

X-POSED

agnieszka dellfina & thomas dellacroix

MARCEL STROUK
GALERIE RIVE GAUCHE

dellacroix and dellfina exposed!

My encounter with Dellfina and Dellacroix was one of those wonderfully unexpected ones. I spotted them in one of the most banal places –a French café. The meeting though turned out to be very out of ordinary. Two hours after saying hello I found myself in a magic place totally enchanted by the magnetic aura of the couple. It was Utopia –the name of their artistic atelier in Montmartre.

It was a warm summer night and we were sitting in a green backyard garden between their crazy house and their creative studio. The time stood still and the stories were endless. The garden was filled up with captivating paintings and I could not hold myself from asking questions. After all I'm an art critic. One of the things that I learned that night was that they were getting ready for a new big show with an electric and promising title: "X-POSED". I decided to write about it.

The event will take place at the prestigious Parisian Gallery Rive Gauche directed by Marcel Strouk. It is the first time the artists will expose their works in this space so the title has a double meaning. The exposition is divided into two individual parts. One titled "Wall-StreetJournal" is a Trojan horse in a mind land of Nouveau Réalisme and a bridge between gallery's vibrant past and its bright future. The other: "Miss Courage" (a play with the meaning of miscarriage and a brave woman) deals with Marilyn Monroe and explores more deeply the dynamic artistic expression of D&D.

If that was for some of you not enough I want to tell you that all people portrayed on every artwork are the artists themselves. Moreover they are responsible for every step of their artistic creation: from the make-up, costumes, sets, lighting, photography, painting and filming to the postproduction.

As in all other projects the artists play here with contrast, interpretation and contradiction. They explore the gap between different worlds of perception and the border between realism and fantasy.

While looking on D&D's art, it is important to understand that their bodies and personalities, as well as the historical events they play with, are like colors on their contemporary palette. Art has always been a playful, intellectual and creative dialogue between generations, where the similarities are often as important as the differences. The monochrome painting is a perfect example as it has existed in art for over a hundred years, and still is being re-invented in so many different ways. Alexander Rodtchenko's triptych of monochromes from the 1920's is very different from Yves Klein's monochrome triptych from the 1960's, which in turn is very different from Kimiko Yoshida's three photo monochromes of today, even though they may all three physically resemble each other.

D&D are very devoted to their form of expression that should be understood as a metaphysical, conscious and balanced dualism. They are therefore unable to restrict themselves to one recognizable shape or form in their artwork. Their intention is to introduce the spectator to their universe of Utopia, filled with allusions from Plato to Krishan Kumar. They effectively touch and deconstruct themes of love and relationships, society, politics, religion and history.

The creation of an artistic aesthetic by two individuals as a couple has been a fertile ground for exploration throughout history. Artist couples have used a number of different methods of capturing and representing themselves, such as paintings, sculpture and photography. The history of art is a story based on reinvention, and if Frida Kahlo or Warhol invented the wheel, it is definitely a part of the car D&D are driving. There are several artists in the world who have touched upon similar issues, among them Cindy Sherman, who D&D are sometimes compared to. The difference lies in the fact that Sherman photographs herself as different personalities in order to explore the different physical aspects of a stereotype, whereas D&D go a step further by using a renown image to create a new psychological portrait of the person in question. So as much as Sherman explores the outside D&D explore the inside.

D&D put a lot of attention to meaning and consciousness. Moreover unlike other artists from the same family who have chosen a burlesque and grotesque way of expression, D&D have decided to go against this present current. They believe that contemporary art does not have to be ugly to be serious. "We are not scared of beauty", they say. "In times of fashion, kitsch and advertisement it is a difficult balance, but not an impossible one. We have found our way and we will continue. Our art is us, and therefore whatever we do is art".

I agree with them and wish them good luck. They definitely deserve all the success that is coming there way.

Barbara Cohen-Berg, freelance art critic, NL

dellacroix and dellfina exposés !

Ma rencontre avec Dellacroix et Dellfina fut une des plus belles et des plus inattendues. Je les ai repérés dans un lieu des plus ordinaires, un café parisien. Toutefois notre rencontre s'est avérée extraordinaire. Deux heures après leur avoir dit bonjour, je me suis retrouvée dans un endroit magique, totalement sous le charme de l'aura magnétique de leur couple. J'étais à l'Utopia, le nom de leur atelier à Montmartre.

C'était une de ces chaudes nuits d'été et nous étions assis dans une arrière-cour verdoyante entre leur maison extravagante et leur studio de création. Le temps était suspendu et leurs histoires sans fin. Le jardin était envahi de peintures captivantes et je ne pouvais m'empêcher de poser des questions. Après tout je suis critique d'art. Une des choses que j'appris cette nuit c'est qu'ils étaient prêts pour un nouvel événement avec ce titre prometteur et électrique : X-Posed.

Je décidai d'écrire sur l'événement. Celui-ci aurait lieu dans la prestigieuse galerie parisienne Rive Gauche dirigée par Marcel Strouk. C'est la première fois que les artistes présentent leur travail dans cet espace, et le titre a un sens double. L'exposition est divisée en deux parties distinctes. La première, « Wall Street Journal », est un cheval de Troie dans un pays imaginaire du Nouveau Réalisme et un pont entre le passé éclatant et le futur prometteur de la galerie. La seconde : « Miss Courage » (à entendre aussi par un jeu de mot intraduisible en français « miscarriage » signifiant aussi « fausse couche ») traite de Marylin Monroe et nous introduit plus profondément dans la dynamique artistique de Dellacroix et Dellfina.

Si pour l'un d'entre vous cela n'est pas assez convaincant, je tiens à vous préciser que tous les gens représentés sur les œuvres sont les artistes eux-mêmes. De plus ils maîtrisent chaque étape de leur création artistique : maquillage, costumes, décors, éclairages, photographies, peintures, tournages et postproduction. Comme dans tout projet artistique, les artistes jouent ici avec les oppositions, les interprétations et les contradictions. Ils explorent la faille entre les différents mondes de perception et creusent la frontière entre la réalité et l'illusion.

En savourant l'œuvre de D&D, on s'aperçoit que leurs corps et leurs personnalités, ainsi que les événements historiques dont ils s'inspirent, sont comme des couleurs sur leur palette. L'art a toujours créé un dialogue ludique et créatif entre générations, un dialogue où les ressemblances comptent autant que les différences. Pour prendre un exemple, la peinture monochrome existe depuis plus de cent ans, et pourtant elle est constamment réinventée. Le triptyque monochrome d'Alexander Rodtchenko des années 1930 est très différent des trois photos monochromes de Kimiko Yoshida d'aujourd'hui, en dépit de toutes les ressemblances qui existent entre elles.

D&D sont dévoués à la forme d'expression qui est la leur, qu'ils entendent comme une forme de conscience métaphysique et de dualité équilibrée. Ils n'arrivent pas à se limiter aux « formes » reconnaissables et invitent le spectateur à l'univers de l'Utopie où, de Platon à Krishan Kumar, les allusions à l'amour, aux relations humaines, à la société, à la politique, à la religion et à l'histoire abondent.

Dans l'histoire de l'art, la recherche esthétique en duo ou en couple a toujours un terrain fertile d'exploration. Les couples ont utilisé des méthodes variées pour se représenter, que ce soit par le biais de la peinture, la sculpture ou la photographie. Et puisque l'histoire de l'art est une histoire de réinvention, alors si Frida Kahlo ou Andy Warhol avaient inventé la roue, elle ferait certainement partie de la voiture conduite par D&D. D'autres artistes se sont intéressés à ces questions, Cindy Sherman entre autres, à qui D&D sont parfois comparés. Or la différence entre eux est que pour Sherman, prendre en photo des mises en scène de soi-même revient à explorer les traits physiques d'un stéréotype, tandis que D&D vont un peu plus loin et renouvellent l'image pour créer de nouveaux portraits du psyché. Là où Sherman explore l'extérieur, D&D s'intéressent à l'intérieur.

D&D portent beaucoup d'attention aux questions du sens et de la conscience. Qui plus est, ils ont décidé d'aller à contre-courant de la tendance dominante, qui veut que les artistes qui appartiennent à leur famille optent pour des formes d'expression burlesques et grotesques. Ils ne croient pas que l'art contemporain doive nécessairement être laid ou sérieux. « Nous n'avons pas peur du beau, disent-ils. Dans une époque où l'équilibre entre la mode, le kitsch et la publicité est difficile mais pas impossible à trouver, nous avons trouvé notre voie à nous et nous voulons la poursuivre. Notre art c'est nous, et quoi que nous entreprenions c'est de l'art ».

Je suis d'accord avec eux et je leur souhaite bonne chance. Ils méritent définitivement le succès qui s'annonce.

Barbara Cohen-Berg, freelance art critic, NL



critic voices

"Self-portraits have practically existed since the beginning of art, but to do "self-portraits of others" must be something Dellacroix and Dellfina are quite alone with on the artistic scene. It feels contemporary both visually and meaning wise. It is an art form on the borderline between reality and illusion."

Jan Almlöf, editor in chief of FOTO Scandinavia

"They have done just about everything one can do in the arts and still have mountains of ideas to explore and energy to spend."

Barbara Oudiz, EYEMAZING magazine

"If the term "multimedia-artists" exists, that's exactly what they both are. The palette of their abilities is literally enormous."

Jan Almlöf, editor in chief of FOTO Scandinavia

"To pass by an artist like Dellacroix is difficult. It is absolutely clear that he is one of the most interesting Swedish artist we have today. Probably he will become one of the most well known Swedish artist on the international art scene."

