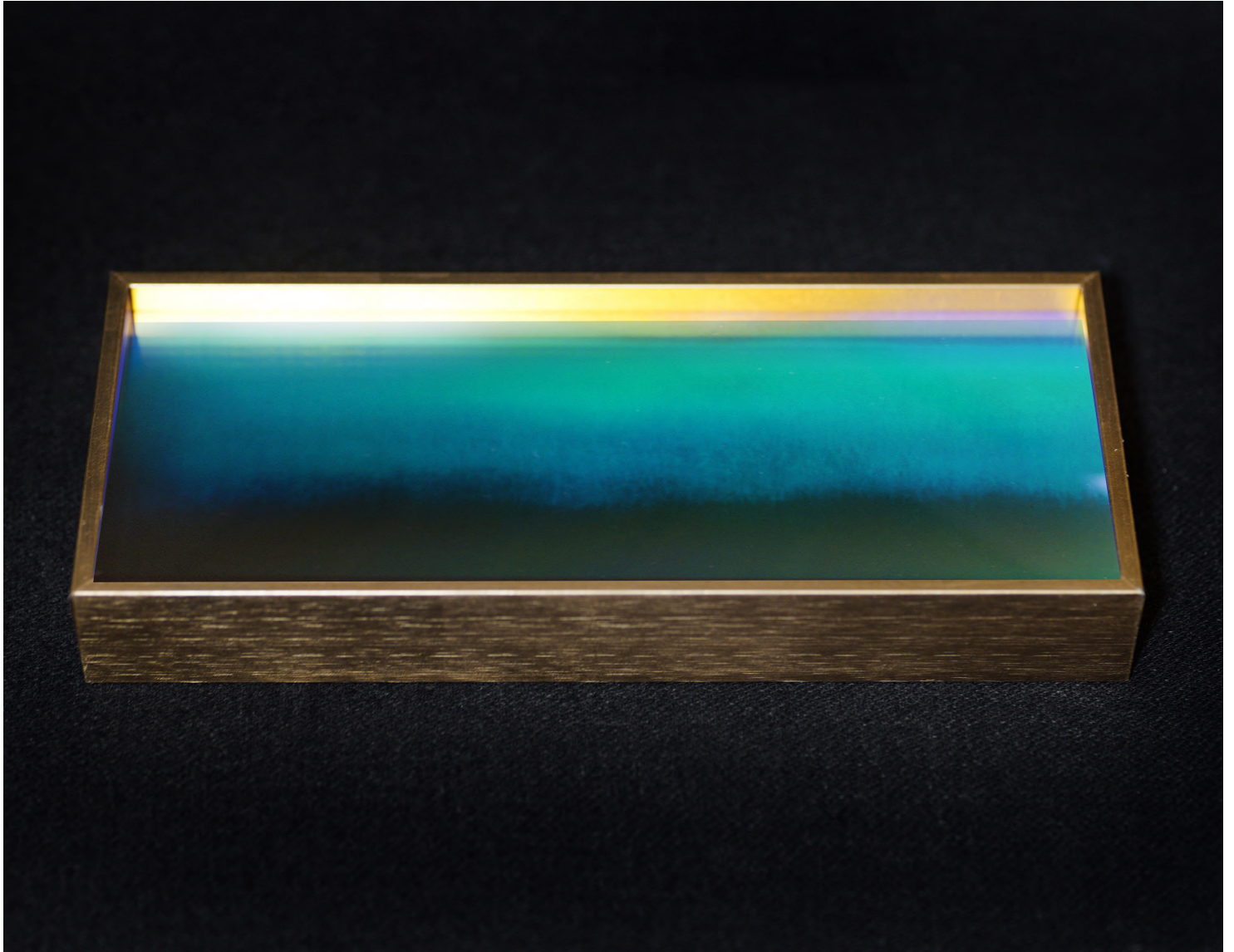
View (3)



View 1

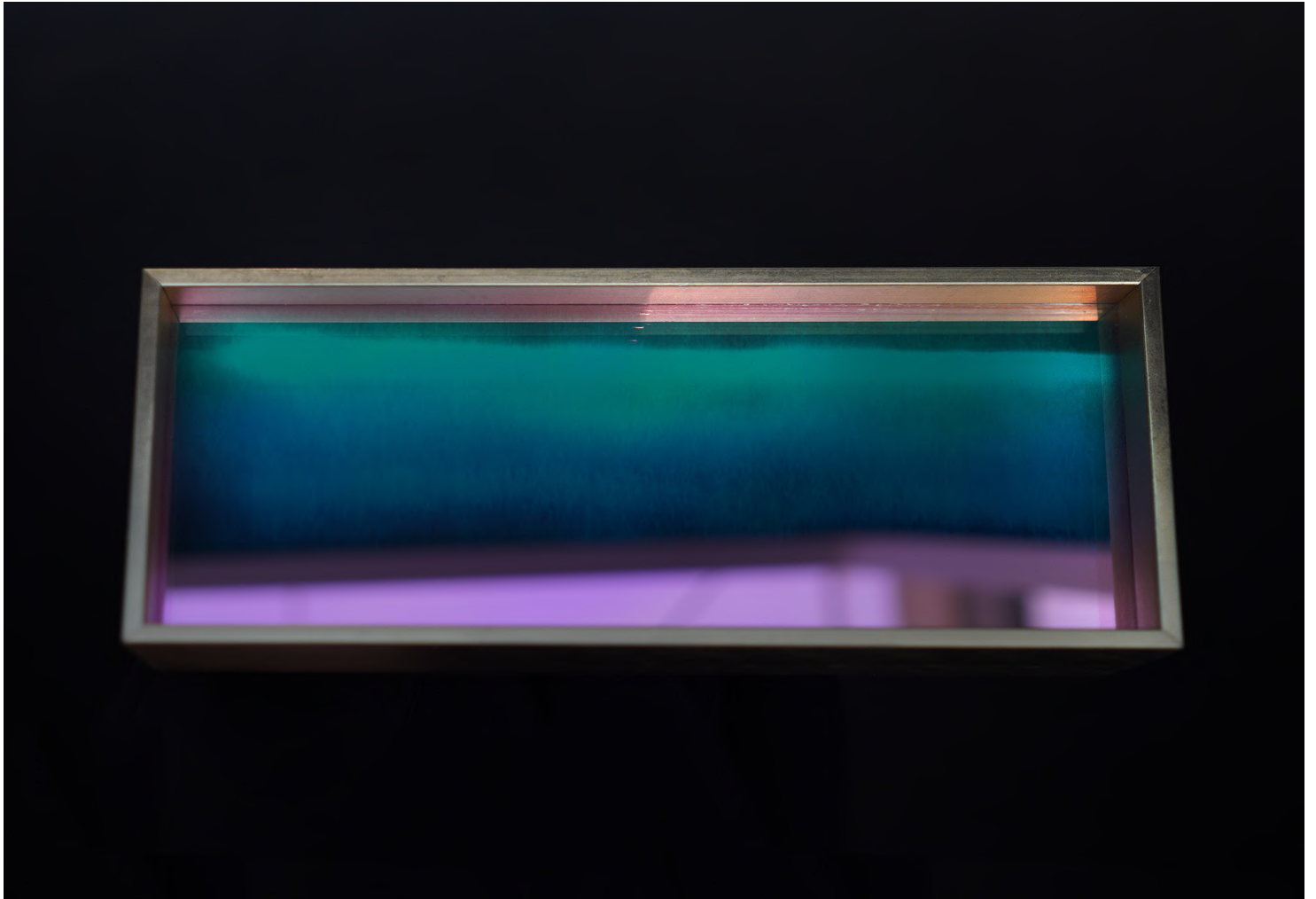
**Dichroic 2.52** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
25 x 10 cm (3 Editions) **3 500 €**  
+ 2 EA





