



Damien Deroubaix. Photo credit: © courtesy of the artist

## PRESS KIT

EXHIBITION

**Damien Deroubaix**

*The big beautiful billboard*

March 14 to May 16, 2026

# Damien Deroubaix

(1972, Lille, France) lives and works in Paris.



Damien Deroubaix © Arno Lam

After training in France at the *École des Beaux-Arts de Saint-Etienne* and in Germany at the *Akademie der bildenden Künste Karlsruhe*, Damien Deroubaix established himself as a painter, printmaker, draftsman, and sculptor. Since then, his pictorial language has continually mixed motifs and influences without boundaries in an artistic practice characterized by a diversity of forms and techniques: oil painting, watercolor, engraving, tapestry, woodcuts, as well as sculpture and installation. Old and modern masters, Metal and grindcore aesthetics, non-European arts, and BDSM—the plastic effervescence of Deroubaix knows no limits. A fetishist of style, he leaves his mark on the surface as one tattoos skin. In his blunt opposition to the whiteness of the canvas, Deroubaix kneads the gray and black matter of a skull or rib cage. And even if his work is born from darkness, his anatomical theater remains voracious, ready to swallow everything from the great chaos of the world—its chimeras and its exterminating angels.

## Practical information:

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## OPENING ON SATURDAY, MARCH 14, 2026, AT 5 PM

Exhibition from March 14 to May 16, 2026  
Open Wednesday to Saturday from 11 a.m. to 6 p.m.

Recently, his exhibition *En un jour si obscur* was shown at the *Bibliothèque nationale de France* in Paris, where his panels, prints, engravings, and paintings dialogued with the masters of European printmaking from the library's collections (2025), and *La vida es sueño* at the *Musée Goya de Castres* (2024). Damien Deroubaix's work is held in major collections including the *Centre Pompidou* (FR), the *Museum of Modern Art New York* (USA), the *Saarlandmuseum* (DE), the *Museu Coleção Berardo* (PT), and the *Kunstmuseum St. Gallen* (CH). The artist has also exhibited internationally, notably at the *Fondation Maeght* (France), *Bloomberg Space* (United Kingdom), the *Espace Culturel Louis Vuitton* (France), the *Casino Luxembourg* (Luxembourg), the *Künstlerhaus Bethanien* (Germany), and the *MUDAM* (Luxembourg), among others. In 2009, he was nominated for the *Prix Marcel Duchamp*.

All information about the exhibition can be found on the following websites:  
[www.nosbaumreding.com](http://www.nosbaumreding.com)



Damien Deroubaix, *Dancing on glass 4*, 2026, oil and collage on canvas, 200 x 150 cm, courtesy of Nosbaum Reding © Damien Deroubaix

# Collapse and transformation

Damien Deroubaix is an artist for whom painting and drawing distort the world rather than reflect it. His work is not mimetic; he absorbs, devours, and extracts what serves as his subject matter. A painter, engraver, and sculptor, Damien Deroubaix proceeds by extortion, plunging his brush into the body of history. If it is art, it is gold; in the context of the present, it is above all vitriol. Alchemy is not far off; engraving acidifies, painting intoxicates, both poison and dig into the skin of the medium so that it mutates. Nietzsche said that one could lie out of conviction: "I call lying: refusing to see what one sees, refusing to see something as one sees it."<sup>1</sup> Does painting lie? In any case, painting is not a tool of propaganda, a *Big Beautiful Billboard*; it does not produce conviction. The decision to choose between true and false does not belong to it; on the contrary, it is mischievous, feigning seriousness in order to better ironize the illusions of power. Damien Deroubaix's reworking of Bruegel's parable of the blind is a *parergon*, like that of the paralyzed beggars with fox tails attached to their backs. It allows Deroubaix to perpetuate his loop between past and present, but above all it testifies to a taste for farce that recounts both the tyranny of dogma and the vanity of force. Another pictorial reenactment is the series *Dancing on Glass*, which revisits the representations of the young girl and death by the German Renaissance artist Hans Baldung Grien. Deroubaix's drunken dancers move until they lose their balance in a deadly expenditure. His pagan dances of love, where life embraces death, naked flesh and skeleton, are reminiscent of *The Dance Around the Golden Calf* by the Secessionist Nolde, a biblical episode that recounts the frenzied and transgressive trance of a religious prohibition.