Art critic and Curator Jonas Stampe

« L'autoportrait existe pratiquement depuis l'origine de l'art, mais "l'autoportrait de quelqu'un d'autre", Dellacroix et Dellfina doivent être quasiment les seuls sur la scène artistique à le faire. Cela semble contemporain à la fois visuellement et dans la signification. C'est une forme d'art à la frontière entre la réalité et l'illusion. »

Jan Almlöf, rédacteur en chef de Foto Scandinavia

« Ils ont fait à peu près tout ce qu'on peut faire dans l'art et ils ont encore des montagnes d'idées à explorer et autant d'énergie à dépenser. »

Barbara Oudiz, EYEMAZING magazine

« Si le terme d'artistes multimédia existe, alors c'est exactement ce qu'ils sont. La palette de leur capacité artistique est littéralement gigantesque. »

Jan Almlöf, rédacteur en chef de Foto Scandinavia

« Passer à côté d'un artiste comme Dellacroix est difficile. Il est clair qu'il est un des artistes suédois les plus intéressants à ce jour. Et il deviendra probablement l'un des artistes suédois les plus connus sur la scène artistique internationale. »

Jonas Stamp, critique d'art et conservateur

Still after almost half a century from her death,
Marilyn is still an embodiment of Stardom.
It is probably because she gave to the camera
more than any other person ever did.

She says about herself: "I knew I belonged to
the public and to the world, not because I was
talented or even beautiful, but because I had never
belonged to anything or anyone else."

A fear of rejection made her a mirror, reflecting
human desires. This way she became a paradox,
a living contradiction:
Ordinary and glamorous,
natural and artificial,
smart and stupid,
beautiful and grotesque,
ubiquitous and unattainable,
familiar and distant,
selfish and generous,
insecure and confident,
victimized and dangerous,
naïve and shameful,
fragile and everlasting.

She was child and mother, mistress and wife,
a fine line between sadism and masochism

All things to all man

Près d'un demi-siècle après sa mort, Marylin
est toujours l'incarnation de la Célébrité. C'est
certainement parce qu'elle a donné à la caméra
plus qu'aucun ne l'avait jamais fait.

Elle disait d'elle-même : « Je savais que j'appartenais
au public et au monde non pas parce que j'étais
talentueuse ni même belle, mais parce que je n'ai
jamais appartenu à quoi que ce soit ni à quiconque. »

La peur d'être rejetée fit d'elle un miroir,
réfléchissant les désirs humains. De cette façon elle
devint un paradoxe, une contradiction vivante :
Banale et glamour,
naturelle et artificielle,
intelligente et idiote,
magnifique et grotesque,
omniprésente et inaccessible,
familière et distante,
égoïste et généreuse,
anxiouse et sûr d'elle,
persécutée et dangereuse,
ingénue et scandaleuse,
fragile et immortelle.
Elle fut enfant et mère, maîtresse et femme,
une ligne ténue entre le sadisme et le masochisme.

Tout cela à la fois pour plaire à tous les hommes.



miss courage-monroe as a paradox





Since Marilyn became a contemporary Mona Lisa –a symbol of a mysterious beauty hiding the real truth behind a smiling facade, she has been used and misused in art and advertisement over and over again. Unfortunately she has often been “flattened” and simplified.

D&D daringly took upon themselves a challenge of shifting from this archetype and created works exploring two parallel views: Monroe as an all American product, the sex icon and the myth versus the private persona, abused woman and mortal.

The show consists of paintings on canvas with photographic elements. Physically, some of the images of Monroe resemble those taken of the actress at the time, but are used very carefully and consciously just as flavors in the complex personal composition. These portraits-comments represent American values pictured as company logos shamefully tattooed on Monroe’s bare skin. One minute she is a statue of sexual liberty, the other a missile mouse station or a suicidal army of lovers. She plays both the part of a power slave and a marketing master.

Barbara Cohen-Berg, freelance art critic, NL

Depuis que Monroe est devenue une Mona Lisa des temps modernes, la parabole de la beauté mystérieuse masquant l’authentique vérité derrière un sourire de facade, Monroe a été exploitée et abusée dans les arts et la publicité jusqu’à la corde. Malheureusement elle a souvent été réduite à « une surface plane et sans relief », simplifiée.

Avec audace D&D relèvent le défi de changer l’archétype en créant un travail qui explore des vues parallèles : Monroe comme produit américain, l’icône et le mythe par opposition au personnage secret, à la femme mortelle.

L’exposition se compose de peintures sur toiles avec des éléments photographiques collés. Concrètement, certaines images de Monroe sont semblables à celles de l’actrice photographiée à son époque, mais sont utilisées méticuleusement et consciencieusement comme des parfums dans des compositions complexes et personnelles. Ces portraits-annotés représentent les valeurs américaines tels les logos des compagnies honteusement tatoués sur la peau de Monroe. Un temps elle est la statue de la liberté sexuelle, l’instant d’après une souricière lance-roquettes ou une armée d’amants suicidaires. Mi-esclave de sa puissance, mi-maîtresse en marketing.

Barbara Cohen-Berg, freelance art critic, NL

SHOP UNTIL YOU DROP

acrylic painting with photo elements on canvas

peinture acrylique avec éléments de photo sur toile

97 x 130 cm, 2007

Norma Jean Baker portrayed here partly as an everlasting luxury super model and partly as a little circus girl performing her elaborate acts to satisfaction of the demanding audience.

An early Monroe displayed like a Hollywood Venus consumer product. Alone at night she would go to bed with only a few drops of Chanel Nr 5. She got more than a drop of what it means to be a super star, and eventually had to pay the highest price.

Norman Jean Baker est représentée ici partiellement comme un mannequin de luxe éternel et comme un petit chien savant élaborant des numéros pour satisfaire la demande du public.

*Une première Monroe exhibée comme Vénus hollywoodienne et produit de consommation. La nuit tombée, esseulée, elle ira se coucher avec quelques gouttes de Chanel N*5. Elle a reçu plus d'une goutte de ce qu'il faut pour devenir une star et finalement elle en paiera le prix.*



D:D

SLEEPING BEAUTY

acrylic painting with photo elements on canvas
peinture acrylique avec éléments de photo sur toile
97 x 130 cm, 2007

This painting in an ironic manner is emphasizing the contrast between Monroe as a tragic private person and her glamorous media persona. The late Marilyn Monroe is portrayed here like in her first famous-infamous pin-up photo on red velvet.

Even in her last hour, on the deathbed she is used by the industry as an advertisement for the giant Pharmaceutical concerns producing sleeping pills.

The "Late Marilyn Monroe's last sleep. Manipulated by everyone from the press to the president. Relying on her medical prescriptions, and her telephone, more than on her friends.

After all it was them who killed her, not Hollywood.

Cette toile souligne de manière ironique le contraste entre Monroe comme personnage tragique et secret et la vedette glamour. La défunte Monroe est représentée ici pareil à sa première photo scandaleuse en pin-up sur velours rouge. Jusqu'à sa dernière heure, sur son lit de mort, elle fut récupérée par l'industrie pharmaceutique comme une réclame pour les somnifères.

La regrettée Marylin Monroe dans son dernier sommeil. Manipulée par tout le monde de la presse jusqu'au Président. Se fiant plus à ses prescriptions médicales et son téléphone qu'à ses amis. Après tout c'est eux qui l'ont tué, pas Hollywood.

Roche



Pfizer

Bayer



D:D

MAGIC-MONEY-MURDER (triptych)

acrylic painting with photo elements on canvas

peinture acrylique avec éléments de photo sur toile

3 x 97 x 130 cm, 2007

This painting is dealing with Monroe as one of the main export product of American culture. It relates as well to what America stands for today in the eyes of the outer world.

Like the tree "statues of the Apocalypse" those 3 images represent: Magic Liberty, Money Machine and Murder Mirror. You can believe in all the dreams of the nation, get everything money can buy, and get away with murder.

La peinture évoque Monroe comme l'un des meilleurs produits d'exportation de la culture américaine. Elle raconte aussi comment l'Amérique est perçue par le monde extérieur.

Pareil aux trois « statues de l'Apocalypse » ces trois images représentent la Magie de la Liberté, les Machine à Sous et le Miroir du Meurtre. Vous pouvez croire à tous les rêves de la nation, posséder tout ce que l'argent permet d'acheter et tuer père et mère qu'on vous pardonnerait.



Barbie



Hollywood

NASA

HOLLYWOOD

MONEY



Disney's Business World

MUR.DOR

CNN
FBI
CIA



Marlboro

NYLONS

NYLONS ARE
A GIRLS BEST FRIEND
acrylic painting with photo
elements on canvas
*peinture acrylique avec éléments
de photo sur toile*
250 x 200 cm, 2007

This artwork is touching the subject of Monroe as an erotic icon. Text on the canvas is playing with words of her song about diamonds.

Is inspired by the famous 1950's sittings for Monroe's friend photographer and producer Milton Green. Like a seductive magician Marilyn is playing here with her fetishistic fully-fashioned stockings.

Cette oeuvre aborde le sujet de Monroe en tant qu'icône érotique. Le texte est un clin d'oeil à la chanson sur les diamants.

L'oeuvre s'inspire de la célèbre séance de photo des années 50 du photographe et producteur Milton Green, ami de Monroe. Telle une ensorcelante, Marylin joue ici avec ses bas de soie de fétichiste.



ARE

A

'S

BEST

FRIEND



SHELL ANGEL (VENUST FROM GHAWAR)
acrylic painting with photo elements on canvas
peinture acrylique avec éléments de photo sur toile
130 x 162 cm, 2007

This painting juxtaposes elements of love beauty and fertility of Venus with sex destruction and death of contemporary times. The image of Monroe as an everlasting pin-up sitting on a " bomb shell" is placed here inside a logo of a multinational oil company. Ghawar it is by far the largest conventional oil field in the world and belongs to Shell.

A Monroesque S-hell Angel comes flying down over her target in a far away country. She is sitting on an H-bomb, and her wings are made of fire. The Shell logo is rising like a sun over the desert landscape. It's the morning of the end.

Cette peinture juxtapose les éléments de l'amour, la beauté et la fertilité de Vénus avec la destruction par le sexe et la mort de notre époque. L'image de Monroe comme pin-up éternelle assise sur une bombe-coquillage est placée ici à l'intérieur d'un logo d'un groupe multinational pétrolier. Ghawar est de loin le plus gros site d'exploitation de la planète et appartient à la Cie Shell.