View 2

**Dichroic 2.52** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
25 x 10 cm (3 Editions) **3 500 €**  
+ 2 EA



View 3

**Dichroic 2.52** (2024)  
Dichroic Glass, Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
25 x 10 cm (3 Editions) **3 500 €**  
+ 2 EA

R A Y O N S

C E T O B S C U R O B J E T D U D E S I R

R A Y O N S

With his **Rayons** series, Thomas Devaux completes his critical vision of the universe of consumption by appropriating the codes of abstract painting, following his extended study of classical portraiture. The works consist of photographs of supermarket shelves, blurred into broad bands of colour with uncertain contours that together form luminous gradients. The minimalism of Devaux's series is reflected in its title, which stands as a dual reference to his original subjects (les rayons du supermarché = supermarket shelves) and simultaneously to the optical effect produced by the process of abstraction (les rayons de lumière = beams of light). Presented here in dialogue with **The Shoppers** – featuring supermarket customers at the cash register, and the installation *Cet obscur objet du désir*, a minimalist conveyor belt with incisive and menacing forms – **the Rayons** series redeploys the chromatic register of big-box retailers (blue, purple, pink, red, orange) to critique their marketing strategies.

In contrast to the black and white portraits of **The Shoppers**, these colorful, non-figurative compositions, with their evanescent finish invites a double contemplation. This something that can ironically give rise to the conditions of a hypnotic process similar to the visual manipulations exerted over supermarket customers. However at the same time, it makes possible a patient and unproductive meditation through which the viewer can exit from the temporalities of consumption.

The fleeting horizon lines of the series ultimately promote a spiritual reading that echoes the discourses of Kandinsky, Rothko, Newman and other painters for whom abstraction offered access to the metaphysical. Thomas Devaux extends here the deconstruction of religious iconography – Pietàs, Madonnas, relics – that he began in previous series in order to interrogate the possibilities of transcendence in the contemporary world. Commerce is considered as an external, ordering power that organizes mass consumption through a system of symbols. Drawing on the formal vocabulary of representations of the divine to engage with the industrial furniture of the supermarket, Thomas Devaux underscores the subversive power of an industry that is able to fetishize commodities as a religion consecrates its icons.

Florian Gaité, Art Critic (Artpress, France Culture...).



## C E T O B S C U R O B J E T D U D E S I R

### R A Y O N S

Avec les Rayons, Thomas Devaux complète sa vision critique de l'univers consommatoire en se réappropriant pour la première fois les codes de la peinture abstraite, après avoir longtemps revisité ceux du portrait classique. La série réunit ainsi des photographies d'étals de supermarché, floutées jusqu'à obtenir de larges lignes de couleurs aux contours indécis, articulées entre elles dans un dégradé de lumière. Très proche de certaines formes de l'expressionisme abstrait, la peinture de Rothko en première ligne, chaque composition se présente comme l'expression d'un résidu optique, agençant les restes d'une vision filtrée réduite à la seule perception des ondes lumineuses. Aussi minimal que le traitement qui est appliqué aux images, son titre renvoie ainsi conjointement à son sujet originel (les rayons de supermarché) comme à l'effet d'optique produit par le processus d'abstractisation (les faisceaux chromatiques). Présentée en regard de la série *The Shoppers* — des clients de supermarché saisis au moment du passage en caisse — et de l'installation *Cet obscur objet du désir* — un tapis de caisse minimaliste aux formes incisives et menaçantes — la série adopte les codes couleurs de la grande distribution (bleu, violet, rose, rouge, orange) pour mieux critiquer les stratégies marketing sous-jacentes. Les tensions entre des tonalités vives et des bandes noires accentuent en effet la force de séduction de cette palette standardisée pour mieux inviter à la méfiance, en établissant une distance critique entre les surfaces chromatiques sublimées et la trivialité de leurs modèles.

Contrastant avec les portraits en noir et blanc de *The Shoppers*, ces compositions non figuratives et colorées sont présentées dans un cadre en aluminium, doré à la feuille d'or. Leur rendu flottant, fugitif, produit un effet contemplatif à double tranchant : il peut ironiquement reproduire les conditions d'un processus hypnotique, similaire aux manipulations de l'attention des clients dans les supermarchés, comme il peut au contraire inviter à une méditation patiente et improductive, offrant la possibilité de s'extraire des temps de la consommation.

Ces lignes d'horizon évanescentes orientent enfin une lecture plus spirituelle de la série, renouant avec les discours des Kandinsky, Rothko ou Newman pour qui la peinture abstraite est l'occasion d'un accès métaphysique. Thomas Devaux poursuit ici son travail de déconstruction de l'iconographie religieuse (*Pietà*, *Madone*, reliques) entrepris dans ses précédentes séries pour questionner les nouvelles transcendances du monde contemporain. L'industrie est alors pensée comme une puissance extérieure régulatrice, qui organise la consommation de masse à travers tout un ensemble de symboles mercantiles. En empruntant le vocabulaire formel de la représentation du divin pour traiter le mobilier industriel des supermarchés, Thomas Devaux met en exergue la force de subversion de l'industrie qui fétichise les marchandises comme on sacralise des icônes.



**View (1)**

**Rayon 1.59** (2022)

Fine Art Paper, Pigment Print, in three parts, frame with 22K Gold Leaf  
300 x 150 cm (3 Editions) **35 000 €**  
200 x 100 cm (3 Editions) **23 000 €**  
+ 2 EA



