

# HENRI PAUL BROYARD



:: GRANT WAHLQUIST GALLERY



# JAMBOREE



**7/7/21-8/14/21**

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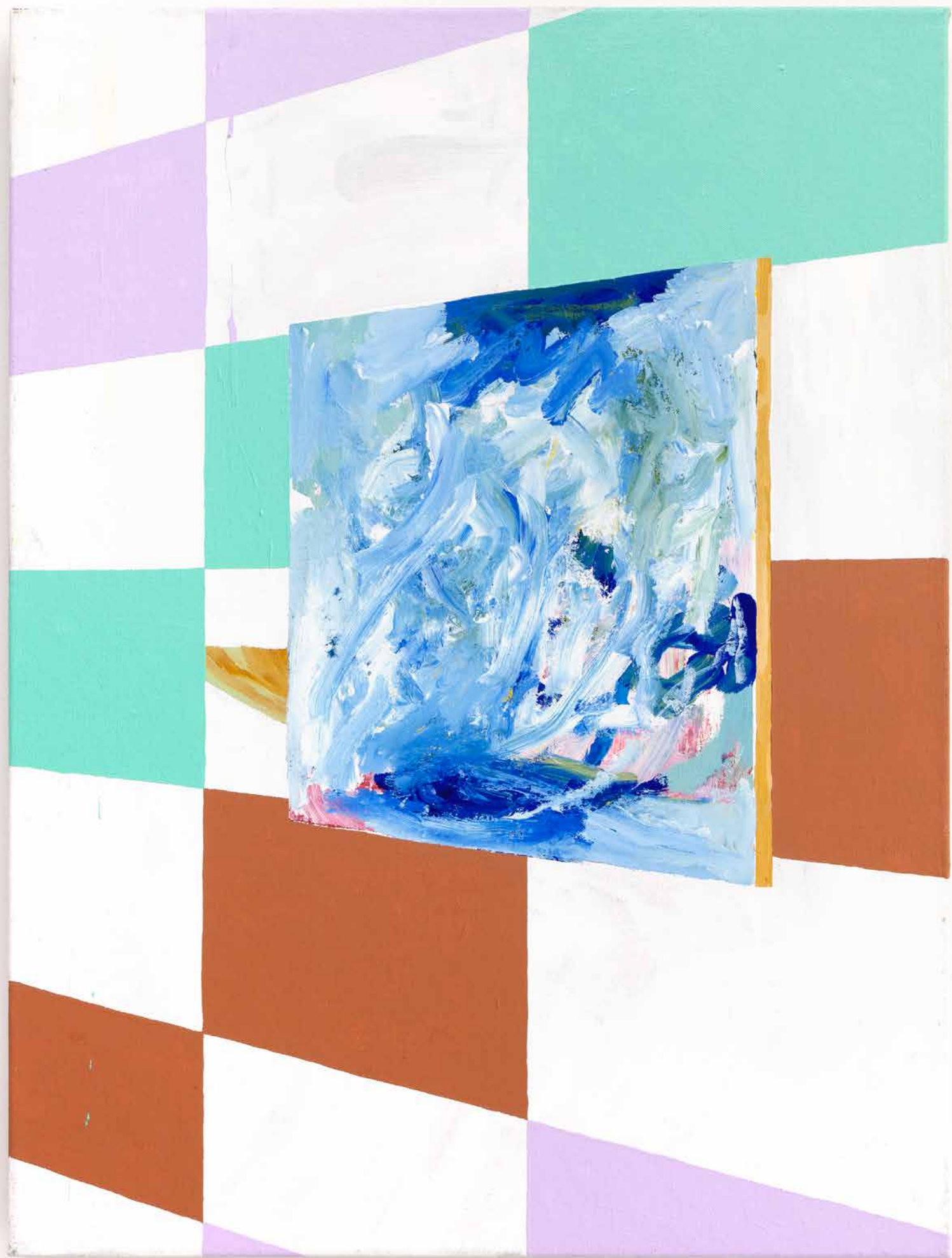


