



BIOGRAPHY

Thomas Labarthe was born in France in 1975. He lives and works in Nantes.

It was at the Pompidou Centre in October 2001 that Thomas Labarthe first discovered Jean Dubuffet. The retrospective exhibition was like "a massive shock to my system". His first canvas, Mala bestia emerged three months later. Like André Breton and Jean Miro before him Thomas threw himself into a creative flurry. The time for exhibitions would come later in Paris, Nantes and Tours.

In 2009, Thomas met Sebastien Fritsch who would soon become his agent. Together, the two men set up a series of exhibitions and creative projects in the South of France. His artistic force is centrifugal and soon attracted other creative contributors: Film makers, photographers, authors, graphic designer, dancers and set designers united around him and numerous collaborations ensued.

The following decade proved to be one of the utmost creativity: his powerful graphic style was received enthusiastically by the artistic community and with wide acclaim in Barcelona, Brussels and in Paris at the Galerie W Landau and Halle Saint Pierre. Museum.

In May 2019, Toma-L then set up in the Frevo Gallery in Greenwich Village which has remained the seat of his activity in New York ever since.

He toils in the fertile fields of Free Figuration, Lyrical Abstraction and of course Outsider Art and his efforts are not limited to canvas work. He regularly branches out to create hybrid projects in a move which echoes Gilles Deleuze theory that "The notion of a 'territory' can only really be qualified by the action we take to get out of it" found in his work Abécédaire*.

Thomas has never been afraid to expose himself to new artistic challenges and experiences: directing a choreographic piece (from Marseille Provence 2013, at the Ballet d'Europe), working exclusively behind closed doors for a book «Vas-y» (winner of the Fedrigoni Top Award 2013 in Parma, Italy), a multimedia installation (Gaité Lyrique, Paris) the creation of a unique digital/ceramic fresco, (co-created with Centre National de Céramique d'Art Sidi Kacem Jelizi in Tunis and commissioned by the Institut Français in Tunis). He is constantly reinventing his movements and techniques, it is a conscious betrayal of the painter within him that serves to heighten the moments when the two are reconciled.

Théophile Pillault.