Un ange S-hell Moroesque se pose au-delà de sa cible dans une contrée lointaine. L'ange est assis sur une bombe H et ses ailes sont de feux. Le logo Shell brille comme un soleil au-dessus du paysage désertique. C'est l'aube de la fin.



WHAT MEN HAVE IN MIND

acrylic painting with photo elements on canvas
peinture acrylique avec éléments de photo sur toile
97 x 130 cm, 2007

This erotically twisted image of Monroe is aiming at narrow minded labeling and shows her through the eyes of a male chauvinistic pig, looking at her as a merchandise, and a sex object. The logo of the cosmetic company, the shape of a lipstick and the price tag reflect his dirty thoughts.

Primitive tribes accumulate their strength before a battle, by painting their faces. Football fans do the same before a match. The different colors have their own symbolic or religious meanings. Some are to scare away bad spirits, others to attract fame and fortune. The make-up is either used to invite to a sexual ritual or to a circus act. You can either be a siren, a clown or a warrior. Scarlet red painted lips associate indirectly to a welcoming vagina and a lipstick could be seen as a phallus- a handy seductive tool or weapon, in every career woman's handbag.

Cette image érotique déformée de Monroe la montre à travers les yeux d'un porc phallocrate qui la regarde comme une marchandise et un objet sexuel. Le logo de la fabrique de cosmétiques, la forme du bâton de rouge à lèvre et l'étiquette du prix reflètent ses pensées salaces.

Des tribus primitives accumulent leur forces avant la bataille en se peignant le visage. Les supporters de football ne font pas autrement avant les matchs. Les différentes couleurs ont leur propre sens symbolique ou religieux. Les uns cherchent à effrayer les mauvais esprits, les autres à attirer la célébrité et la fortune. Le maquillage est aussi utilisé comme une incitation à un rite sexuel ou à un numéro de cirque. Vous pouvez aussi bien être une sirène, un clown ou un guerrier. La peinture rouge des lèvres peut-être associée au vagin et le bâton de rouge à lèvres au phallus (un outil de séduction portatif, ou une arme pour les femmes qui veulent faire carrière présent dans chaque sac-à-main).

MAX FOCKTOR



FUCK ME I'M FAMOUS

D:D

FRAGILE - HUMAN INSIDE OUT

wood, photo and sound sculpture-installation
bois, photographie et installation sonore
90 x 90 x 190 cm, 2007

Also available in a miniature format/Existe également en format miniature
14 x 14 x 30, Edition/Tirage N° 7

Sculpture-sound installation dealing with the gap between media image and the true inner self. Monroe the sex icon and an export product proudly manufactured in the USA versus sensitive, fragile being longing for love care and affection.

People love to put you in a box. It makes them feel safer when they think that they know who you really are . They hope to control you like if you were some kind of animal or simply just a doll or a product of some kind. The practice of categorizing people into stereotypes to " box them " is typical for society's fear of someone breaking out from the flock. You are supposed to strictly follow the law of Jante, or you will be expelled from Pleasantville's Paradise.

Sculpture installation sonore traitant de la béance entre l'image des médias et la vérité elle-même. Monroe l'icône sexuel et le produit d'exploitation fièrement fabriqué aux Etats-Unis s'opposent à la sensibilité, la fragilité, aux désirs d'attention et d'affection.

Les gens adorent nous mettre dans des cases. Cela les rassure de penser qu'ils vous connaissent vraiment. Ils espèrent vous contrôler comme si vous étiez une sorte d'animal, une poupée ou produit quelconque. La pratique de catégoriser les gens dans des stéréotypes pour les étiqueter est caractéristique de notre société qui craint les personnes qui sortent du troupeau. Vous êtes prié de suivre la loi de Jante ou sinon vous serez exclu du paradis de CharmanteVille.



BED TIME STORY

video installation projected on a queen size bed
projection vidéo sur un lit « queen size »
150 x 200 cm, 2007

The viewer is observing a phantom body of Monroe lying peacefully between white sheets of her bed. A mysterious hand comes every now and then writing her life story using only words starting with the letter M. When the ring is complete it imprisons her body in a plot of murder and the glorious stardom becomes her trap.

Crime scene, 5 Helena drive. Marilyn Monroe like princess Diana where to become official pray not only of the media, but also of the people in power. She was strong enough to enter this challenge, but vain enough to become its victim. Both Diana and Marilyn used media for their own personal goals, and by opening their bedroom doors, they got themselves involved in the power struggle within the political system. They mixed a deadly cocktail of love relations with people in high places and a many time naïve approach to world politics. They were under the impression that standing in the international spotlight was a kind of protective shield. That they were untouchable. But when they became a "national security risk", they turned out to be disposable. And by being "sacrificed" they have now in retrospect reached the state of sainthood

Le spectateur regarde le fantôme du corps de Monroe couché paisiblement entre les draps blancs de son lit. Une main mystérieuse vient sans cesse puis lui écrit sa vie en n'utilisant que des mots commençant par la lettre M. Quand le cercle est achevé cela emprisonne son corps dans un complot d'assassinats et la glorieuse célébrité devient son piège.

Scène de crime, 5 Helena conduit. Marilyn Monroe telle la princesse Diana qui est devenue une proie notoire pas seulement des médias mais aussi du gouvernement. Elle était assez forte pour relever le défi, mais assez futile pour devenir leurs victime. Aussi bien Diana que Marilyn ont utilisé les médias pour leur propre intérêt, et en ouvrant la porte de leur chambre à coucher, elles se sont retrouvé impliquées dans les luttes de pouvoirs au sein du système politique. Elles ont mixé un cocktail mortel de relations amoureuses avec des gens hauts placés et elles ont eu une approche naïve du monde politique. Elles croyaient que d'être sous les feux de la rampe les protégeait tel un bouclier, qu'elles étaient intouchables. Mais lorsqu'elles devinrent un risque pour la sécurité nationale, elles furent bonnes à jeter. En ayant été sacrifiées ainsi elles ont rétrospectivement atteint l'état de sainteté.



The second part of the exhibit is dedicated to a dialog with Nouveau Réalistes such as Rotella, Hains and Villeglé, and to a verbally humorous and bold attack on the world of advertisement. The thought and skill of the art works are obvious, but in its form, as always with D&D, there is a multitude of other levels waiting to be discovered. Looking at the paintings we undoubtedly believe we are looking at images of torn down posters that have been attacked and vandalized. At first glance I found these images to be lacking in freshness and depth, however, and much to my surprise, I noticed upon closer inspection that I had been completely manipulated. All actors, heroes and superstars are actually D&D themselves and the slogans sprayed all over the artworks are part of their enigma. D&D are playing the part of both the creators and destroyers and have effectively generated parallel realities.

Barbara Cohen-Berg, freelance art critic, NL

La deuxième partie de l'exposition est dédiée au dialogue avec des Nouveaux Réalistes tels Rotella, Hains ou Villeglé, ainsi qu'à une charge audacieuse et pleine d'humour contre le monde de la publicité. Si les idées et le savoir-faire artistiques des œuvres sont manifestes, leurs formes cachent d'autres niveaux de lecture, comme toujours dans le cas de D&D.

En regardant les tableaux, nous sommes vite amenés à croire qu'il s'agit des images d'affiches déchirées par des manifestants anti-pub. « Intéressant, pensons-nous peut-être, mais pas très nouveau ». Déçus, sur le point de partir, nous décidons néanmoins de les revoir une dernière fois, et comprenons soudain que nous avons été manipulés. Car derrière tous les personnages, les héros et les superstars qui y figurent nous découvrons en réalité D&D eux-mêmes, et les slogans collés sur les œuvres d'art font partie de l'énigme qu'ils nous proposent. D&D jouent ainsi le double rôle des créateurs et des destructeurs d'une réalité parallèle.

Barbara Cohen-Berg, freelance art critic, NL



wall-street-journal



OUVRE LES YEUX FERME TA GUEULE
acrylic painting with photo elements
on canvas
*peinture acrylique avec éléments de
photo sur toile*
100 x 73 cm, 2007

In times of overpowering advertisement we are facing a crossroad. One way leads us to blind faith the other to despair and utter hopelessness. Let us pray we have the wisdom to choose correctly.

En ces temps de toute-puissance de la publicité, nous nous trouvons à un carrefour. L'un des chemins nous mène droit vers une foi aveugle, l'autre vers un sentiment de désespoir complet. Prions pour que la sagesse nous indique le bon.



FERME

EMMES
ON
VOUS VEND

T@GUEULE



PUBLIC PROPERTY

acrylic painting with photo elements on canvas
peinture acrylique avec éléments de photo sur toile
73 x 100 cm, 2007

The twentieth century gave birth to superstars, pin-ups and celebrities. It replaced religion with fame, saints with idols, and churches with movie houses. This transformation created a new social disease called "famizm" – a desperate need to become a public person at any price, for at least "fifteen minutes". Everyone dreams of being a movie star or at least meeting one, because it's all make belief, isn't it?

Le vingtième siècle fit naître les superstars, les pin-up et les vedettes. Il remplaça la religion avec la célébrité, les saints avec les idoles, et les églises avec les salles de cinéma. Cette transformation créa une nouvelle maladie sociale, le « célébritisme » – un besoin incontrôlable de devenir une personnalité publique à tout prix, pour au moins « quinze minutes ». Tout le monde rêve d'être une vedette de cinéma, ou au moins d'en rencontrer une, parce que tout est une question de semblant, n'est-ce pas ?

IL EST

INTERDIT

Liberté de

D'INTERDIR

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WAS HERE

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SORTELE

LOBOTOMIE

BANG
BANG

SAUVE TOUT!

MEDIATE

PUB

ELLE

NO

PUBLIC
PROPERTY



Pen-
ser

EVOLUTION OR REVOLUTION? THAT IS THE QUESTION
acrylic painting with photo elements on canvas
peinture acrylique avec éléments de photo sur toile
73 x 100 cm, 2007

The artists are rising a question: is art evolution or revolution?
Does it come from genetics or esthetics? Should it built or destroy?

