

Heinrich

The following artworks serve as a representation of
Jeremy Kleinberg's different collections and styles.
Each piece is an original, not all are available.

Jeremy Kleinberg is a French, self-taught artist with a deviceful mind and a unique, improvisation-based approach. Born in Metz in 1974, he began painting at 16 years old. Kleinberg pushes artistic boundaries - having never attended an official art school, he has an unstructured and flexible relationship with his materials, allowing him to be daring in the way they are used. His professional career began in 2011, with the opening of Atelier Kleinberg in Saint-Paul-de-Vence, Southern France.

The process resembles a battle with the canvas. Kleinberg lets impulse and instinct guide him; as seemingly abstract movements surge into shapes. In his unusual approach, the result relies on raw feeling; thus, his works embody the evolution of a sensation rather than an image. Improvisation, context, atmosphere, and moment define the approach. Kleinberg's figurative style, dark, erotic, and bold, has a distinct focus on human tonalities. Strong women have always been a meaningful subject to the artist, and many of his artworks feature nude forms. His models stand proud and poised, defying stigmas that nudity necessitates vulnerability. Reinforcing their power and dominance, his goal is to reflect and capture the moment. The importance of reflection does not stop there. A keen autodidact, Kleinberg is fascinated by the studies of perception and optics, leading him to experiment with innovative incorporations of light. Blurring the lines, both figurative and literal, he persistently challenges conventional methods, introducing a new movement to this generation of artists.

In 2012, Kleinberg first applied his brutal, intuitive gestures to glass, developing an original process that he called "Scratching". Using cutter blades, the artist creates a unique application of materials to work custom-made, coated glass panels. By learning to master light and transparency, the invention of Scratchings marked a significant turning point in Kleinberg's career, generating broad international exposure and interest.

DRAWINGS



"Self Portrait" (2012)
21x19.7 cm

DRAWINGS

The “**Self Portrait**” on the previous page showcases the technical finesse of Kleinberg’s gestures. Created in 10 minutes with a simple ball-point pen and mirror, it is the purest and simplest application of the process. It demonstrates how the execution and result are paradoxical in a way—there is no preparation, no sketch, no outline; the gestures themselves create structure.

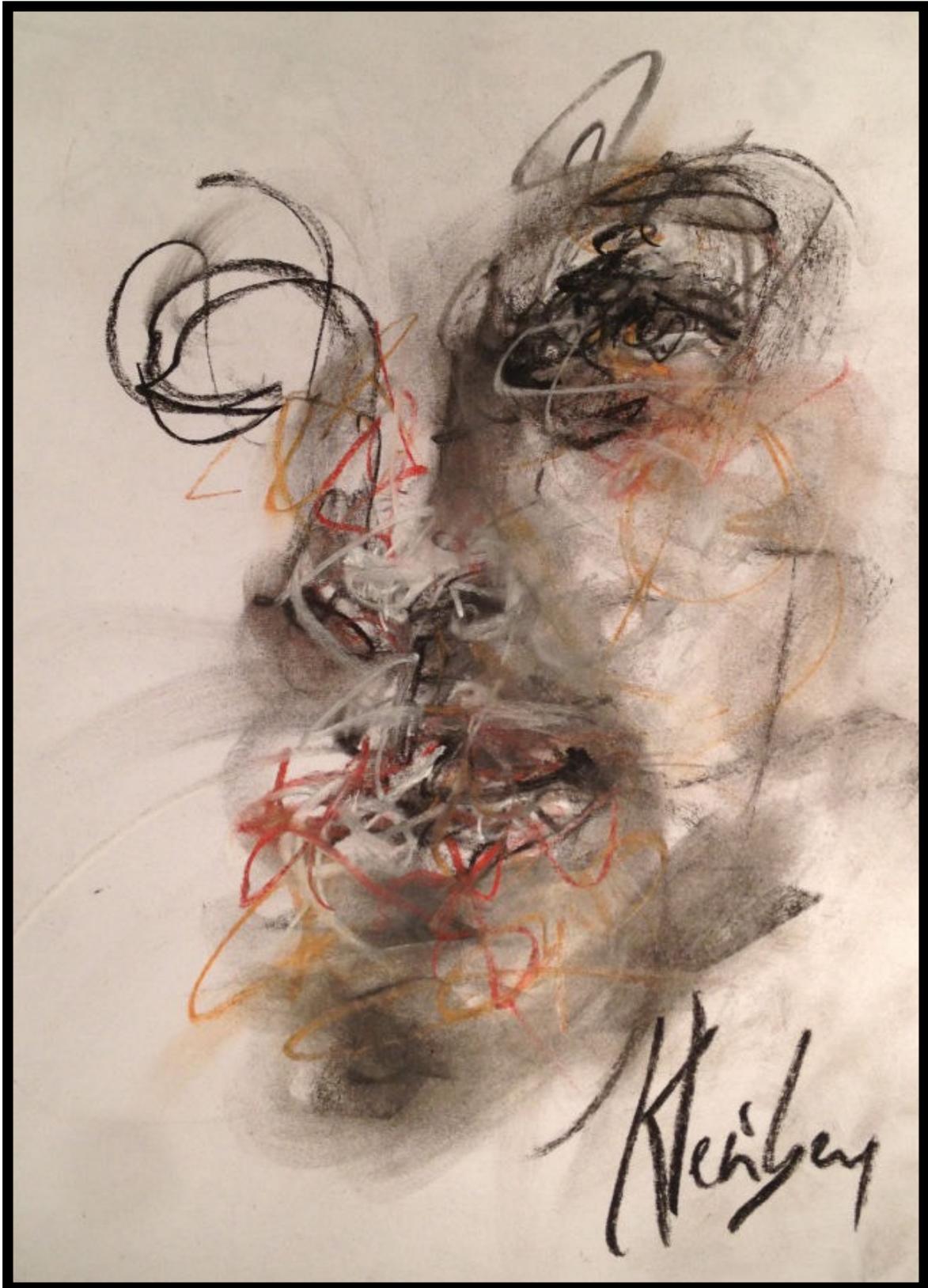
Working with ball-point pen means the moves are definitive, yet the technique relies on improvisation and instinct. The result is not an accumulation of lines and curves, but rather an accumulation of sensations. The shape is the aftermath.