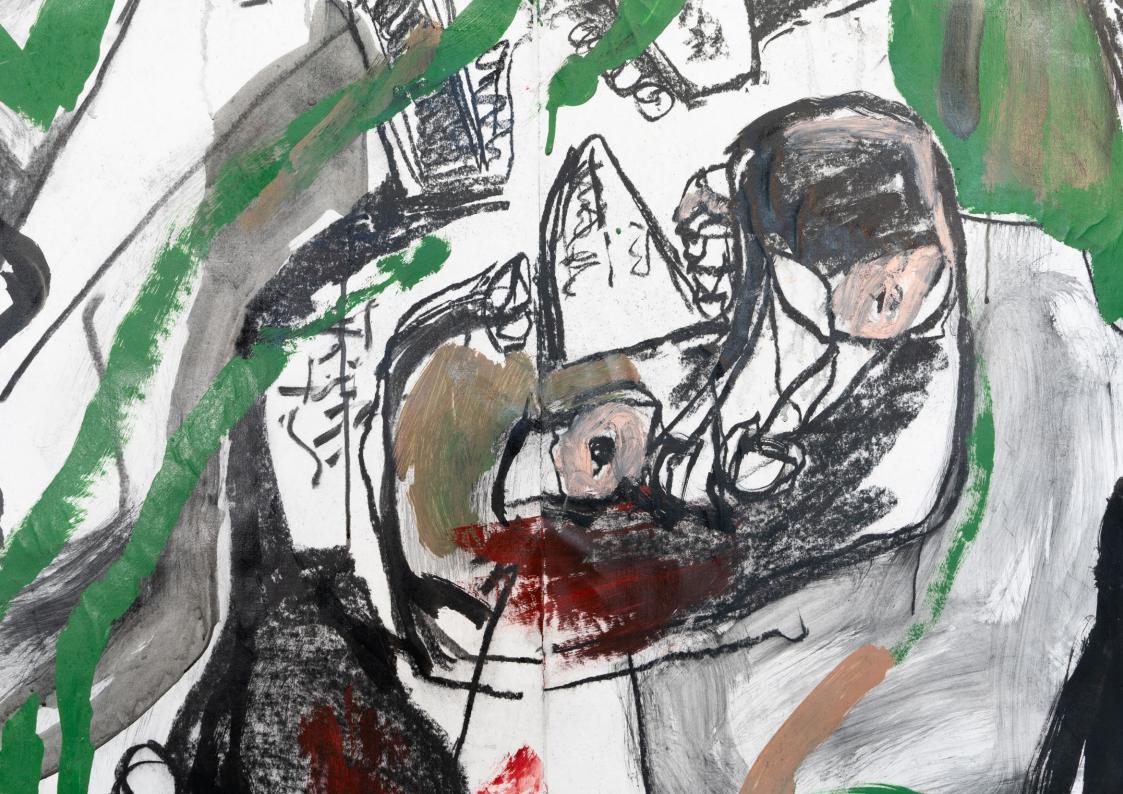






Colors & Mechanic Collage, 01 - 2023

Mixed media on canvas, keyable stretchers 182 x 121 cm / 72 x 48 inch / 12 000 \$



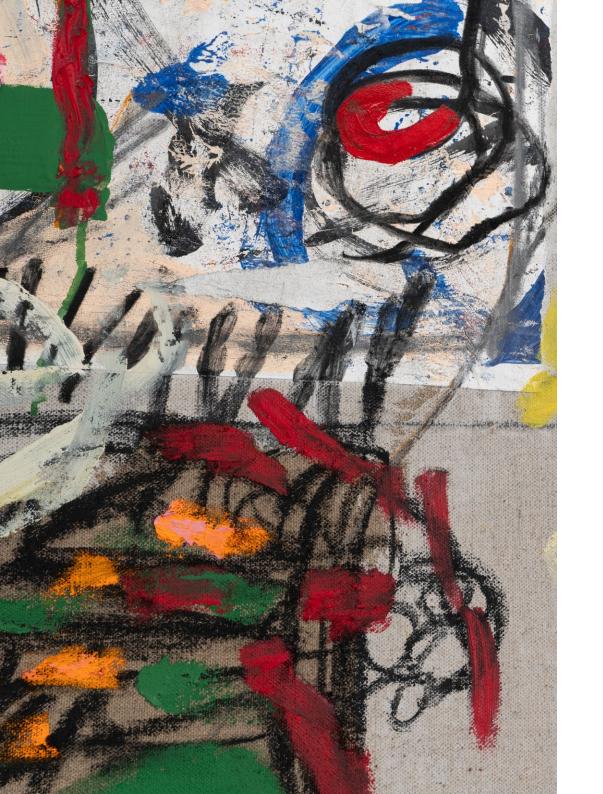






Colors & Mechanic Collage, 04 - 2023







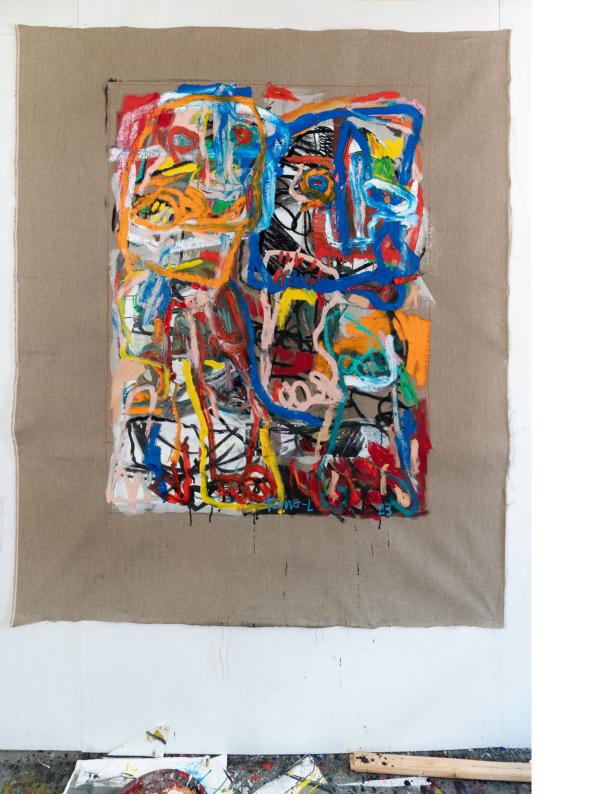
Colors & Mechanic Collage, 02 - 2023

Mixed media on canvas, keyable stretchers 182 x 121 cm / 72 x 48 inch / 12 000 \$