*Les artistes soulèvent une question : est-ce que l'art est une évolution ou une révolution ?
Vient-il de la génétique ou de l'esthétique ? Doit-il créer ou détruire ?*



ART

REVOLUTIONNNAIRE

OR

REVOLUTION

FUCK
PUB

Réfléchissez?

D:D

GREAT AMERICA SUPER
fear



ZOO YORK

31454 31762

RÉFLÉCHIT...

TIFFANY & CO.

value meal



TIFFANY & CO.
NOW



NIGHTMARE

TIFFANY STIFFANNY

Got
milk
Bush

USA

Diamond Burger

Food

previous pages

THANK YOU 4 SMOKING?

acrylic painting with photo elements on canvas
peinture acrylique avec éléments de photo sur toile
100 x 73 cm, 2007

Cigarette sales would drop to zero overnight if the warning said «CIGARETTES CONTAIN FAT.» In our western, consumerist society it is still more important how we look, not how we feel.

La vente de cigarette chuterait du jour au lendemain si les paquets indiquaient : « LES CIGARETTES CONTIENNENT DE LA MATIERE GRASSE ». Dans notre société de consommation occidentale, ce qui se voit reste plus important que ce que l'on ressent.

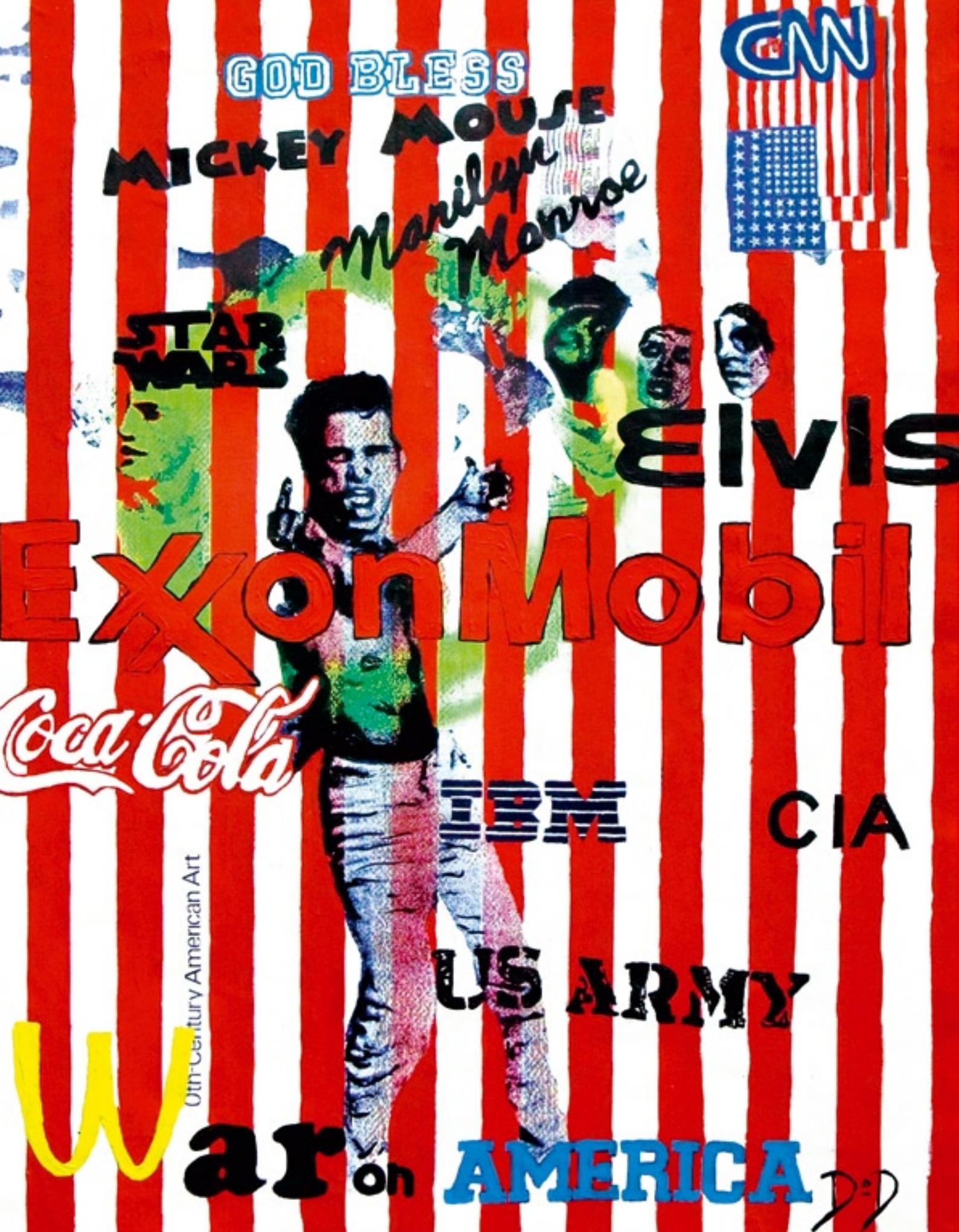
NON CON

acrylic painting with photo elements on canvas
peinture acrylique avec éléments de photo sur toile
73 x 100 cm, 2007

Should one fight against consumerism or should one let oneself to be consumed by it? The nonconformists sleep better but conformists enjoy more the waking hours. America is a land of contradictions. Depending on where you stand when looking at the US you will find everything from the realization of dreams, to a crusade in order to make the globe an American Theme Park. From Disney World to Pentagon, From the Hollywood hills to the White house, from Mickey Mouse programs to missile programs. For some USA is the personification of the devil, for others the land of milk and honey.

One thing is for sure though, America represents freedom and prosperity- something most countries in the world cannot brag about. God bless America after all.

Devrait-on se battre contre le consumérisme ou l'accepter ? Les non-conformistes dorment peut-être mieux, mais ce sont les conformistes qui profitent mieux de leurs heures éveillées. Les Etats-Unis sont une terre de contradictions. Selon l'angle duquel on regarde les USA, on y trouve de tout, de la réalisation de rêves à une croisade pour la transformation de la planète en un parc d'attractions américain, de Disney World au Pentagone, des collines d'Hollywood à la Maison-Blanche, des programmes de Mickey aux programmes de missiles. Pour certains, les USA sont le diable incarné, pour d'autres, la terre du lait et du miel. Mais une chose est certaine, les Etats-Unis représentent la liberté et la prospérité – ce dont la plupart des pays ne peuvent pas se vanter. Que Dieu bénisse l'Amérique, finalement.



21st-Century American Art

P.M.

ART FOR ART SAKE MONEY FOR GOD SAKE
acrylic painting with photo elements on canvas
peinture acrylique avec éléments de photo sur toile
73 x 100 cm, 2007

One of the most difficult issues for an artist is to find the balance between his artistic talent fashion and commercialism. During the 20th century art started to portray commercial products and gave them iconic status. Artworks like the Campbell's soup can became one of the most recognizable pieces of modern art. In 2007 the food company Campbell's came out with a series of their soup cans bearing the Warhol versions of the label. When life imitates art, the circle is complete.

L'une des tâches les plus difficiles pour un artiste est de trouver un équilibre entre son talent artistique, la mode et le commercialisme. Au cours du vingtième siècle, l'art commença à représenter des produits commerciaux, et leur donna un statut d'icône. Les œuvres comme la boîte de soupe Campbell's ont aujourd'hui trouvé leur place parmi les œuvres d'art contemporain les plus reconnaissables. En 2007, la société alimentaire Campbell's sortit une série de boîtes de soupe en collant sur les boîtes la version de l'étiquette que Warhol avait créée pour son œuvre. Lorsque la vie imite l'art, le cercle est complet.

J'ACHÈTE DONC
JE SUIS \$
MENDANTE DOLLAR

24/1

15 DE LA CROIX



BABY YOU CAN DRIVE MY CAR
acrylic painting with photo elements on canvas
peinture acrylique avec éléments de photo sur toile
73 x 100 cm, 2007

A big beautiful American car is like a gorgeous woman. You can cruse her, you can cross the red lights with her, you can fill her up, you can honk that horn, you can enjoy the ride, but sometimes she can drive you crazy.

Une belle voiture américaine, c'est comme une belle femme. On peut la sortir, on peut griller les feux rouges avec elle, on peut la remplir, on peut faire du bruit avec elle, on peut se délecter du voyage, mais parfois, elle peut vous rendre dingue.



GLOBAL WARNING!

acrylic painting with photo elements
on canvas

*peinture acrylique avec éléments
de photo sur toile*

100 x 73 cm, 2007

In times of global warming, holocaust of animals and shortage of natural resources there is something far more frightening than that. It is the mental pollution of intolerance, greediness, jealousy and aggression. The effect of this catastrophe will be irreversible.