The tower built for the exhibition thus takes us back to Babel and the expression of a coming fall of idols, one that brings down and overturns national cults and symbols. The American flag is inverted in Deroubaix's work, so that new deities may arise. She is called Pazuzu, a winged Mesopotamian goddess, or takes the form of anthropomorphic phalluses. The classics of Western painting have also been sifted through the sieve of desacralization. His *Bonjour Monsieur Courbet*, a reference to the painter's eponymous work, is thus grafted onto his *Origine du monde*. Engraved and inked in wood by Deroubaix, the painting is transformed into a vulgar creature. Neither beautiful nor ugly, neither white nor black, neither good nor evil, antithesis and synthesis, but all together and beyond, the parade of the artist's fabulous bestiary assumes its clown nose. As we know, death, like truth, is naked. Hans Bellmer wrote: "A foot is only real if desire does not fatally take it for a foot." On the threshold of nothingness, haunted by the end, Deroubaix offers us a libertinism of the spirit that transforms reality into dark madness.

Raya Lindberg, February, 2026.

<sup>1</sup> F. Nietzsche, *The Antichrist*, (1895), trans. Eric Blondel, Paris, GF-Flammarion, 1994, p.118.

## Visuals available for the press

High-definition images available for download [here](#)



Damien Deroubaix, *Wunder der Natur*, 2024, oil and collage on canvas, 33 x 24 cm, courtesy of Nosbaum Reding



Damien Deroubaix, *Dancing on glass 3*, 2026, oil and collage on canvas, 200 x 150 cm, courtesy of Nosbaum Reding



Damien Deroubaix, *Cult*, 2026, wood and ink, 62,5 x 46,5 cm, courtesy of Nosbaum Reding



Damien Deroubaix, *Dancing on glass 4*, 2026, oil and collage on canvas, 200 x 150 cm, courtesy of Nosbaum Reding



Damien Deroubaix, *Rocket to Russia*, 2026, wood and ink, 61 x 48 cm, courtesy of Nosbaum Reding



Damien Deroubaix, *Dancing on glass 5*, 2026, oil and collage on canvas, 200 x 150 cm, courtesy of Nosbaum Reding



Damien Deroubaix, *Ice*, 2026, wood and ink, 87 x 63 cm, courtesy of Nosbaum Reding



Damien Deroubaix, *Donald*, 2026, wood and ink, 46,5 x 62,5 cm, courtesy of Nosbaum Reding



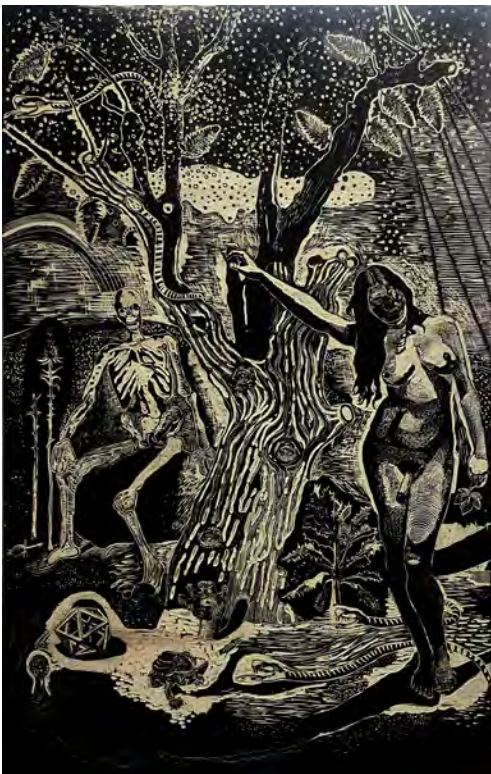
Damien Deroubaix, *Asset*, 2026, wood and ink, 58 x 64,5 cm, courtesy of Nosbaum Reding



Damien Deroubaix, *Parabole des aveugles*, 2026,  
wood and ink, 125 x 203,5 cm,  
courtesy of Nosbaum Reding



Damien Deroubaix, *Bonjour monsieur Courbet*, 2026,  
wood and ink, 67 x 61 cm,  
courtesy of Nosbaum Reding



Damien Deroubaix, *La jeune fille et la mort*, 2026,  
wood and ink, 191 x 122 cm,  
courtesy of Nosbaum Reding

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