

Olivier Long

Official statement

History of violence.

The subjects and the pictorial devices of Olivier Long's paintings show our consumer society. Those canvases describe the perception of reality as an uncontrollable, crazy and astounding phenomenon. The artist paints a post-apocalyptic world: our global world. Are we after or before catastrophic events?

Those paintings are obsessed by men's violence and the problem of an amoral cosmic dimension. Between social fantasy and disaster he depicts an epic and lyric upside down existence. When Crisis becomes the standard of human life, real life disappears in western cities and social relationships become a gigantic show. It is the reason why those dystopic images show our grotesque humanity in strident colors; we are the modern heroes of this nightmare odyssey.

Those heroes continuously live in dark places where neon lights and screens replace sunlight. In society of castes where the rich become richer and the poor poorer, a universal carnival of nonsense tries to do justice to this neglected humanity. These glittering images show our world as an illusion.

Olivier Long tells us the dread of present, his story paintings explore ordinary violence in an allegorical way. Giving food for thoughts, those allegories try to filter the barbarity in image. In front of fear and stupor painting tries to fight with the irrational and nonsense to trouble the viewer in order to induce his glance to revolt.

A sharp eye will perceive many influences : James Ensor and Hieronymus Bosch for the anarchy of a grotesque carnival, Edgar Degas and Otto Dix for the representation of social fractures, Pierre Bonnard for the color, William Hogarth for the satire of society, Theodore Gericault for the depiction of horror, Nicolas Poussin in some aspects of the composition, Lovis Corinth, Oskar Kokoschka, and Honoré Fragonard in the painterly aspect of painting, and finally Daniel Richter for the post apocalyptic and neo-zombie ambiance.