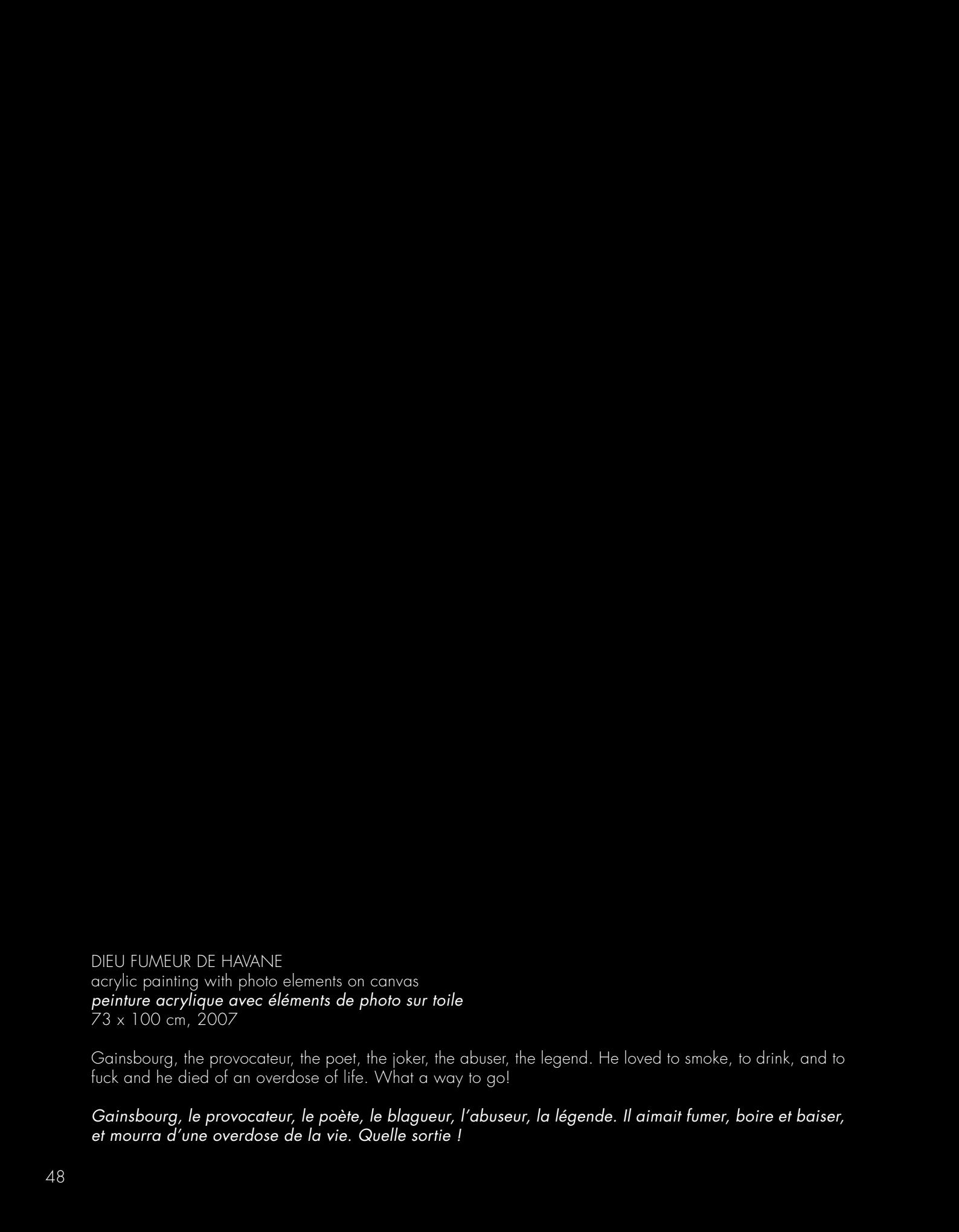
En ces temps de réchauffement climatique, d'holocauste des animaux et de pénurie de ressources naturelles, nous faisons face à quelque chose d'encore plus effrayant. Il s'agit d'une pollution du cerveau par l'intolérance, la cupidité, la jalousie et l'agressivité. Les effets de cette catastrophe seront irréversibles.





NON

NON MENTALE



DIEU FUMEUR DE HAVANE
acrylic painting with photo elements on canvas
peinture acrylique avec éléments de photo sur toile
73 x 100 cm, 2007

Gainsbourg, the provocateur, the poet, the joker, the abuser, the legend. He loved to smoke, to drink, and to fuck and he died of an overdose of life. What a way to go!

Gainsbourg, le provocateur, le poète, le blagueur, l'abuseur, la légende. Il aimait fumer, boire et baiser, et mourra d'une overdose de la vie. Quelle sortie !



ABU
KODI NON PLUS

MARRE
DE LA
PUR
TOUJOUR ET
JAMAIS

WE ROB ART GALLERIES

acrylic painting with photo elements on canvas

peinture acrylique avec éléments de photo sur toile

73 x 100 cm, 2007

Two intellectual terrorists set out to conquer the art world and to rob the galleries of their irrelevant attitudes. Their names were Beauty and the Best, and you will have to figure out the rest. Soon in your gallery. Watch out!

Deux terroristes intellectuels s'en vont conquérir le monde de l'art et dérober les galeries de leur inutilité. Ils s'appellent la Belle et la Best, et a vous de comprendre le reste. Bientôt dans votre galerie. A ne pas manquer !



TOUJOURS
ET
JAMAIS



HOLD ON, TIMES ARE CHANGING
acrylic painting with photo elements on canvas
peinture acrylique avec éléments de photo sur toile
73 x 100 cm, 2007

Time and tide wait for no man. We live in a constantly changing world, where everyday something new comes, and something known disappears. We cannot stop the time so we try to hold on to it as long as possible. Better late than never, but never late is better.

Le temps et les courants n'attendent personne. Nous vivons dans un monde qui change constamment, où chaque jour voit apparaître quelque chose de nouveau et disparaître quelque chose d'ancien. Nous ne pouvons arrêter le temps, alors nous cherchons à s'y accrocher aussi longtemps que possible. Mieux vaut tard que jamais, mais jamais tard est encore mieux.

C'est l'heure de réagir

it's not
too late

PARIS

TRAVAILLE... CONSOMME
FERMETTA GUEULE !!!

cash
is
King

No
WOGO

UERIA
73 1

BB PHOQUE
acrylic painting with photo elements on canvas
peinture acrylique avec éléments de photo sur toile
97 x 130 cm, 2007

BB was not just a sex goddess but a symbol of a new, liberated, carefree France. But the more liberated she grew, the more unhappy she became. She gave her beauty and youth to men but her wisdom and experience to animals.

Plus qu'une simple déesse du sexe, BB était le symbole d'une France nouvelle, libérée et insouciante. Mais plus elle se libérait, plus elle devenait malheureuse. Elle donna sa beauté et sa jeunesse aux hommes, mais sa sagesse et son expérience aux animaux.



COVER GIRL

acrylic photo and collage on canvas

acrylique et collage avec éléments de photo sur toile

97 x 130 cm, 2007

Birgitte Bardot as a symbol of the eternal "cover girl". Naked, exposed, irresistible. Lifted up by the crowds, drowned in flashlights. She is like a princess of the press, a tabloid goddess of the 1960's. Garbo and Monroe was before her, Diana and Madonna would follow. We need them, to fill our holy grail to the brim with fairytale brew.

Brigitte Bardot, symbole de l'éternelle "cover girl". Nue, exposée, irrésistible. Soulevée par les foules, noyée par les flashes des photographes. Elle est la princesse de la presse, la déesse des tabloïdes des années 1960. Garbo et Monroe l'avaient précédée, Diana et Madonna lui succèderaient. Nous avons besoin d'elles, pour pouvoir remplir notre Saint Graal d'infusion de conte de fées à ras bord.



ONLY ANARCHISTS ARE PRETTY
acrylic painting with metal punk studs on canvas
peinture acrylique et pointes punk en métal sur toile
97 x 130 cm, 2006

Youth revolution is a myth, anarchy is equally impossible. The Punk movement was created as an antidote to fashion. Popularity made it a fashion.

Its banner was to destroy old values, the industry gave it new values. The face of Punk was supposed to be disturbingly ugly, repulsive and provocative. Society converted it to become comfortingly beautiful. Only commercially right anarchists are pretty.

La révolution de la jeunesse est un mythe, tout aussi impossible que l'anarchie. Le mouvement Punk fut créé comme antidote à la mode. Sa popularité en fit une mode. Son but était de détruire les valeurs établies, l'industrie de la mode lui donna de nouvelles valeurs. Le visage du Punk devait être d'une laideur dérangeante, répugnante et provocatrice. La société le convertit en beauté accommodante. Seules les anarchistes conformes au marché sont jolies.

Sex PISTOLS





WHO KILLED DIANA?

acrylic painting on canvas

peinture acrylique sur toile

130 x 162 cm, 2006

Diana the goddess of hunting, who herself became the prey. Hunted by the paparazzi, the MI5 and the Royal family. Who killed her? We may never officially know. Here she is portrayed as an anarchist rebel with a cause. Her diadem is built out of dead sculls, hearts and a Mercedes sign. The title of the painting refers to the song by the Sex Pistols "Who killed Bambi?"

Diana la déesse de la chasse, qui devint elle-même la proie. Chassée par les paparazzi, le MI5 et la famille royale. Qui l'a tuée ? Nous ne le serons sans doute jamais. Ici elle est représentée comme une anarchiste rebelle avec une raison. Son diadème est fait de têtes de mort, de coeurs et d'insignes de Mercedes. Le titre de la toile se réfère à la chanson des Sex Pistols « Who killed Bambi ? »

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First solo show, 1981

TD born in Stockholm, 1953

TD cleaning silk screens
in his ATELJE XYZ Stockholm, 1980

First show in the USA '82

Andy Warhol going through
TD's works in his NY Factory

Painting and hammering on
the Berlin Wall '89

Agnieszka Dellfina and Thomas Dellacroix are two artists working and living together. They combine Thomas's interest for history with Agnieszka's fascination with human nature. Their joint projects deal with subjects like fame, image, identity and originality in context of collective memory, popular culture and mass medial manipulation.

By re-enacting different personalities and historical events they created their own Utopian world, where they balance on the thin border between reality and illusion.

Their cooperation spans from photography, photomontage, painting and collage, to video installation, music, and performance. They also developed as well the still largely unknown LENTICULARS, similar to holograms digital technique, where pictures put in layers and covered with a prismatic perplex sheet, create a video-morphic sequences.

They belong to the group of contemporary artists working for world peace. Some of their images are featured in several books including: " Designs of dissent" and "Peace Signs".

The artists have worked for the benefit of several human rights organizations including: Amnesty International, Red Cross, World Childhood Foundation, The International Research Foundation for Children's Eye care, S.O.S Group, and Bris – Children's Right in Society.

AD born in Warsaw, 1974

AD as an elite gymnast

Fashion show at the great Theatre, 1999

AD as a fashion designer London



Agnieszka Dellfina et Thomas Dellacroix sont deux artistes travaillant et vivant ensemble. Ils combinent l'intérêt de Thomas pour l'Histoire et la fascination d'Agnieszka pour la nature (condition) humaine. Leur projet commun a pour sujets la célébrité, l'image, l'identité et l'originalité dans un contexte de mémoire collective, de culture populaire et de manipulation des mass média.

