

CARE

Intensive et occult

DAVID SOUVETON-ROCHE



L'adoption de cul cul la praline 56 x 45 cm
Oil on canvas, 2025
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Vase for Antichambre May 2025
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"Care" is a research project that will revolve around several axes. The first explores the deaf dialogue between the "bled" — the way children of immigrants view their home countries — and the West. This concept, unfortunately, is foreign to me.

I plan to materialize this tension through a series of wooden furniture pieces. My choice of wood is central because, to me, it embodies historical dialogue, which is much deeper than a simple relationship of domination. As Emmanuel Pierrat highlights, it's an almost collaboration between the two cultures, which is sometimes paradoxical.

In his magnificent work, *Understanding African Art*, the wood used in traditional African art was sometimes imported from Europe, embodying the very notion of a nurturing land, whether it came from an Ikea forest or precious mahogany. These pieces will draw inspiration from African culture and then be reappropriated by a Western aesthetic, thus questioning the notions of origin and appropriation.

The power dynamic between the West and the East sometimes seems secondary to me, as both know how to collude to stifle their minorities. This leads me to question an internal conflict that directly concerns us: the condition of minorities, particularly on the African continent.

My approach is driven by the care I intend to bring to these most allegorical realities. I don't believe that the primary function of an artist is to change mindsets, as history shows the limits of this approach. However, I am convinced of the importance of generating discomfort in an era where individualism seems omnipresent. I want people to leave feeling shaken by their own limitations. It's in this discomfort that reflection and self-questioning can emerge, as it did for me.

This series of furniture is dedicated to self-care, integrating an in-depth exploration of notions of beauty, protection, cosmetics, and scent. Care is an obsession for me, a ritual that connects us in this shared goal of personal well-being.

These furniture pieces, while echoing my African origins, carry a critique of their primary function. They question the notion of authenticity and cultural importation, even within traditional African art, as Pierrat explains. They will be intimate spaces for reconnection and self-valorization, while also raising the ambiguities of their provenance.

Imagine a small soliflore side table, or ante-chamber chairs designed for a single buttock. I want the user to journey into my fantasized rituals connected to my own comfort.

My artistic approach is nevertheless rigorous and rooted in personal and cultural exploration. It seeks to express the nuances of contemporary Black identity, far from simplifications.

And yet, sometimes I wonder what good it does me to know the history of Africa, built on dolorism and whose rituals have been silenced in favor of religions. For me, it's all just negative reactions (wax, voodoo, maraboutism). I will translate this through series of oil on canvas in a naïve style.

This reflection will be translated, in contrast, by a series of large-format portraits. Inspired by the mannerism and Western elegance of John Currin, for whom I hold great pictorial admiration, these works will depict saleswomen, gallerists, booksellers, and other charismatic women.

Captured full-length, with particular attention to academic standards and the aesthetic of chic, these Western women are chosen because it's in their gazes that I've found the most complicity. This is both out of gratitude and admiration, but also to question the notion of fetishization

Chairs and vase for Antichambre May 2025
© David Souveton-Roche



Chair for Antichambre

Oil painting on wood, 2025

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Nude Descending a Staircase 66.9 x 39.4 inches

Oil on canvas, 2024

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