Charcoals and pastels require direct contact with the canvas, allowing for a quick and progressive natural approach. While they are more generally sought out for their soft, nuanced effect, Kleinberg’s application is rather abrupt and harsh, resulting in a fusion of softness and brutality.

For Kleinberg, drawings are the clearest representation of an artist’s style. A stripped-down, vulnerable, raw view of the technique, in its simplest form. They are the essence of a method.



“Lea” (2015)
30x40 cm



"Untitled" (2012)
30x40 cm



“Paresseuse” (2016)

50x65 cm



"#1" (2016)
Erotic Couple Series
30x40 cm



"#2" (2016)
Erotic Couple Series
50x65 cm



“La Dormeuse” (2010)
50x65 cm

JEREMY KLEINBERG

PAINTINGS

ATELIER KLEINBERG



“La Promesse” (2012)
81x100 cm

PAINTINGS

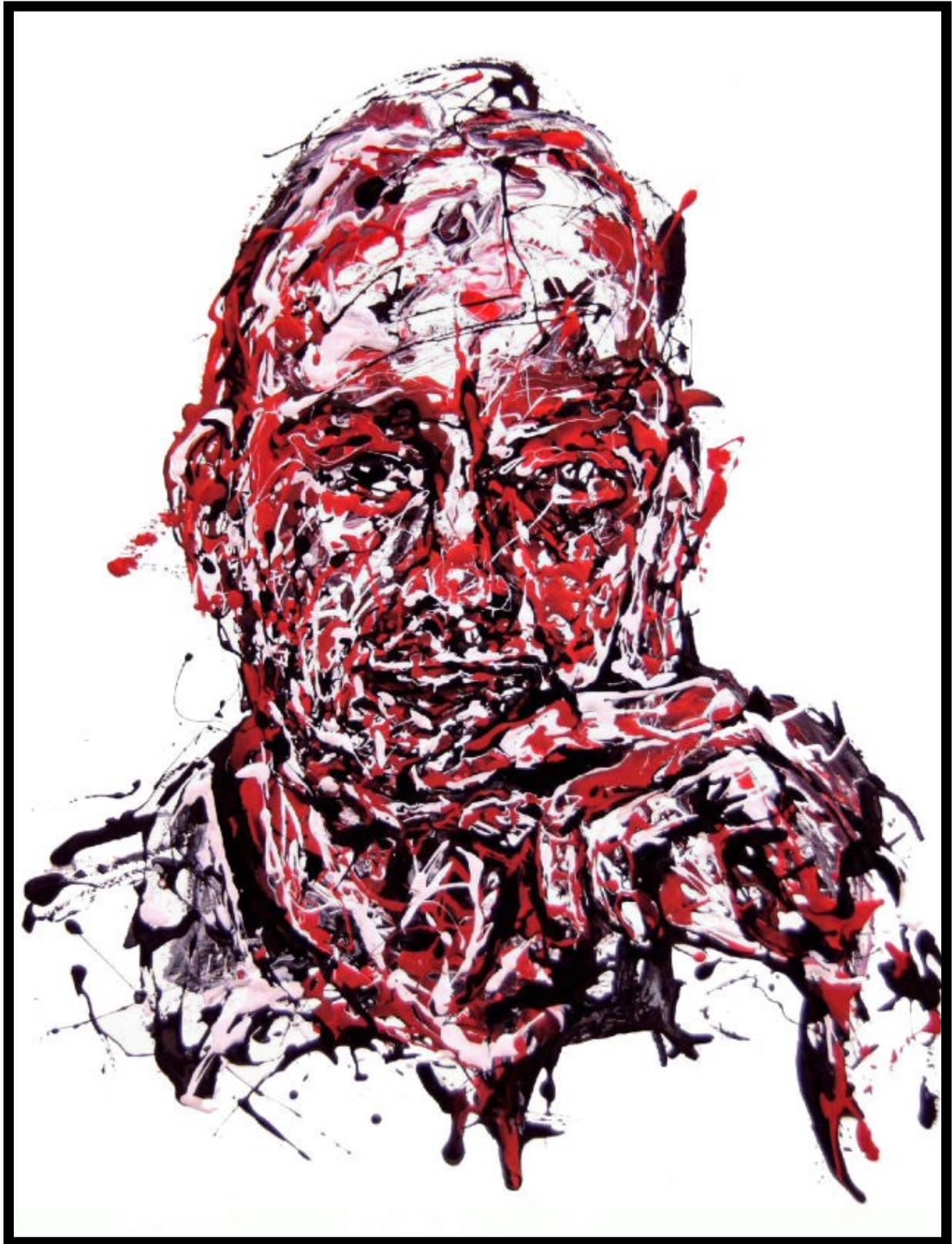
Kleinberg's paintings are all improvisations. The artist allows his intuition to lead his gestures. The final result is an expression of the atmosphere, where anything could become a parameter of the execution. Global sensation and emotion guide the process. Context and surrounding do not simply influence the piece, they are the soul of it. This is why the artist mainly works with live models. Many of the women featured have bold, fierce characters. Their strong expressions are captivating, indicative of their personal depth. Kleinberg does not paint with a clear image in mind, each stroke originates from a feeling, the aim is to fix the impression of the moment.

Most of Kleinberg's paintings feature acrylic paint. As it dries quickly, the artist can exploit its full potential for his energetic and dynamic works. Having gone through different phases since the opening of Atelier Kleinberg in 2011, the progression toward metallic pigments, one of his characteristic styles, were a stepping stone in Kleinberg's curiosity for playing with light. "**La Promesse**," on the previous page, is one of the most significant pieces from his early works that led Kleinberg's experimentation with light and perspective. Metallic reflections react strongly with light, adding a special dimension that influences the way a painting is perceived.

Reflections inspired Kleinberg to move toward working with glass, light, volumes, optics and in general experimenting with a wide variety of atypical tools, hijacking material's standard functions. "**Fabio**" on the next page for example, was created by means of dripping and throwing paint off plastic spoons.