En réinterprétant différentes personnalités et en recréant certains événements historiques, ils ont créé un monde utopique qui leur est propre, où ils jouent les équilibristes sur un fil ténu entre réalité et illusion.

Leur collaboration porte sur la photographie, le photomontage, la peinture avec ajout de collages, les installations vidéo, la musique et les performances. Ils ont développé également le procédé méconnu des LENTICULAIRES, similaire à l'hologramme, où les photographies sont entrelacées dans de fines couches de différents prismes plastifiés, ce qui a pour effet de voir se renouveler l'image, cela donne l'impression qu'elle se transforme en fonction de l'endroit où l'on se place devant l'oeuvre.

Ils appartiennent à ce groupe d'artistes contemporains œuvrant pour la paix dans le monde. Certaines de leurs oeuvres ont été reproduite dans différents livres, notamment « Style Dissident » et « Signes de Paix ».



D&D just married, 2004

D&D at villa St Michele

D&D – the first tango in Paris

Kiss by the Faraglioni

Para-troopers

Les artistes ont travaillé au profit de nombreuses organisations qui luttent pour les droits de l'Homme. Citons entre autres Amnesty International, la Croix Rouge, World Childhood Foundation, The International Research Foundation for Children's Eye care, S.O.S Group, and Bris – Children's Right in Society.

"FOTO" Magazine (Sweden)

Interview by editor in chief Jan Almlöf
July 2005

One beautiful September day 2001 Agnieszka Goduslawska knocked on the door of the 400 square meters atelier situated in an old abandon factory building in London, where Thomas Dellacroix lived and worked. At that time Agnieszka was 26 and Thomas 47. The moment their first greeted each other, strong feelings appeared between them and instantly it was clear that two soul-mates have met. We could as well say, going into the matter a bit further, that at this same instant they became a couple.

Agnieszka came to Thomas "utopian" place to have some photographs taken of her in her self-designed clothes collection. Already the next day a "photo-marathon" had begun. It meant more or less, that from that day on and for one and a half-year, they did not leave the atelier. They both describe this time as some kind of heavenly rush

in which they changed faces as often as the film in their camera.

The age gap between them is not the only striking thing in their relationship. Also the backgrounds differ enormously. The way leading towards June 2001 was all but a straight one.

Agnieszka, born in Warszawa, describes herself as a child to a genius and an angel.

"My father Krzysztof is an inventor, a scientist and a good pianist, but first of all a good friend. My mother Barbara is made of sheer love. She is always there for me. I could have not had a better platform to grow up on" (Agnieszka has also a seven years older sister, Dorota).

Her father never agreed to enrol the Communist Party, which caused him continuous problems throughout his professional career. But when the communist government fell, everything changed. Today, together with his two brothers he runs a company assembling advanced light systems. Agnieszka thinks that she has been growing up in an interesting period of the her country's history. "I saw the communism at the very close distance, have been there when the democracy started to bloom, when Karol Wojtyla became pope and the Solidarity came to power. I witnessed the opening of borders, as the Russians moved out and McDonalds moved in." When she was seven years old, she was chosen to become a gymnast. "I was moved to a special school with six days a week

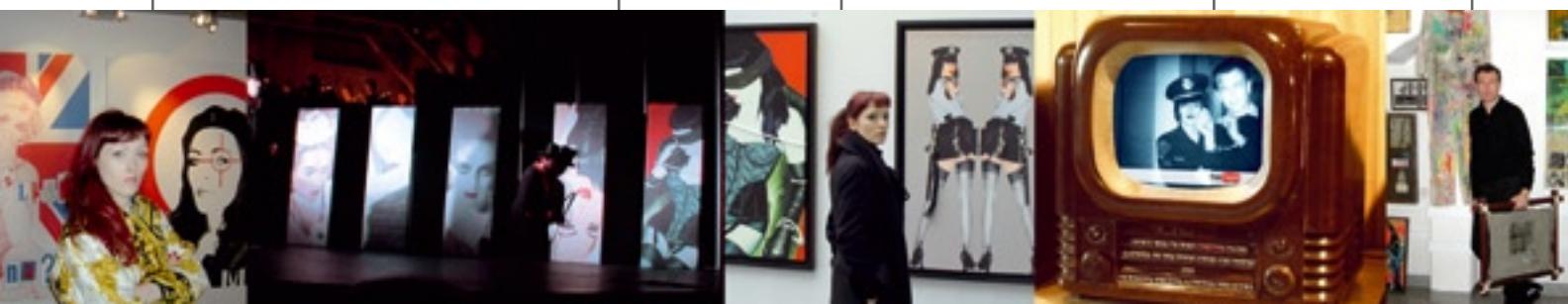
The stage sets for the Opera Don Giovanni, 2007

Reality & Illusion exhibit, Stockholm, 2006

Exhibiting at Art Paris, 2006

D&D videos on www.youtube.com

TD Retrospective, 2006





TD with Mark Kostabi, 1990

AD with HRH Queen Silvia, 2007

TD in NY with portrait of and with
Opera diva Birgit Nilsson

TD as early Punk Rocker with the Sex Pistols, 1976

TD with HRH Queen
Silvia at his exhibit, 1982

TD with Gavin Turk, London '98

training accompanied by normal school activities. It was all my life: training and school." During ten years she became elite-gymnast, taking part in international and national tournaments, winning many medals. She had often small contusions but never as serious as not to be able to continue. Until the day she hurt her back really bad. A risk of a wheel-chair has made her parents to take a tough decision: her gymnastics career was over. "I thought it was the end of the world. For two years I hated my dad but today I'm very grateful. The gymnastics have taught me the discipline and responsibility for myself and others. I knew how sweet the victory tasted and how bitter the defeat. I became adult very quickly but I also lost my childhood. So it was not even a minute too early to start living."

Agnieszka was young and hungry for life. She wanted to get to know "everything" as soon as possible to find out who she was and what she wanted.

Most of all she wanted to study fashion design.

"I've always liked it. Dad can tell you how he helped me to dress before going to day care! Since I was three I've always chosen my own clothes...I would rather die than put on something that didn't match." There was no possibility to study fashion design in Poland in those days so she chose economy, marketing and management to start with. After three years and two left to graduation, she found a newly opened school with where one could choose Fine Art and Design as major. She signed up for it and studied the two courses in a parallel way. She started

designing clothes, got her own clients, got on her first cover of a magazine... She took lessons in jazz-dance and painting.

In 1999 she graduated simultaneously from both schools. A couple of months later she went to London to study further on art and design. But the school charges being sky-high her plans didn't work out as she wanted. So she kept on drawing, designing clothes which she later sold on Portobello Road, Camden Market and some shops helping out young designers.

One day somebody advised her on a Swedish photographer that might help her... "Thomas photographed me in my collection. Then, he wanted me to be his model. And then all of a sudden, I started photographing him. Somewhere at this point we fell completely and crazy in love with each other." To photograph was for her a very natural activity. "It was as if something has been slumbering inside of me and one day just woke up. The camera became like a dream-catcher. On film my dreams, thoughts and ideas came true. I remember when I wanted to photograph Thomas as Che Guevara. He asked nothing, He just let me do my work. When I showed him the pictures the next day he couldn't believe what he saw..."

Thomas was born in Stockholm in 1953 " the same year Josef Stalin died and Edmund Hilary climbed Mount Everest". His mother Kjerstin is

D&D working with Ellen von Unwerth

HRH Princess Birgitta opening D&D's exhibit in Barcelona, 2006

TD exhibiting alongside Yoko Ono

AD meeting Jean Paul Gaultier

Peter Beard drawing on TD's shirt, 2007





AD as Princess Diana

as Lara Croft

as Marlene Dietrich

as Rita Hayworth in Gilda

as Evita

as Charlotte Rampling in the Night Porter

**MADONNA
AMERICA**

one of Sweden's most famous opera singers, his stepfather have had a remarkable career as a premiere ballet dancer and later on as a director of the Swedish Royal Ballet. Together they run today the Royal Court Theatre "Confidencen" -one of the oldest Baroque Theatres in the world. From Thomas biological father's side he has a half-sister Christina and a half-brother Andreas. Thomas himself has two children: Oscar and Monty.

Already at an early age I saw everything in pictures. In 1968 Thomas joined the hippie movement, smoked hashish and joined the NFL movement to stop the Vietnam War. "We marched through the streets of Stockholm shouting anti American slogans. We wanted to change the world to something better. And the world did change, but not to what we had hoped for. I changed too, but my dreams of a better world are still there. I still smoke a joint from time to time and I'm still involved in the humanistic action for peace. Let my art be a shield against the evil in this world".

In 1976 he created the punk-band The Resistance. "We put up as much resistance as we could". He took part in Stig Larsson's cult movie " PUNK" as one of the first original Punk Rockers in Europe, and later took care of The Sex Pistols, when the band was in Stockholm in the summer of 1977.

"I have always been interested in the picture as a way of expression", says Thomas. "I loved looking

at old pictures in my grand-mother's albums. Those pale, yellowish-brown sepia pictures talked their own language and I was an eager listener. They communicated melancholy, joy, mysticism and sadness at a very beautiful frozen instant. A one hundred's of a second of a life burned on a roll of celluloid inside the darkness of the camera."

This fact stimulated the young Thomas' imagination. What happened to the characters on the pictures after the picture was taken? Where they happy? Or just smiling to the camera? Does a picture always tell the truth or does it sometimes lie? What happened later in those people's lives? What is left today of their earthly existence is probably only these pictures. Their life-paths are forgotten and have faded away but on the picture they are still with us.

Thomas started taking pictures at the age of seven with a plastic camera, he got as a birthday present. Travels and summers were documented. From the savannas of Africa to the artist quarters in Paris in the early 1960's. Feverishly, almost like a maniac I have been documenting as much as possible in my life, with camera, tape recorder, and later with video-cameras... I guess like some kind of conjuration against death.