**BLMFMB** :: 2020 :: Acrylic and spray paint on panel :: 30 x 24 inches









**NLOD** :: 2020 :: Acrylic on canvas :: 32 x 24 inches









**LBAB** :: 2019 :: Acrylic, flashe, and spray paint on panel :: 40 x 30 inches



# HENRI PAUL BROYARD: JAMBOREE

For nearly a decade, Henri Paul Broyard's work has both examined how we perceive interior domestic space and investigated the history of painting and mark making both within and outside of fine art. In the artist's words, "No space is absolutely permanent in its perceived state. The homes, apartments, and shelters we inhabit all contain a rich unseen history informed by their residents. For example, the apartment I currently live in has existed in since 1942; the only traces of previous tenants are the layers of paint on the walls, occasional scuffs or dents in the floor, or photos in which it serves as a background." These types of photos are the genesis of Broyard's work. Mostly collected from second hand stores, flea markets, or eBay, he crops the overall image to create a composition of inanimate objects referencing still lifes. He then enlarges this vignette somewhat relative to life-size and transfers it to canvas as a graphite line drawing. The original photo stored away, the process of painting truly begins.

While painting Broyard makes marks in a quasi-stream-of-consciousness manner, pulling from various painters and paintings that he has visually logged over the years, as well as the huge variety of urban marks on the street he encounters on a daily basis. As Broyard puts it, "These urban marks go mostly ignored, or sometimes are even seen as a signifier of a neighborhood in distress or poor condition, yet there is a great deal of formal information and beauty in a wall that was once covered in graffiti that has been painted over by an individual who isn't

concerned with matching the base color. Similarly, a grouping of spray painted text and arrows put down by a civil employee may initially signify only a location to dig or not dig, but can become perceptually so much more. I merge the information taken from these marks as well as that taken from the history of fine art into a mental library of mark making free for browsing and adaptation." Working in acrylic, spray paint, graphite, chalk, and flashe, Broyard works intuitively on multiple canvases or panels at the same time, often overpainting the same work again and again; at times he restores them, recovering marks lost under new layers. As a result, the surface of a work may reference not only the history of painting in all its forms but also its own history in the studio.

At a time in which many painters are concerned with the "what" of representation—its subject, which is usually figurative—Broyard remains steadfastly obsessed with its "how"—its forms and textures, which in many of the artist's paintings are thrillingly expressive and on occasion approach abstraction. Each work is the product of a carefully considered process of looking and making, an attempt to imagine new painterly possibilities for his chosen genre. That the seriousness of Broyard's project achieves its aims without becoming self-serious, that its intelligence is laid bare for each viewer without striving to declare itself as such, that it remains remarkably free of the anxiety that often accompanies ambitious painting—all this announces Broyard as one of the most exciting artists of his generation.