Exposition personnelle, **Louis Vuitton**, Paris, 2022



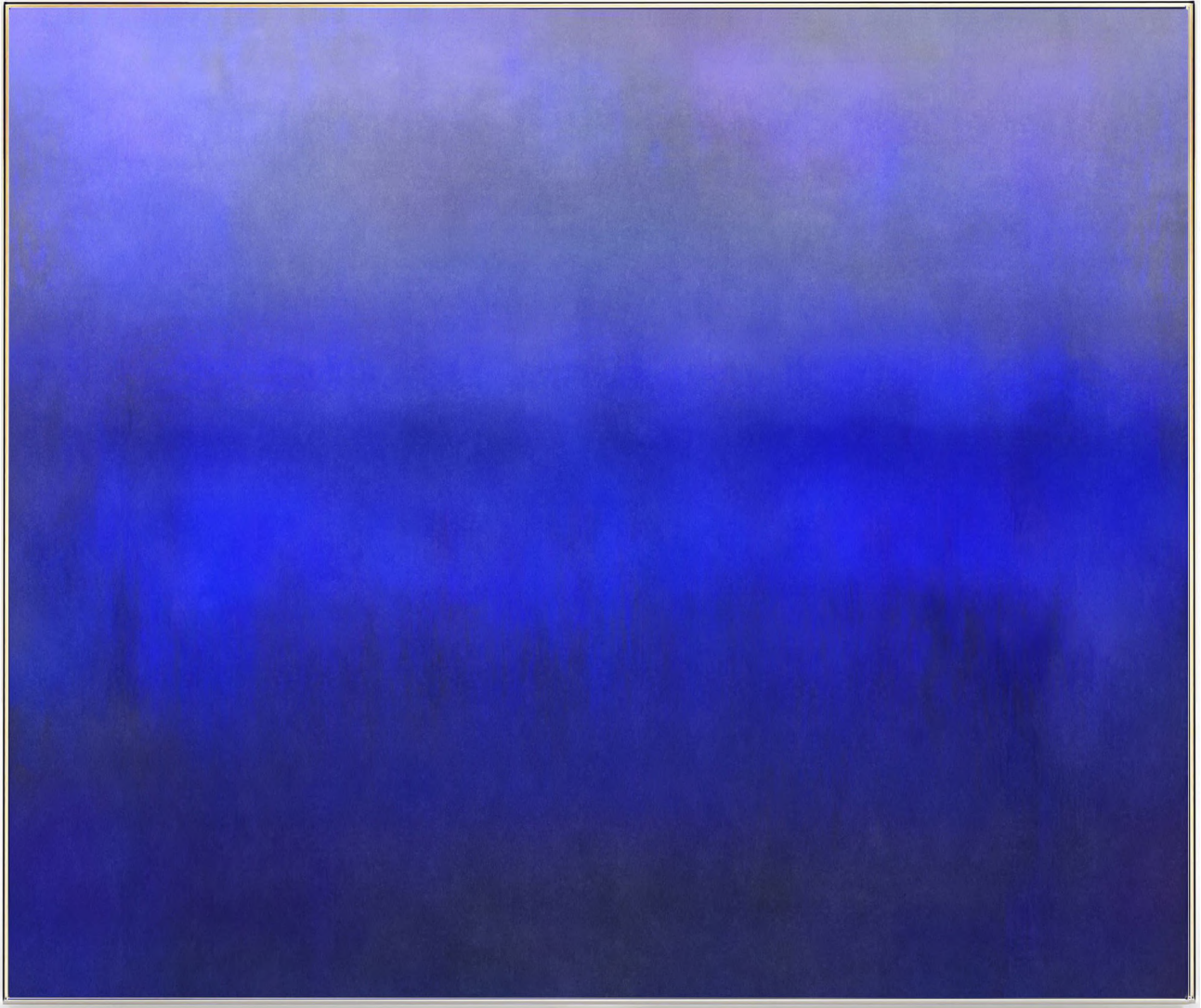
View (2)





**Rayon 1.59** (2022)

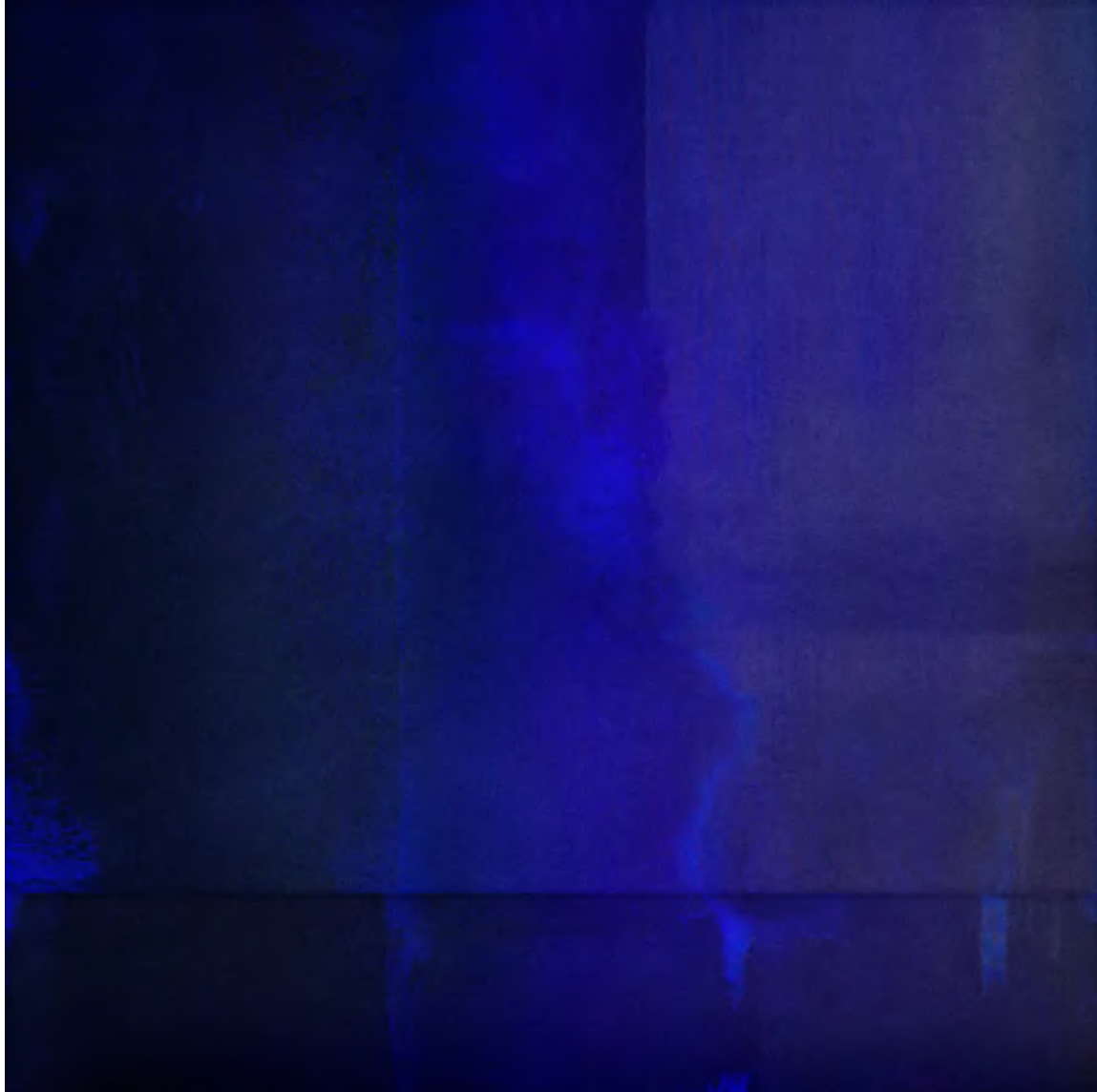
Fine Art Paper, Pigment Print, in three parts, frame with 22K Gold Leaf  
300 x 150 cm (3 Editions) **35 000 €**  
200 x 100 cm (3 Editions) **23 000 €**  
+ 2 EA



**Rayon 21.10** (2023)  
Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
180 x 150 cm = (3 Editions) **23 000 €**  
150 x 125 cm = (3 Editions) **16 000 €**  
+ 2 EA



**Rayon 21.10** (2023)  
Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
180 x 150 cm = (3 Editions) **23 000 €**  
150 x 125 cm = (3 Editions) **16 000 €**  
+ 2 EA



**Rayon 1.51** (2021)

Fine Art Paper, Pigment Print, frame with 22K Gold Leaf, in two parts.