There we are at the end, or back again, to the magic year of 2001. And 2005. We talk about

as Andy Warhol

as Eugene Delacroix

as Humphrey Bogart

TD as Ernest Hemingway

as Vladimir Lenin

as Howard Hughes

as Charles Manson





AD as Louise Brooks

AD as Judy Garland

TD as Charlie Chaplin

TD as Che Guevara

AD as Greta Garbo

D&D In Un chien Andalou

TD as Lee Harvey Oswald

the art photography that those two under the signature of Dellacroix and Dellfina, create. The artist names were taken in connection to their wedding. It is easy to guess that "Dell" comes from Dellert. "à croix" means "of the cross, which alludes to him becoming a night that with art as a weapon fights against all of the worlds injustices, neo Nazism, racism, fundamentalism yes all forms of oppression. And "fina" is the end, closing the circle of beginning and end of times. (Alfa and omega)

In Self portraits of others Thomas photographs the last century's strongest and most interesting women portrayed by Agnieszka. And Agnieszka photographs Thomas as he "gets under the skin" of those men that have changed our history for better or for worse. "We re-use all our costumes and props time after time, in all different, possible and impossible situations", says Thomas. "I sew and change all clothes, fix the hairdos, wigs, beards, moustaches and make-up and do all postproduction", says Agnieszka, "Thomas does lighting, sets and props."

The persons from whom the self-portraits are made, are chosen from the mutual interest, from either a psychological or a historical point of view, not for whether they like them or not. "We both like the state that is created between illusion and reality",

says Agnieszka. But we do not call it imitation or theatre; it's our art project.

We want to reach the visual language that was actual at that time. We like working with the collective memory", explains Agnieszka. For example the picture with the police-chief shooting his prisoner in Saigon 68. There we used the original photo but Thomas has the role both of the assassin and its victim. If we had changed its setting it would have had another meaning. But now everyone recognises it and this is what we want."

Very surprising in the pictures is how alike they are to the characters they're depicting. One has to look twice to see that Madonna is not Madonna. Even if we know that Hemingway is not Hemingway, we know it is him. In this, lies a big skill to get where one wants, in pictorial language as well as in the message.

It has become a new evening and Thomas and Agnieszka have started to recover from last night, even if I have not noticed any hangover except in the amount of water they've been drinking the whole day during the interview.

It's time to go out into the warm evening for a nice dinner and a glass of red.

We decided to eat French after all we are in Paris. The city of love, art and artists.

Jan Almlöf

D&D as Bond-Age Couple

D&D as DominaTrix Couple

TD as Mishima Yukio

AD as a heroine of the USSR

AD as Frida Kahlo

D&D as John & Yoko

TD as The Godfather





TD as the King of Terror

TD as Saddam

D&D facing the end

D&D with their KoMUFage Cow at the Cow Parade, Stockholm

AD having a Barbie-Q

D&D EXHIBITIONS

2007	September	"X-POSED", Marcel Strouk, Rive Gauche gallery Paris	2004	December	Upp Art, Paris
		"RAW GOO", group show at Deborah Zafman, Paris		November	Hype Gallery, group show, Palais de Tokyo, Paris
		"We have secrets too", group show at M2N Gallery, Paris		November	Les Inattendus, International Contemporary Art Fair, Paris
		"Personne/Personalité", group show at M2N Gallery, Paris		November	Contemporary Art Auction, Millon & Associés, Paris
	August	group show of the O.D.E.A gallery, Stockholm		September	Metamorphosis, photo exhibition at café Les Deux Magots, Paris
		"Don Giovanni", sets for the Mozart opera by Folkoperan Stockholm		June	Cow Parade, Stockholm
	May	"Transphotographiques" International Foto Festival Lille, France		May	Third International Festival of Photography in Lodz, Poland
2006	December	"Self portraits of others", Gallery de Suède, Paris		May	"Peace Signs" Inauguration Vernissage, and auction, Los Angeles
	October	"Picture it!", Gallery de Suède, Paris		February	"Peace Signs" Inauguration Vernissage, and auction, London
	May	"Reality & Illusion", Gallery Liscarte, Stockholm		February	"Welcome to new China", multimedia exhibition, Paris
	April	"Reality & Illusion", Gallery Fahlnaes, Gothenburg, Stockholm		February	"Peace Signs" Inauguration Vernissage, and auction, Frankfurt
	March	"Art Paris", Grand Palais, gallery Rive Gauche, Paris	2003	December	FAD, Barcelona
	January	"Works on reality and illusion", Picassomio Gallery, Barcelona,		September	"For the love of Gainsbourg", Café des Lettres, Paris
2005	November	"Works on reality and illusion", Picassomio Gallery Madrid		March	"Arte contra una Guerra", video projection on buildings, Barcelona
	February	"Fame-Fact-Fantasy", Café Opera, Stockholm		March	"Give peace a chance, or have a nice war", Kowasa Gallery Barcelona
	January	The biggest in the history of Scandinavia photo auction for the benefit of the Tsunami victims, organized by Bukowski's Auction House and the Red Cross at Kulturhuset, Stockholm	2002	July	Bricklane Gallery, London
		"Love sign" in the 10 best sold pictures		June	exhibition in the Immendorf Studio, Dusseldorf
		"Verbal Ammunition", video installation presented on the E-mergency, Smiley World Association & Who's Next show, Porte de Versailles, Paris		June	"24 hours in Utopia", dogma document
	January		2001	December	Studio Utopia, London
				September	DAM (Digital Art Museum), Berlin

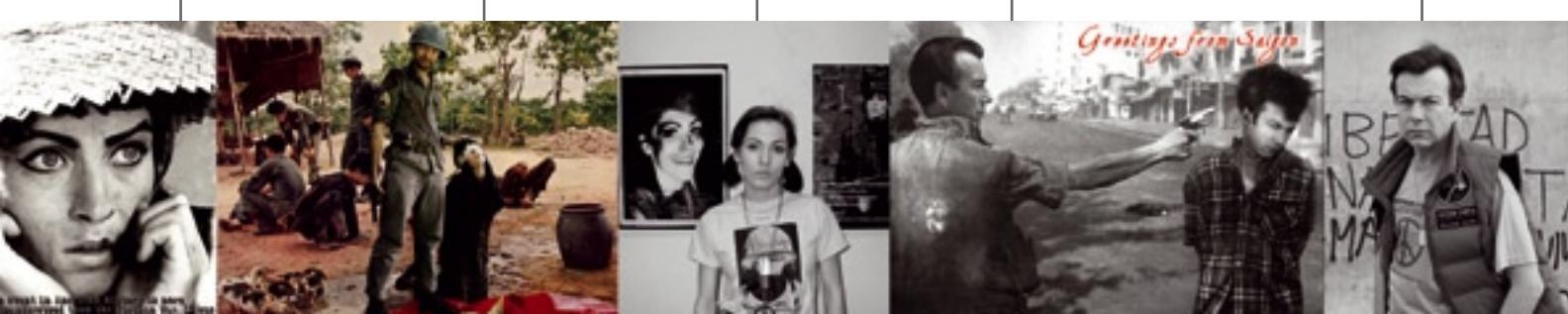
D&D as killer & victim

AD as a Vietnamese eyewitness

The Anti-War exhibit at Kowasa Gallery Barcelona, 2003

Greetings from Saigon or Baghdad or ...?

Profession "reporter" from the world arena





In Studio Utopia, London 2001

LOVE Sign

Culture Revolutionaries

Dejavu in Space (Dejavu is D&D musical duo)

D&D as Jesus and Maria

D&D in their own Belle de jour

D&D PUBLICATIONS

2007

- "FOTOGRAFIA", art photography quarterly magazine, PL
- "FOTO" magazine, Scandinavian edition, SE
- "FRONTFACE" photo magazine, SE

2006

- "FRONTFACE" photo magazine, SE
- DAGENS NYHETER – Kultur – daily newspaper, culture section, SE
- Goteborgs – Posten – daily newspaper, culture section, SE
- Hant Extra–weekly magazine, SE

2005

- "FOTO" magazine, Polish edition; cover and an extensive 22 picture article and an interview by the editor in chief – Eugenia Herzyk
- "FOTO" magazine, Scandinavian edition; cover and 42 pictures on 18 pages, and an extensive interview done by the Editor in Chief – Jan Almlöf. The biggest article about photographers since 1939 when the magazine was created
- "DAM" weekly magazine, SE
- "THE DESIGN OF DISSENT" – by Milton Glaser and Mirko Ilic, Rockport Publishing; Socially & Politically driven graphics, from 1960 till now. – Two works featured.
- "RELACJE", Polish cultural magazine, cover, and 6 page reportage
- "FRONTFACE" photo magazine, SE
- "METRO" newspaper, SE
- FINE ART, UK
- Kunst en cultuur, online, NL

2004

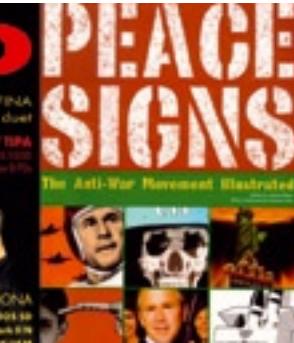
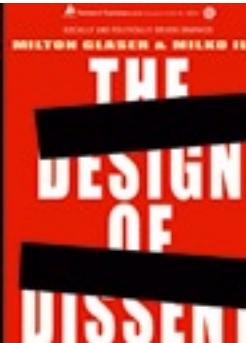
- EYEMAZING, international, most prestigious photo magazine issue nr 1 – cover and 13 page article
- NOVA magazine, D
- INTERVENTION magazine, US
- JAM magazine, D

– NOVUM magazine, D

- YDIN magazine
- AL-QUDS, Arabic newspaper
- COW PARADE book issue, Stockholm, Sweden
- Anti-war.com
- Counterbias
- THE NEW YORK TIMES
- DER SPIEGEL magazine, DE
- ZIVIL COURAGE magazine, DE
- MACup magazine, DE
- LA Weekly
- Fortune magazine, NY 1 story