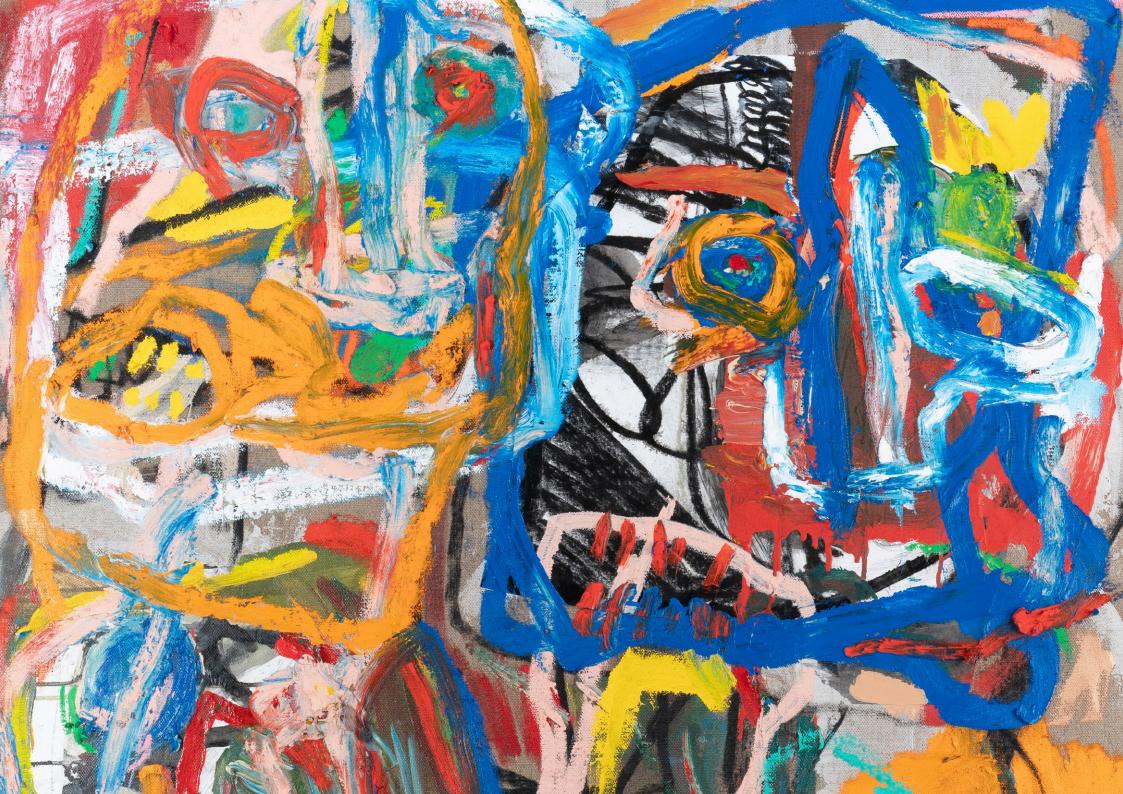






Colors & Mechanic Collage, 03 - 2023

Mixed media on canvas, keyable stretchers 121 x 91 cm / 48 x 36 inch / 7 000\$









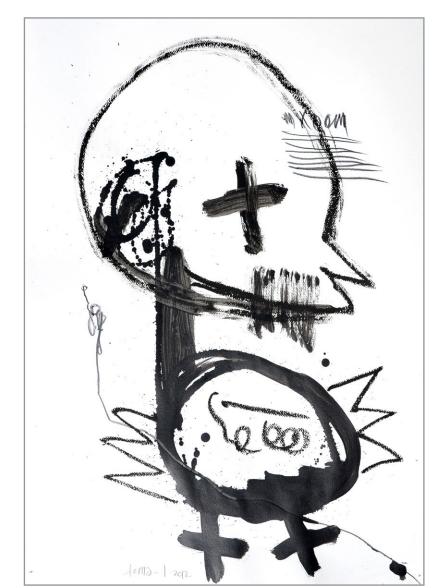




Simple Black – 2012

Mixed Technique on paper, with frame 100 x 70 cm / 39 x 27 inch / 6 300 \$

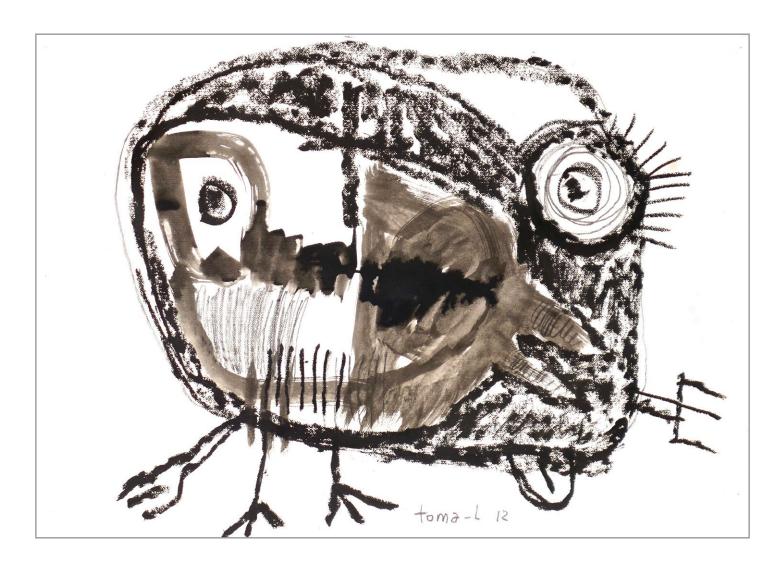




Simple Black – 2012

Mixed Technique on paper, with frame 100 x 70 cm / 39 x 27 inch / 6 300 \$





Simple Black – 2012





Green Size - 2021

Mixed Technique on linen canvas, keyable stretchers 213 x 121 cm / 84 x 48 inch / 13 800\$





LITHOGRAPHY

After immersive exploration in the milieus of painting, textiles, set design and ceramics, Thomas Labarthe turned his attention to lithography.

He first came into contact with the technique at the Idem art printworks in Montparnasse, Paris. This veritable hotbed of inspiration, new experiences and interesting encounters did not disappoint and opened up a whole new spectrum of creative opportunities for Thomas. In 2017, he enrolled in a training course at the Printworks Museum of Nantes. He worked on a type of lithographic printing press affectionately known as "The Horned Beast".

Armed with these new techniques, he threw himself into a flurry of activity concentrating exclusively on lithographic pieces: "As soon as I've learnt a new technique, I need my hands to get used to it, they are the vector through which I assimilate the process. Watching the gestures and movements of those who teach me is very nourishing.

In lithography, I am fascinated by the processes of rolling the ink, watching it dry and passing the sponge across the stone.", confides Thomas. For him, "There is chemistry, no alchemy in this technique". Like a pommel horse gymnast, he spent hours and hours training on



his "Horned Beast". In this discipline, there are no accidents, an accident becomes the singularity of the piece. Each movement, even if it is repeated over and over, is nevertheless an experience, a constant exploration."

He was back in his own (inky) Stone Age. His paper eagerly filled and marked, a whole new age to try new things and from which arose a series of works, numbered and signed. "In lithography, the original version, the one on the stone, ends up disappearing. We know this. So, the copies we make are exactly that: copies, witnesses, vestiges of the original. It disappears because lithography as a technique is about being peeled away. And once you've understood that, almost full-circle in your mind you come back to appreciating these "reproductions" these "copies". Their very nature is unique and precious and that is where their creative power comes from."

Théophile Pillault.





Cotton Size Black and Color - 2021

Lithography -11/20, with frame 160 x 125 cm / 63 x 49 inch / 5 200\$











Cotton Size Black and Color – 2020

Lithography - 9/20, with frame 160 x 125 cm / 63 x 49 inch / 5 200\$