160 x 160 cm = 63 x 63" (3 Editions) **21 000 €**

140 x 140 cm = 55 x 55" (3 Editions) **17 000 €**

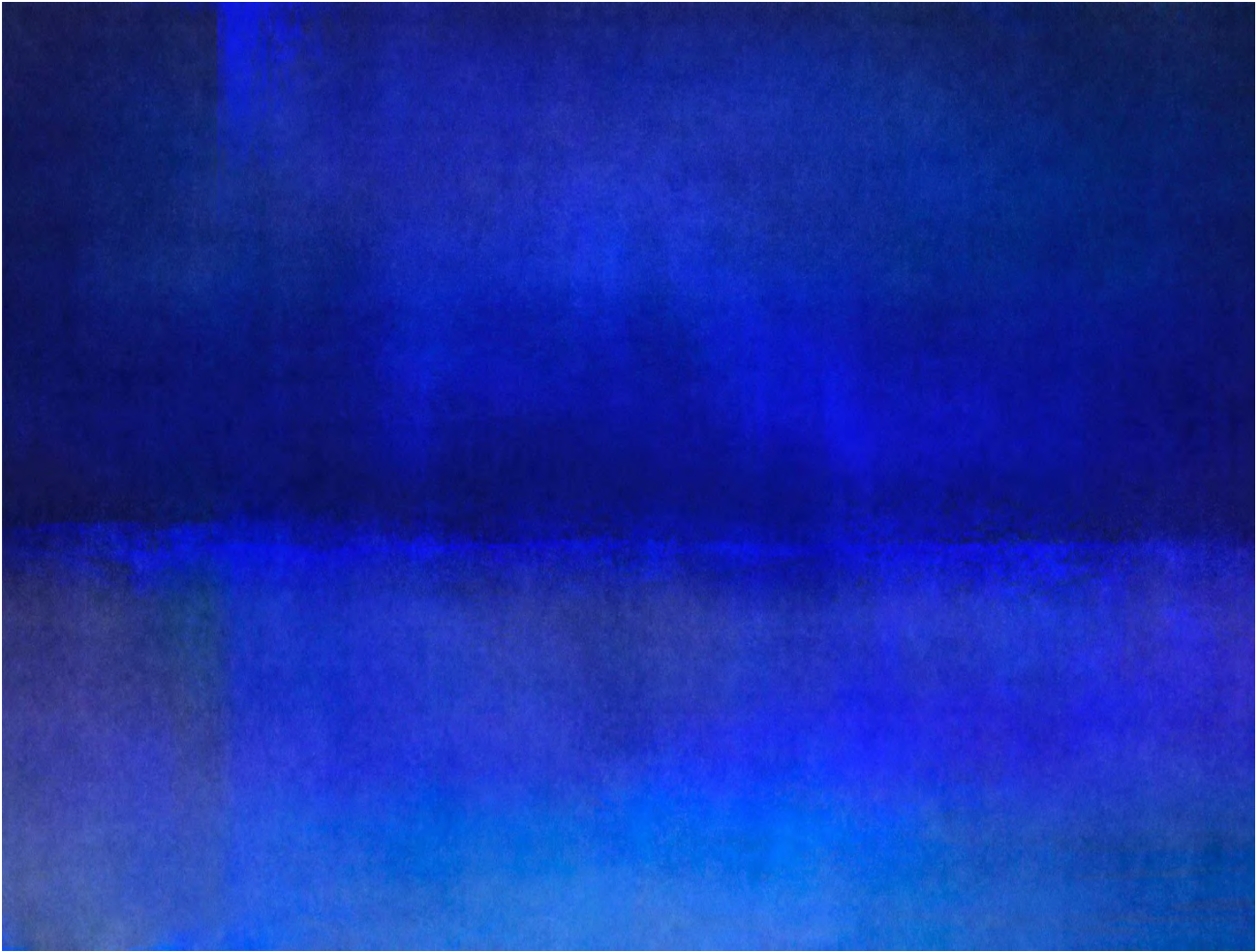
+ 2 EA





**Rayon 1.51** (2021)

Fine Art Paper, Pigment Print, frame with 22K Gold Leaf, in two parts.  
160 x 160 cm = 63 x 63" (3 Editions) **21 000 €**  
140 x 140 cm = 55 x 55" (3 Editions) **17 000 €**  
+ 2 EA

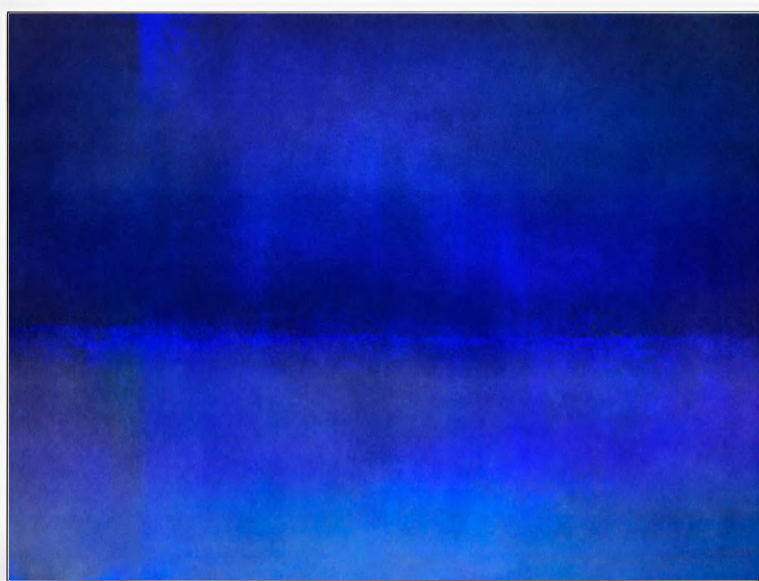


View 3

**Rayon 2.94 (2024)**

Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
160 x 120 cm = (3 Editions) 16 000 €  
130 x 100 cm = (3 Editions) 13 000 €

+ 2 EA



**View 1**

**Rayon 2.94 (2024)**

Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
160 x 120 cm = (3 Editions) 16 000 €  
130 x 100 cm = (3 Editions) 13 000 €