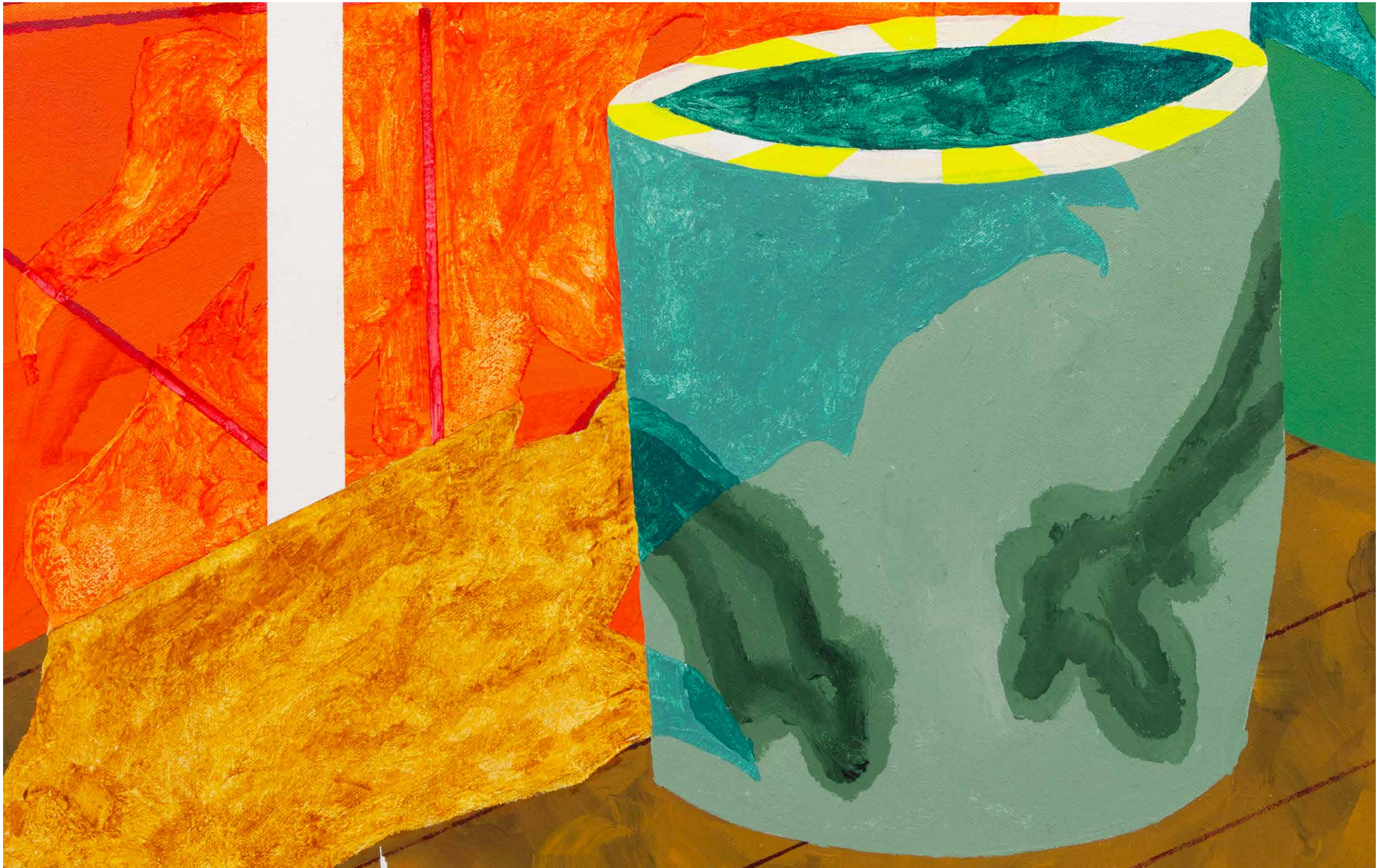






**DIDD** :: 2019 :: Acrylic, spray paint, and chalk on canvas :: 30 x 30 inches













*DCT* :: 2021 :: Acrylic