2003

- "Peace Signs–antiwar movement illustrated", Olms Edition, Swiss. English, French, German
- "Carteles contra una Guerra–signos por la paz", James Mann, Gustavo Gili SA, ES
- El Triangle, newspaper, ES
- El Pais, newspaper, full culture page, ES
- El Periodico, newspaper, ES
- La Estrella, newspaper, ES
- Notodo, newspaper, ES
- Presencia, newspaper, ES
- Diumenge, newspaper, ES
- Art net, online
- Atirodepiedra, newspaper, ES
- Queer Magazine, PL
- Diari de Terrassa, newspaper, ES
- Divendres, newspaper, ES
- El arte de Barcelona,
- Forum 2004,
- Fotografia Profesional
- METROPOLITAN weekly, ES
- ELE 5-daily news





Sweet and Sour
collage and paint
on canvas, 70 x
100 cm, 1985

Bondage Bettie
hand printed silk
screen on artistic
paper with ropes,
70 x 100 cm,
1980

Voodoo Child
(Jimi Hendrix)
painting and collage
on canvas, 160 x
190 cm, 1998

The Sun Always Rises
Painting and collage on canvas,
220 x 300 cm, 1989

We Are All Queens
painting with hand printed
silk screen on canvas, 70
x 100 cm, 1982

Christ
Valegrande
painting and
collage on canvas
with objects, 160
x 190 cm , 1986

THOMAS (DELLERT) DELLA CROIX

ONE MAN SHOWS

- 2004 August Strindberg Manifest, Confidencen, Stockholm, Sweden
- 2002 Vienna Art Fair, Austria
- 2001 Soho House, London, England
- Galerie Gegenwart, Wiesbaden, Germany
- Stockholm Art Fair, Sweden
- 2000 Erotic Art Fair, London, England
- Studio Utopia, London, England
- Alan Baxter Gallery, London, England
- 1999 Alan Baxter Gallery, London, England
- International Holocaust Conference at the Culture House, Stockholm, Sweden
- 1996 Connoisseur Gallery, London, England
- 1994 Kultur Huset, Stockholm, Sweden
- Wetterling Gallery, Stockholm, Sweden
- 1990 Kotka Town Hall, Finland
- Atelier 4, Stockholm, Sweden
- 1989 World Trade Centre, Stockholm, Sweden
- Rydals Museum, Gothenburg, Sweden
- 1988 The Private Bank Gallery, New York, USA
- 1987 Swedish-American Historical Museum, Philadelphia, USA
- The Strindberg Museum, Stockholm, Sweden
- 1986 Automation House, New York, USA
- Wetterling Gallery, Stockholm, Sweden
- James Baker Gallery, West Palm Beach, USA
- 1985 Erotic Art Expo, Paris, France
- Solna Kultur Hus, Sweden

- 1984 Gallery Eric Skoglund, Stockholm, Sweden
- 1983 Gallery Puckeln, Stockholm, Sweden
- 1982 Lucky Strike Gallery, New York, USA
- Bonlow Gallery, New York, USA
- Gallery SE Banken, Stockholm, Sweden
- Gallery Tooth, Bälsta, Sweden
- Stockholm Art Fair, Sweden
- 1981 Gallery Fredrikson, Stockholm, Sweden
- Svenska Mässans Konstsalong, Gothenburg, Sweden

GROUP SHOWS

- 2005 "Doctors without borders", auction organized by Bukowski's
- 2004 "Salon de Printemps", Swedish Club, Paris, France
- 1993 Millesgården, Stockholm, Sweden
- Athenaeum, Helsinki, Finland
- 1992 Norrköpings Konst Museum, Sweden
- 1991 Lunds Konsthall, Lund, Sweden
- Prins Eugens Waldermarsudde, Stockholm, Sweden
- 1989 The Holocaust Memorial Museum, Washington DC, USA
- 1985 The Post Museum, Stockholm, Sweden

AD at work

Studio Utopia London, 2001

AD working on X-Posed

TD at work in Utopia, Paris

Lenticular development, Barcelona, 2003





Rope-Hope-Dope
Silkscreen on canvas, 1981

Thomas Dellacroix the Artist

Thomas Dellacroix (born Thomas Dellert-Bergh) got to know Jean-Michel Basquiat and Keith Haring in New York, and became friend with Andy Warhol who gave him in the early 1980's the nickname "Tommy Dollar" because of his fascination for everything of American value. The artistic exchange was mutual. After Basquiat had visited the exhibition of Thomas at the Lucky Strike Gallery close to St Marks Place in New York, he let himself be inspired by Thomas' way of stretching his canvases with ropes and wood frames that crossed each other in corners. That became one of Basquiat's trademarks. Warhol got influenced by Thomas' silkscreens with camouflage patterns, on the other side Thomas' visual language has been strongly stimulated by both Pop Art, French New Realism and Dada, but his pictures are much deeper both in its content and a composition. His works represent "Think for yourself"

Saigon Stockholm one way
Hand printed silk screen on artistic
paper, 70 x 100 cm, 1980

Heroes Of Tomorrow
(Morgondagens hjälter)
hand printed silks screen on
artistic paper, 70 x 100 cm,
1979

attitude rather than "You get what you see". Both, the formal Pop and the materialistic Neo-dada is moved further and is given a conceptual meaning beyond the media.

It is not the stereotype of Marilyn Monroe that Dellacroix is using as his inspiration. It is not some glamorous millionaire that he paints with flashy colors, like in his "We are all Queens" (1982) but an imprisoned Ulrike Meinhof with her arms stretched over her head, sawn together with Queen Silvia of Sweden. The difference is decisive. Here, you won't find any of that flat unemotional and backward resting attitude that you usually find in so many American pop and neo-pop artists of today. No, Dellacroix is not only with his time, and he even goes further. He raises the already flashy color a few steps and applies it masterly on motives that forces us to reflection. He gives the color a meaning, which goes beyond the decorative effect we know so well from Warhol. It becomes even more compelling in the work "Heroes of Tomorrow," 1979 based on the German Wanted Dead or Alive poster depicting the members of the Red Army Fraction: Andreas Baader and Gudrun Ensslin. The terrorists, staring out towards the observer are not frightening and in black and white, but painted in flashy colors like if they were Rock Stars. The criticism against the Mickey Mouse -like, common pop art images is strong and effective. The heroes of tomorrow in this picture are in a complete opposition to the heroes of the American glamour world, who had to pay a lot of money to be portrayed by Warhol.

Dellacroix is an artist that is involved in his society, in his time, and its international history after having lived abroad for so many years. He makes me think of Öjvind Fahlström who also lived in cities like New York and Paris. What Dellacroix has in common with Fahlström is not a visual aspect but an attitude and involvement; the qualities that are the initial point of every creation. This is an important comparison that can give perspective on Thomas's work.

Silent Tracks - Raoul
Wallenberg
hand printed silkscreen and oil
painting on canvas, 70 x 100 cm
each one, 1982

Camouflage Man "be
a man kill a man"
Hand printed silkscreen on
artistic paper, 70 x 100 cm,
1979/80



If there is any "leitmotif" that soaks through Dellacroix's works -it is "History", but not only the presence, but the whole 20th century from the Nazi genocide and the Holocaust, to the slaughter in Vietnam, the fall of Soviet Empire's, the Berlin Wall, the massacre at the Tiananmen Square, the war against Iraq. Those are not easy topics to portray but art after all shouldn't be about easy subjects. Many artists in the history like Caravaggio, Rembrandt, Delacroix, Goya, and Picasso that we know so well were all stimulated by, what Thomas precisely describes in his text "My He-Art" as "a frustration of the little man tossed around the arena of indifference". Dellacroix manages to form these historical events into a personal reality. For example in the work "Stockholm-Saigon-Return", 1980 we see the famous picture of the supposed member of the NFL being brutally executed by the Saigon police chef in 1968 with a shot in the head documented by a TV News team. The difference is that the artist has moved the execution in to our familiar environment, in this case to Hamngatan in Stockholm, in front of the department store NK. Dellacroix paints the sky in freighting clear blue, and the facade of the department store in yellow as a direct attack on the Swedish comfortable secure society and its need for consumption. The cars are slowly passing by, indifferent to the crime committed in the middle of the street in a "talking silence" towards a surrounding in yellow and blue.

But one work that attracted my attention extra was "Raoul Wallenberg-and the silent tracks" 1979/82 where Dellacroix has taken a photograph by his friend Bruno Ehrs depicting the last meters of the railroad track to Auschwitz Birkenau. The artist has than given it a yellowish tone that resembles the color of the star of David the Jews have been forced to wear for hundreds of years and that the Nazis reapplied in modern times with their fanatical race hate. The paper have than been severely beaten to resemble the wounds inflicted by the devilish SS during their horrific tortures. Still this work of art has a serene, suggestive beauty. The last meters before death. And so the coat, or what is left of it, is that all what is left of this genocide...a fragment of a cloth, a few meters of "innocent" looking railroad tracks. Is that all that remains? NO! The importance in our collective memory is never to forget what happened, to tell the story over and over again, and to try to prevent it from being repeated -that's what Dellacroix's image is about.

All the different series of works we look at represent a high level of artistic craftsmanship. But what makes these works so exiting and tantalizing is the true energy

that they transmit, which we observers immediately feel.

To discover an artist like Thomas Dellacroix is not only exiting but also surprising. Yes, it is unbelievable that this Swedish artist has not yet been more appreciated in his homeland. The Swedish black hole is frightening. When he writes about his fascination for "the gap between the fame and misfortune" I immediately think about his own artistry as well as many other artists that did not get discovered. To pass by an artist like Dellacroix is difficult. It's completely clear that he is one of the most interesting Swedish artists we have today and will probably become, like Fahlström, one of the most recognized Swedes on the international art scene. Not only because his works touch us, are expressive or because they talk about our time and future, but mostly because they reflect the courage that carries art and life forward. The Courage to express the frustration of the little man tossed around on the arena of indifference.

Jonas Stampe
Curator, Art critic and Professor in Art

TD in XYZ atelier, 1980



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