+ 2 EA



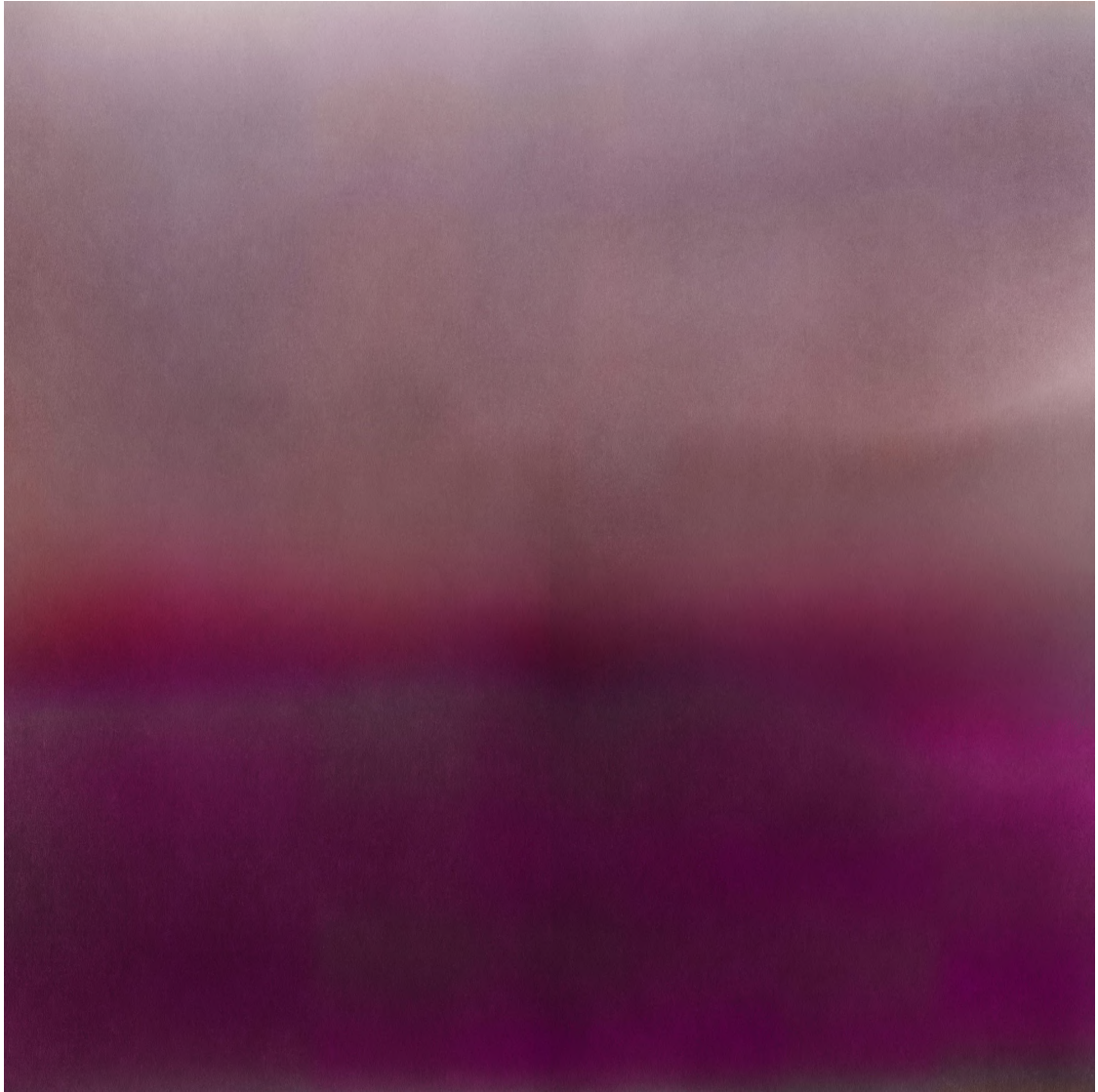
View 2

**Rayon 2.94 (2024)**

Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
160 x 120 cm = (3 Editions) 16 000 €  
130 x 100 cm = (3 Editions) 13 000 €

+ 2 EA





**Rayon 3.03** (2024)  
Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
140 x 140 cm = 55 x 55" (2 Editions) **16 000 €**  
120 x 120 cm = 47 x 47" (2 Editions) **14 000 €**  
100 x 100 cm = 39 x 39" (2 Editions) **9 000 €**  
+ 2 EA



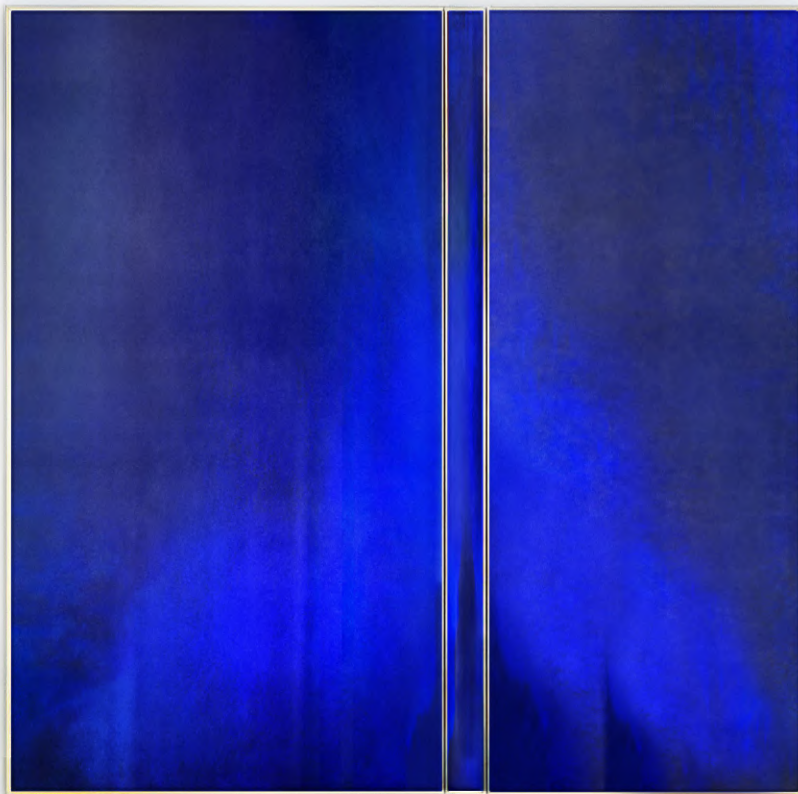
**Rayon 3.03** (2024)

Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
140 x 140 cm = 55 x 55" (2 Editions) **16 000 €**  
120 x 120 cm = 47 x 47" (2 Editions) **14 000 €**  
100 x 100 cm = 39 x 39" (2 Editions) **9 000 €**  
+ 2 EA



**Rayon 3.03** (2024)

Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
140 x 140 cm = 55 x 55" (2 Editions) **16 000 €**  
120 x 120 cm = 47 x 47" (2 Editions) **14 000 €**  
100 x 100 cm = 39 x 39" (2 Editions) **9 000 €**  
+ 2 EA



view 1

**Rayon 1.55** (2024)

Fine Art Paper, Pigment Print, frame with 22K Gold Leaf, in three parts.  
180 x 180 cm = (3 Editions) **24 000 €**  
140 x 140 cm = (3 Editions) **18 000 €**  
+ 2 EA