on canvas :: 30 x 24 inches









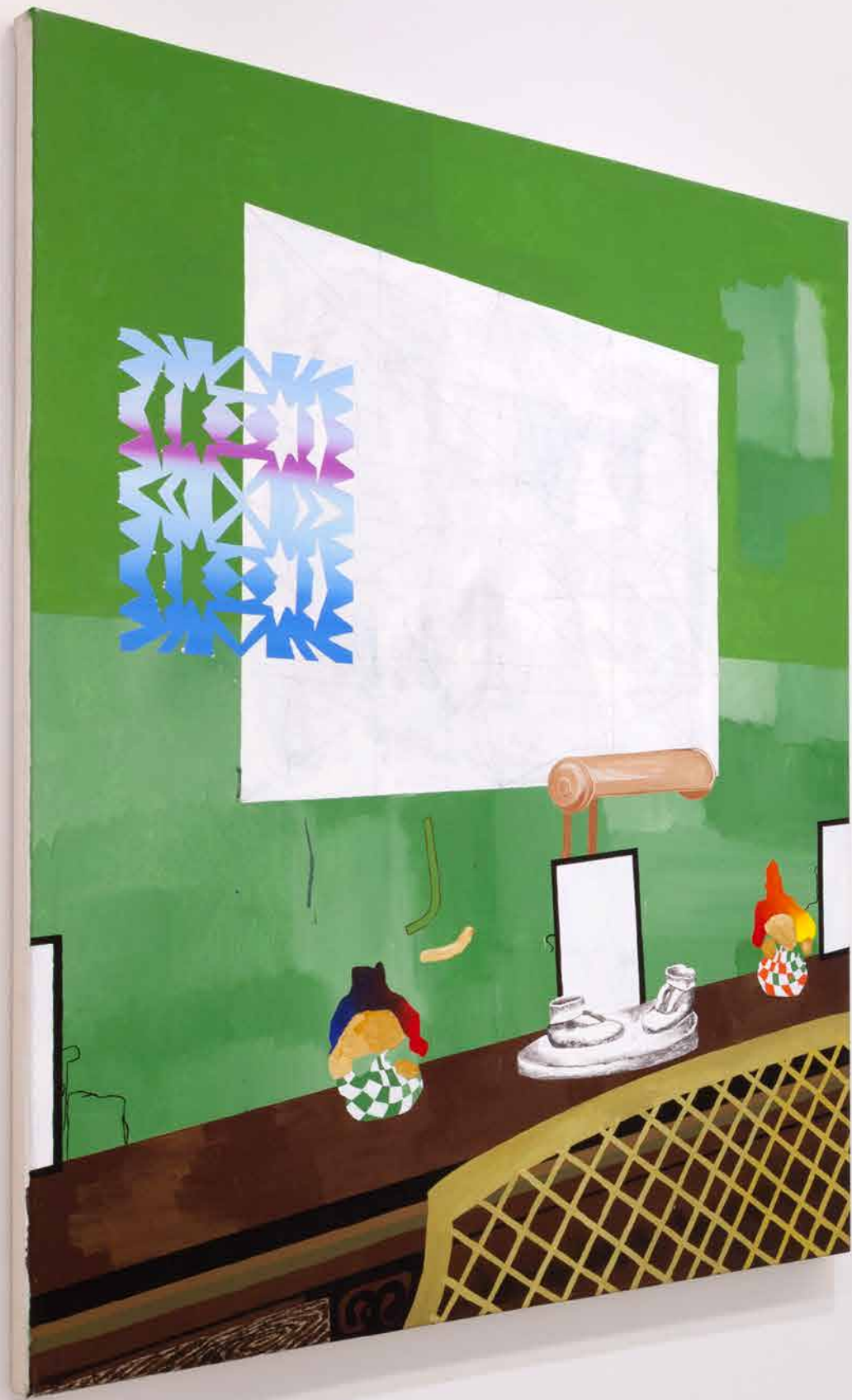
**TQL** :: 2019 :: Acrylic, spray paint, and flashe on panel :: 30 x 24 inches



