

COLOR and GEOMETRY in the work of DAMIEN POULAIN

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Damien Poulain's work is geometry inspired by natural elements and an aesthetic full of color through textiles, sculptures, murals and installations, blurring the boundaries between art, architecture and design.



After studying at various art schools in France, Spain, Germany, and Italy, Damien Poulain began a career as a graphic designer and started his own photography publishing house called oodee books; but his interest in developing his artistic gaze haunted him until it was launched in 2017, and he began to paint and explore his own aesthetics through different media ranging from textiles, sculptures, murals and installations, uniting and diluting disciplines such as design and the architecture. Geometry and color are the common thread of his works, behind which there is a very personal look that we wanted to know more closely.



How would you define your style?

My work is based on color combinations through the prism of geometry inspired by natural elements.

What have been the key projects in your career?

Trust is essential to growth and I admire the people who have commissioned me on the basis of a vision rather than a portfolio. In that sense, my key projects are those that invited me to carry out or carry out with an open brief. They are my 'carte blanches'. Key projects would be my first architectural structure titled The Temple in an Old Chapel produced for the one-night Nuit Blanche event in Mayenne, France (2017), my first monumental mural in Tehran, Iran, commissioned by AG Galerie (2019), and my first interactive sculpture commissioned by the Amana Photography Festival in Miyota, Japan (2019).



What artists have inspired you throughout your life?

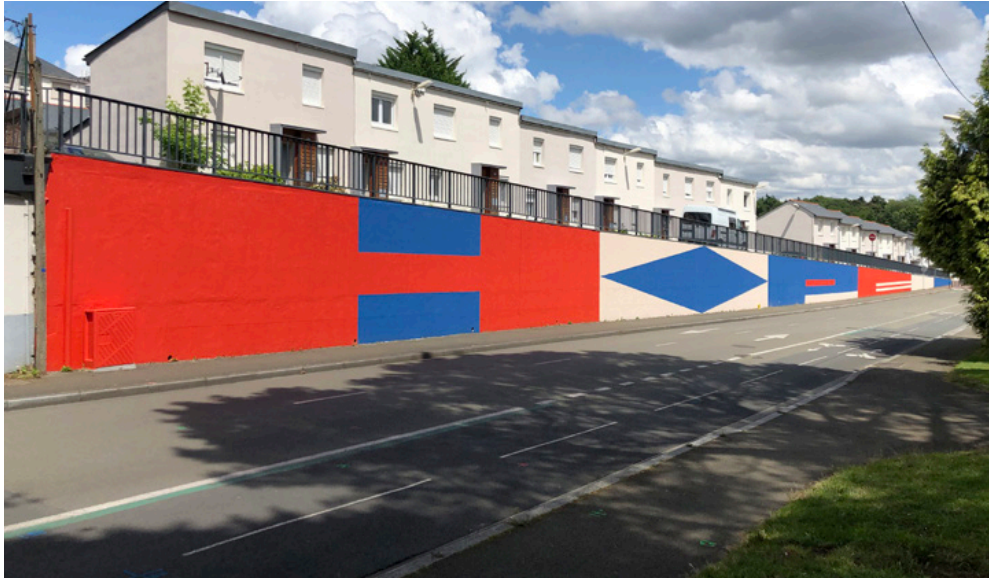
Perhaps the greatest artistic impact I have had is Chris Marker's documentary Sans Soleil (1983). It's a revelation about the world we live in and the way I think and feel the interconnections between everything. I often go back to that. At the age of 23, I also had the opportunity to study for a month in Milan, Italy, with the minimalism teacher AG Fronzoni, where I briefly met Claudio Silvestrin and Bruno Munari. This was a turning point: it introduced me to architecture, design and showed me how to apprehend space in general, all in black and white. This minimalist approach is still present in my daily practice. I didn't realize how much he influenced me until much later, when I became interested in artists like Ellsworth Kelly or the Bauhaus ideas. I first understood black and white before falling in love with color.

What are you trying to convey with your work?

My work materializes in timeless ways, both sacred and worldly. I think it has a connection with childhood, as the essence of human nature. I am interested in the vernacular practices of contemporary popular culture and a collaborative approach with local artisans and their resources. Nomadism is something that I also question a lot, since I constantly travel to produce works of art. And color plays an important role in my painting practice. I would say that it is based on a constant search for harmonious combinations with shapes, inspired by my direct environment. Finally, I intend to convey the values of love and optimism – which are the basis of any relationship – with an abstract geometric work that I want to function as a universal language.

What would you like to research?

I am eager to add a new dimension to my work, to shift to volume: the production of three-dimensional projects, monumental sculptures, and the painting of entire buildings. I would love to plan some architectural spaces to paint or even be able to work on the materials themselves to produce an idea from scratch, an idea that makes sense to people.

**What have been your most outstanding recent works?**

The series of monumental paintings Love Has No Size started in Iran on the wall of AG Galerie. It is a key moment in my life, as it clearly conveys my idea of bringing art to a wider audience, on the streets of Tehran, with an optimistic message of love and beauty. I then painted other murals in this series in Tunisia, Senegal and plan to do more in Algeria, South Africa and Brazil ... Another is Hope, a monumental 130 meter long wall commissioned by the city of Angers, France. (2020) All my works are linked, one leads to the next naturally, there is a real continuity.

What are you currently working on?

I am currently painting a long wall at The Conran Shop in Paris. It is an adaptation of my Painting The Territory series. In the coming months, I will produce a series of canvas paintings for a private house in the Netherlands. I am also producing a coat made of wool pompoms, an ongoing project for almost a year. In addition, I will carry out workshops with children for various art centers and museums, in France and abroad.