view 2

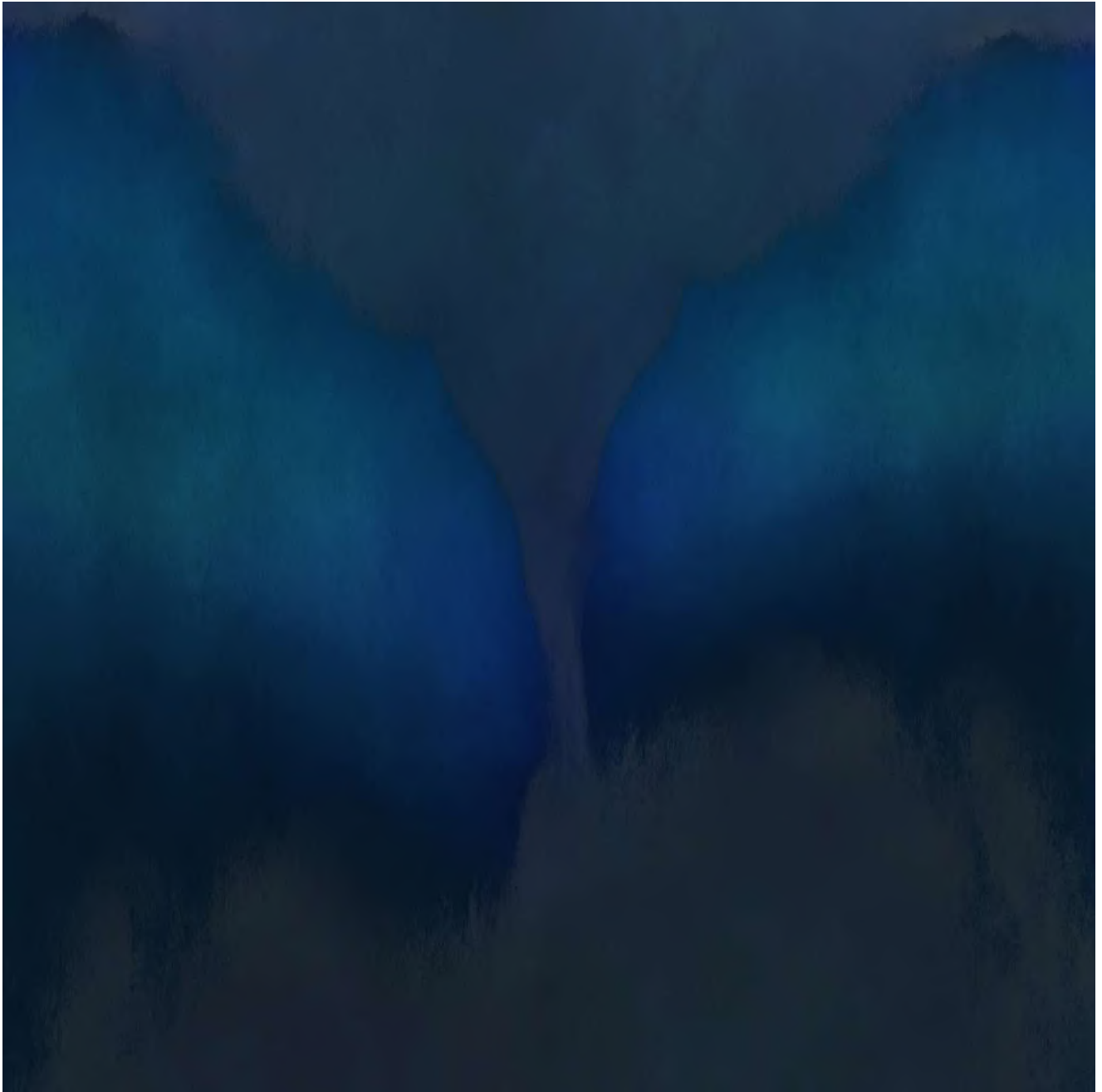
**Rayon 1.55** (2024)

Fine Art Paper, Pigment Print, frame with 22K Gold Leaf, in three parts.  
180 x 180 cm = (3 Editions) **24 000 €**  
140 x 140 cm = (3 Editions) **18 000 €**  
+ 2 EA

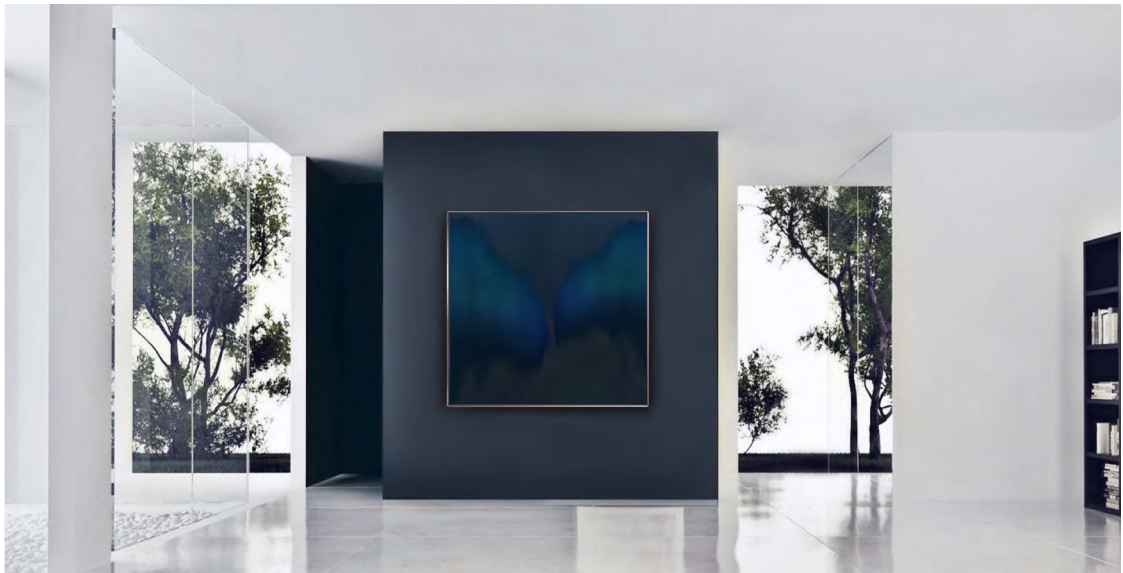


**Rayon 1.99** (2020)

Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
140 x 140 cm = 55 x 55" (2 Editions) **16 000 €**  
120 x 120 cm = 47 x 47" (2 Editions) **14 000 €**  
100 x 100 cm = 39 x 39" (2 Editions) **9 000 €**  
+ 2 EA



**Rayon 1.99** (2020)  
Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
140 x 140 cm = 55 x 55 (2 Editions) **16 000 €**  
120 x 120 cm = 47 x 47 (2 Editions) **14 000 €**  
100 x 100 cm = 39 x 39 (2 Editions) **9 000 €**  
+ 2 EA



Test, format 140 x 140 cm





**Rayon 7.8 (2017)**  
Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
160 x 130 cm = 63 x 51' (2 Editions) **16 000 €**  
120 x 100 cm = 47 x 39' (2 Editions) **12 000 €**  
100 x 85 cm = 39 x 33' (2 Editions) **8 000 €**  
+ 2 EA



**Rayon 7.8** (2017)  
Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
160 x 130 cm = 63 x 51' (2 Editions) **16 000 €**  
120 x 100 cm = 47 x 39' (2 Editions) **12 000 €**  
100 x 85 cm = 39 x 33' (2 Editions) **8 000 €**  
+ 2 EA



(photo-montage)

**Rayon 7.8** (2017)



**Rayon 1.52 (2023)**  
Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
200 x 150 cm = (3 Editions) **23 000 €**  
160 x 120 cm = (3 Editions) **16 000 €**  
+ 2 EA





**Rayon 1.52 (2023)**  
Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
200 x 150 cm = (3 Editions) **23 000 €**  
160 x 120 cm = (3 Editions) **16 000 €**  
+ 2 EA