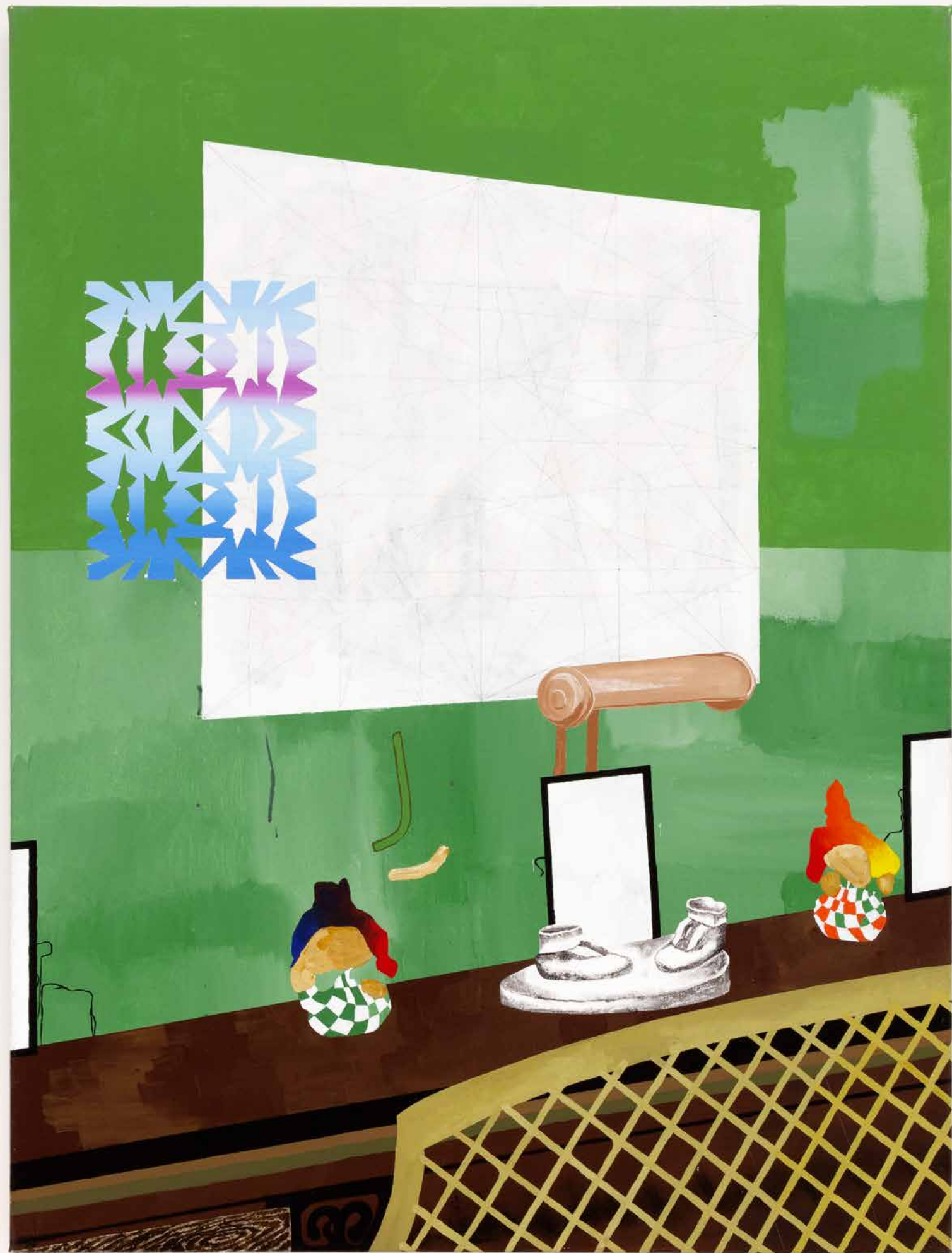
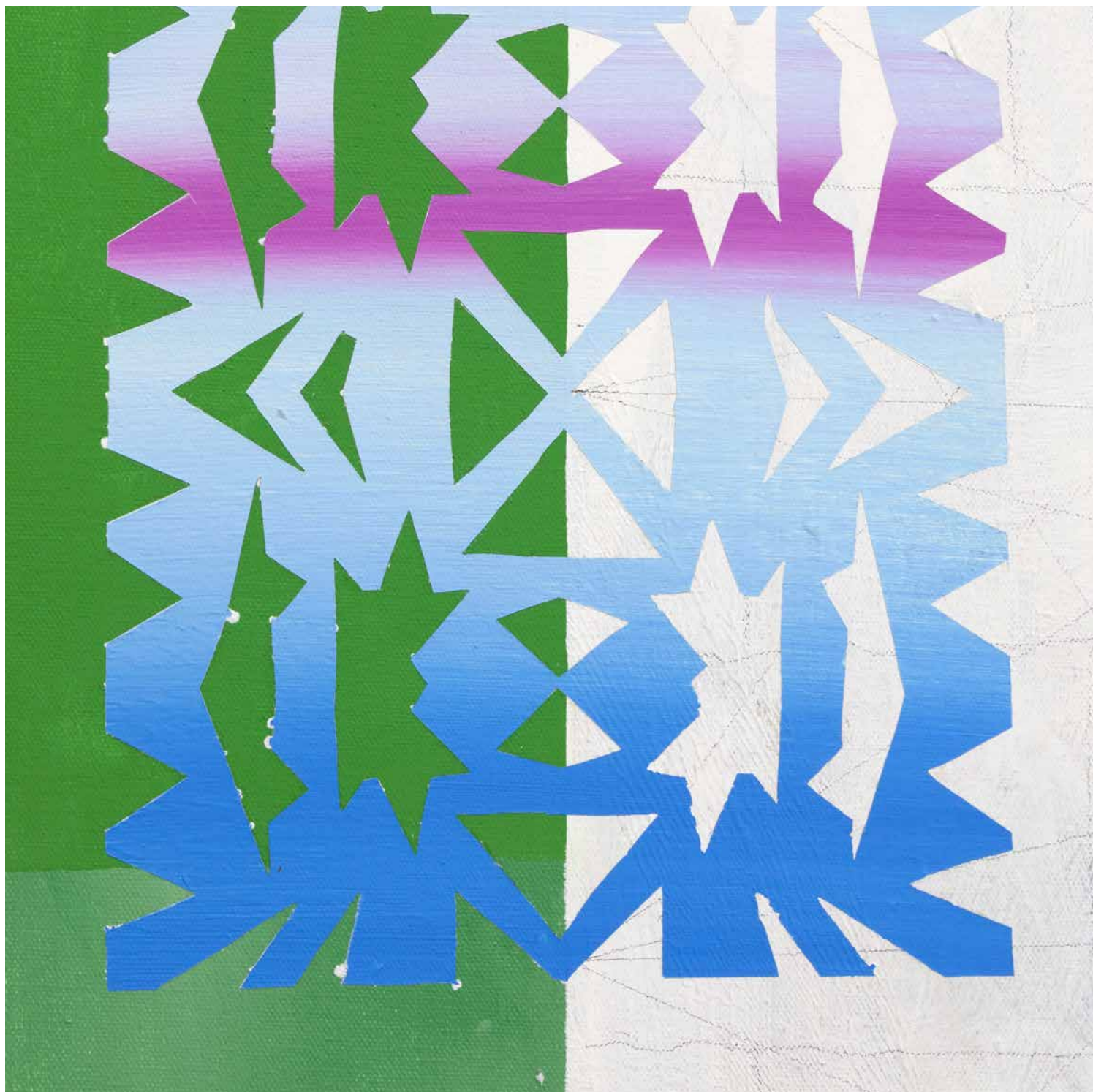


