

Claude Closky

Claude Closky has no formal training as a visual artist. He entered the Ecole National Supérieure des Arts Décoratifs (ENSAD) in 1982 but quit at the end of the first year to co-found The Ripoulin Brothers, a street artist collective. In 1988 he left the group to develop his independent work, using voluntarily poor means such as drawing and printed matter.

At first sight, the work of Claude Closky is mainly immaterial. Language is his model to articulate images, text, numbers, and sounds collected in our environment, or made in his studio. Although reluctant to producing objects and spectacular effects, Closky's work still addresses issues about visibility and space appropriation.

His projects always find alternative ways to emancipate themselves from the formats imposed by the sites where they are exhibited. He seeks to point out the contradictions of our contemporary society and its representations, but also to question the role of art as producer of a cultural consensus and set of values. His works confront and question our environment, the conditions and benefits of artistic production, its relation to an audience.

He has participated in the Biennials of Lyon (1995), Sydney (1996), Taipei (2000), València (2001), Sharjah (2005), Venice (2017), Mardin (2024). In 2000, the Mudam (Luxembourg Art Museum) commissioned him to conceive and manage its website, for which he made a magazine and a gallery dedicated to the internet. The site was launched at the Luxembourg Pavilion in the 2001 Venice Biennale. Since 2005 he has taught at the École nationale supérieure des beaux-arts in Paris. In October 2005 he was the recipient of the Prix Marcel Duchamp. In 2012 he curated 'This & There,' an exhibition to celebrate the tenth year of the 'Pavilion, Palais de Tokyo Laboratory for Creation' (Paris) which presented the work of 74 artists in 74 different spaces. In 2020, he curated 'X' at the Frac Pays de la Loire and in 2023 'Offset' at the Centre des livres d'artistes (cdla).

Claude Closky 未接受过视觉艺术领域的正规训练。1982 年曾入读 École Nationale Supérieure des Arts Décoratifs (ENSAD)，一年后退学，并共同创立街头艺术团体 The Ripoulin Brothers。1988 年离开团体后转向独立创作，主动采用绘画、印刷品等低成本媒介。

Closky 的作品呈现明显的非物质性特征，以语言为核心模型，整合环境或工作室中采集与创作的图像、文本、数字与声音。其创作虽避免物化表达与视觉奇观，但持续关注可见性与空间占据议题。

其项目常突破展陈场域的既定格式，旨在揭示当代社会及其表征体系的矛盾，并反思艺术在文化共识与价值体系生产中的角色，探讨艺术生产条件、作品与公众的关系。

他曾参与 Lyon (1995)、Sydney (1996)、Taipei (2000)、València (2001)、Sharjah (2005)、Venice (2017)、Mardin (2024) 双年展。2000 年，Mudam (Luxembourg Art Museum) 委托他策划并管理官方网站，该网站于 2001 年 Venice Biennale 卢森堡馆上线，并配套推出网络专题杂志与线上展厅。自 2005 年起，他在 École nationale supérieure des beaux-arts (Paris) 任教。2005 年 10 月获 Prix Marcel Duchamp；2012 年策划东京宫十周年展 This & There；2020 年与 2023 年分别策划 Frac Pays de la Loire 的 X 展与 cdla 的 Offset 展。





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