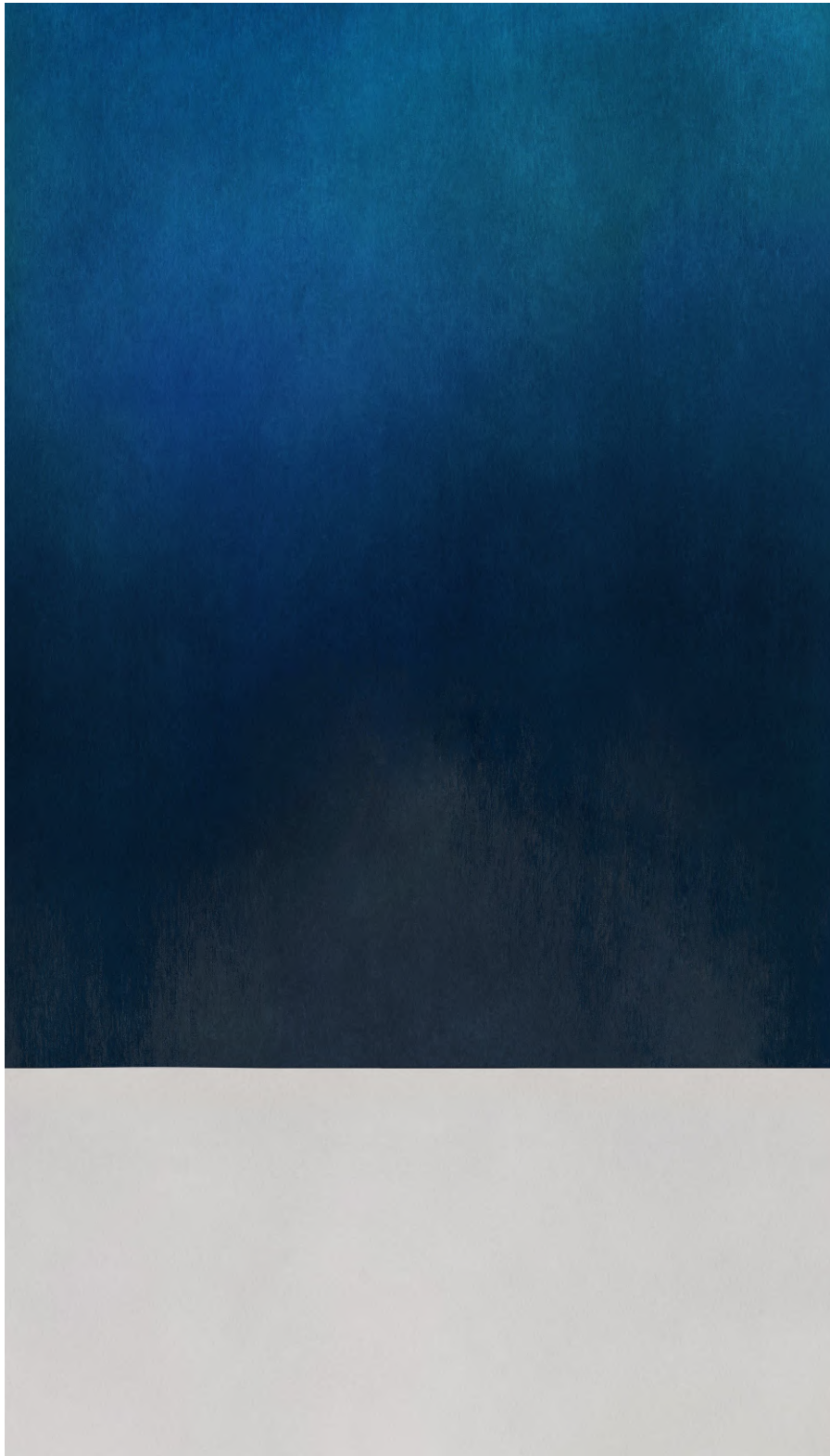
**Rayon 9.5 (2022)**

Fine Art Paper, Pigment Print, in two parts, frame with 22K Gold Leaf

120 x 70 cm = 47 x 27" (3 Editions) **11 000 €**

70 x 40 cm = 27 x 16" (3 Editions) **6 500 €**

+ 2 EA



**Rayon 9.5** (2022)

Fine Art Paper, Pigment Print, in two parts, frame with 22K Gold Leaf

120 x 70 cm = 47 x 27" (3 Editions) **11 000 €**

70 x 40 cm = 27 x 16" (3 Editions) **6 500 €**

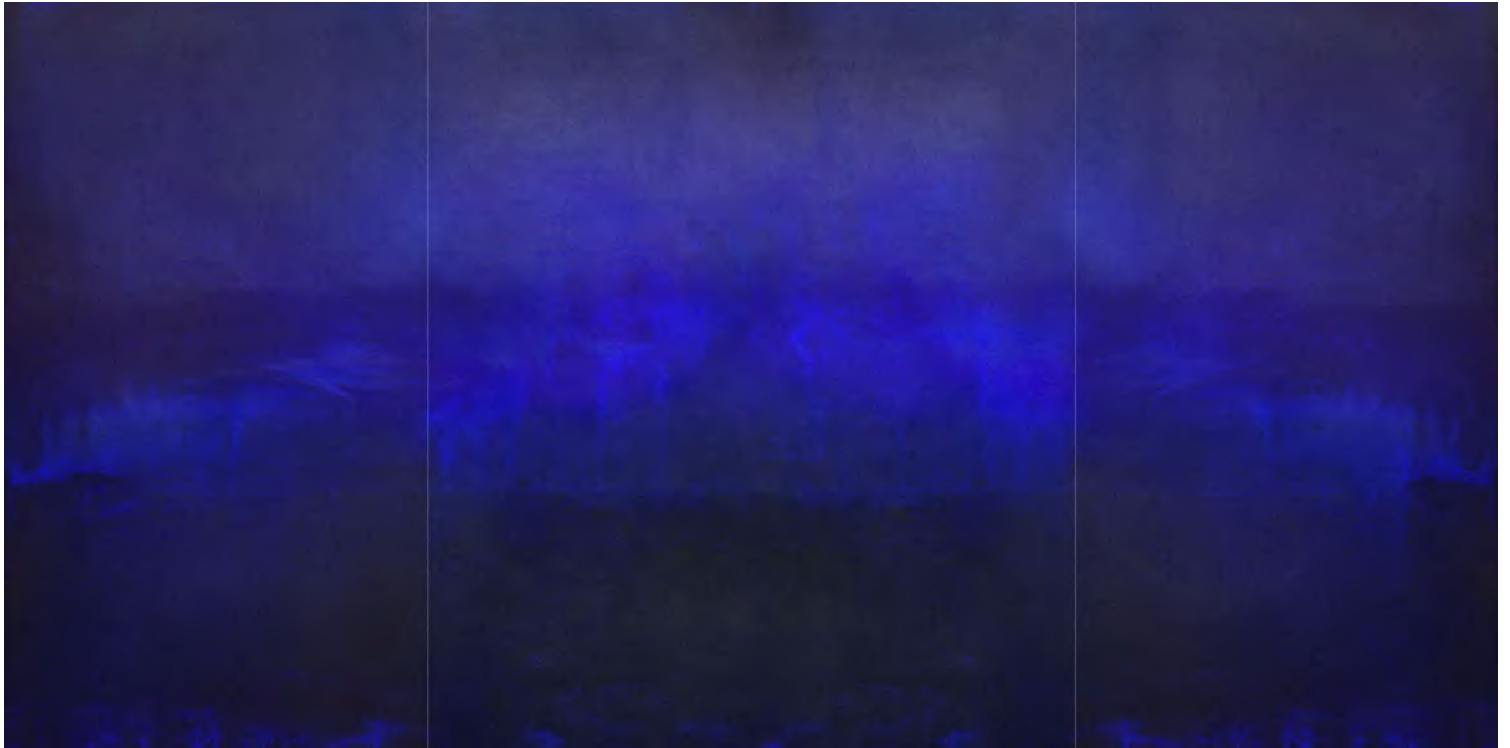
+ 2 EA



**Rayon 1.58** (2021)

Fine Art Paper, Pigment Print, in three parts, frame with 22K Gold Leaf  
300 x 150 cm (3 Editions) **35 000 €**  
200 x 100 cm (3 Editions) **23 000 €**  
+ 2 EA