*FCFD* :: 2020 :: Acrylic and spray paint on canvas :: 46 x 35 inches









*OFTP* :: 2020 :: Acrylic, flashe, and graphite on canvas :: 46 x 35 inches





2011 :: 2020 :: Acrylic, spray paint, and graphite on canvas :: 36 x 28 inches













**BYW** :: 2021 :: Acrylic, spray paint, and flashe on canvas :: 40 x 40 inches













**DGNB** :: 2019 :: Acrylic on panel :: 20 x 16 inches





Henri Paul Broyard (b. Los Angeles, California) received a B.F.A. in Drawing and Painting from the California College of the Arts in 2013. He attended the Klasse Peter Doig at the Kunstakademie, Dusseldorf, in 2014. In addition to his exhibitions at Grant Wahlquist Gallery, Broyard's work has been included in group exhibitions at: Alexander Gray Gallery, New York and Germantown (on view Summer 2021); Essex Flowers, New York; Cindy Rucker Gallery, New York; SOLA Art Gallery, Los Angeles; the School of Painting Hangzhou, China; Tom Dick or Harry, Dusseldorf; 41 Cooper Square Gallery, New York; Haphazard Gallery, Los Angeles; and 119 Essex Street, New York, amongst others. His work has been the subject of reviews and publications in ArtNews and The Rib. Broyard lives and works in Caanan and Brooklyn, New York.



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