**Rayon 1.58** (2021)

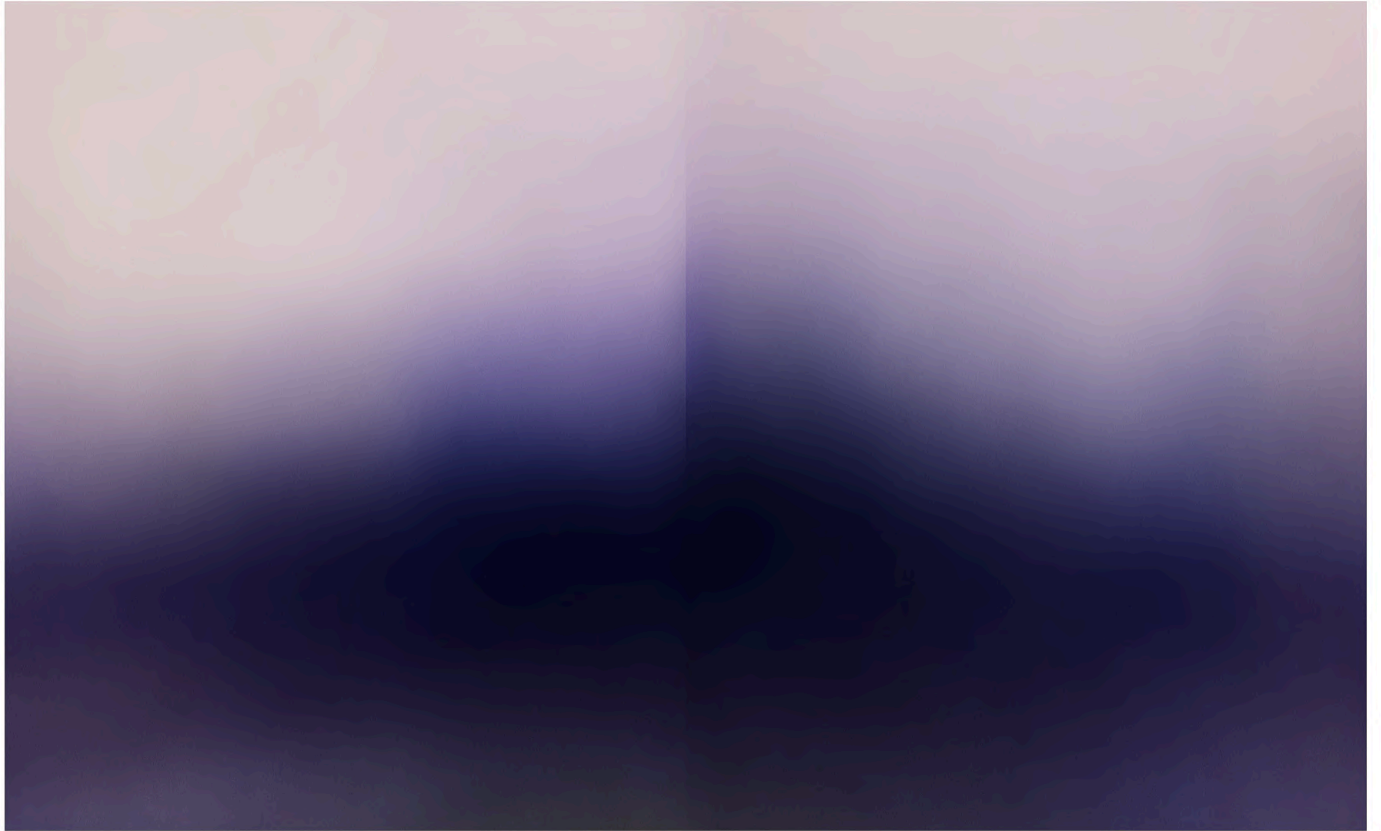
Fine Art Paper, Pigment Print, in three parts, frame with 22K Gold Leaf  
300 x 150 cm (3 Editions) **35 000 €**  
200 x 100 cm (3 Editions) **23 000 €**  
+ 2 EA



Détail 1



**Rayon 8.4** (2017)  
Fine Art Paper, Pigment Print, frame with 22K Gold Leaf  
200 x 120 cm = 79 x 47' (2 Editions) **20 000 €**  
160 x 100 cm = 63 x 39' (2 Editions) **15 000 €**  
130 x 80 cm = 51 x 31' (2 Editions) **11 000 €**  
+ 2 EA



**Rayon 8.4 (2017)**

Fine Art Paper, Pigment Print, frame with 22K Gold Leaf  
200 x 120 cm = 79 x 47" (2 Editions) **20 000 €**  
160 x 100 cm = 63 x 39" (2 Editions) **15 000 €**  
130 x 80 cm = 51 x 31" (2 Editions) **11 000 €**  
+ 2 EA





**Rayon 9.77** (2018)

Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
160 x 130 cm = 63 x 51" (2 Editions) **18 000 €**  
120 x 100 cm = 47 x 39" (2 Editions) **15 000 €**  
100 x 85 cm = 39 x 33" (2 Editions) **10 000 €**  
+ 2 EA



**Rayon 9.77** (2018)  
Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
160 x 130 cm = 63 x 51" (2 Editions) **18 000 €**  
120 x 100 cm = 47 x 39" (2 Editions) **15 000 €**  
100 x 85 cm = 39 x 33" (2 Editions) **10 000 €**  
+ 2 EA



**Rayon 9.77** (2018)  
Fine Art Paper, Pigment Print, frame with 22K Gold Leaf, in two parts.



**Rayon 7.33** (2019)

Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf

140 x 140 cm = 55 x 55" (2 Editions) **16 000 €**

120 x 120 cm = 47 x 47" (2 Editions) **14 000 €**

100 x 100 cm = 39 x 39" (2 Editions) **9 000 €**

+ 2 EA



**Rayon 7.33** (2019)

Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf

140 x 140 cm = 55 x 55" (2 Editions) **16 000 €**

120 x 120 cm = 47 x 47" (2 Editions) **14 000 €**

100 x 100 cm = 39 x 39" (2 Editions) **9 000 €**

+ 2 EA





**Rayon 10.7** (2017)  
Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
140 x 140 cm = 55 x 55" (2 Editions) **16 000 €**  
120 x 120 cm = 47 x 47" (2 Editions) **14 000 €**  
100 x 100 cm = 39 x 39" (2 Editions) **9 000 €**  
+ 2 EA



**Rayon 10.7** (2017)  
Fine Art Paper, Pigment Print, Frame with 22K Gold Leaf  
140 x 140 cm = 55 x 55" (2 Editions) **16 000 €**  
120 x 120 cm = 47 x 47" (2 Editions) **14 000 €**  
100 x 100 cm = 39 x 39" (2 Editions) **9 000 €**  
+ 2 EA

**GALERIE  
BACQUEVILLE**

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