"Claire" (2012)
81x100 cm



“Fabio” (2012)
Dripping Series
50x65 cm



“Blue Varvara” (2018)

60x80 cm

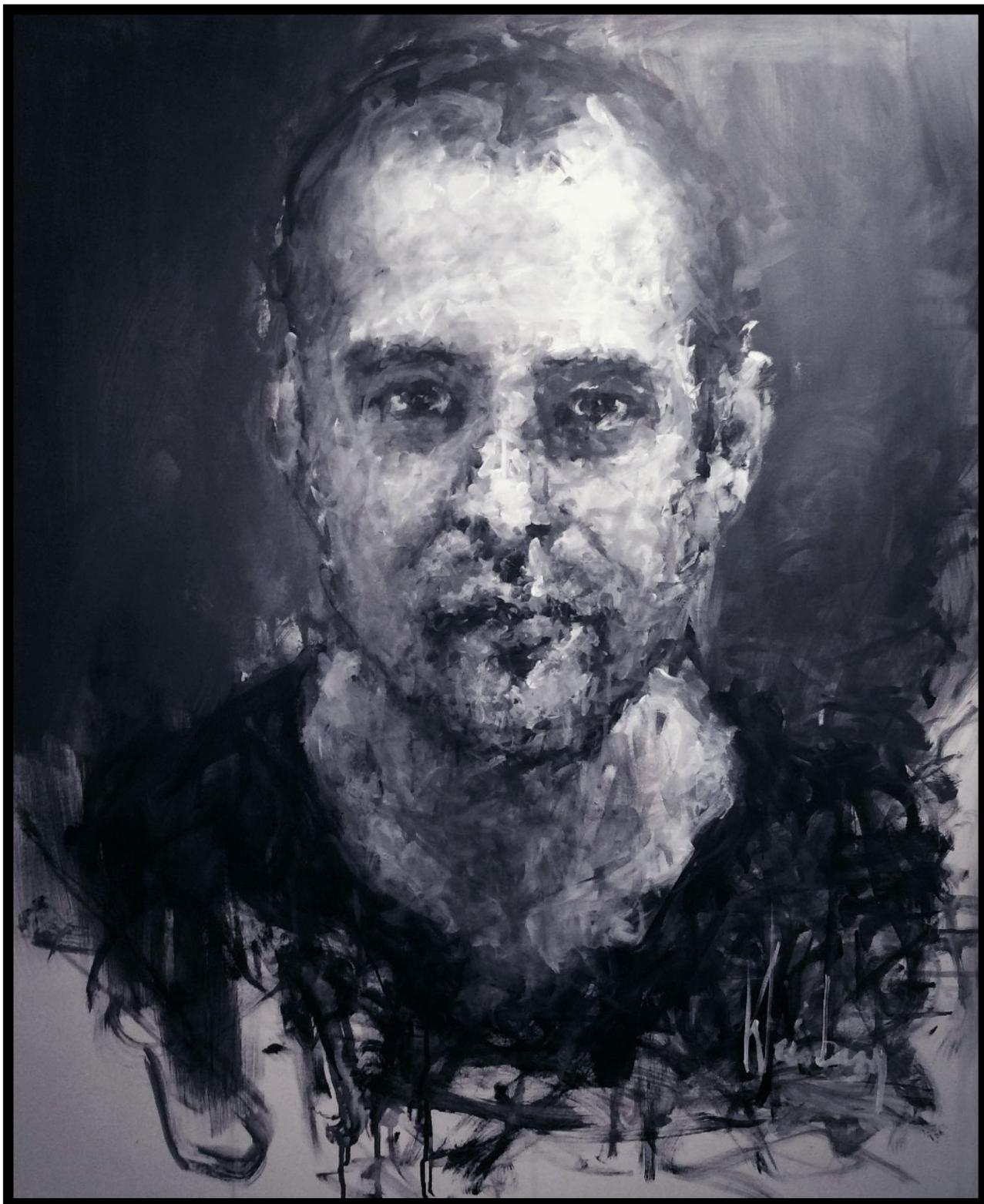


“Hugh” (2014)
100x100 *cm*



“Insomnies” (2016)

114x146 *cm*



“Self-Portrait” (2016)

81x100 *cm*

SCRATCHINGS

JEREMY KLEINBERG



“Cheshire” (2019)
185x95 cm

ATELIER KLEINBERG

SCRATCHINGS

Lead by impulse, Kleinberg uses a unique application of materials and technique to attack coated glass panels with cutter blades. Much like working with a pen, each move is definitive and mistakes cannot be undone. And while accuracy is essential, Kleinberg leans into his intuition. It is an improvisational process. The artist engages in a fight with the glass, from the violent moves delicate shapes and details begin to emerge.

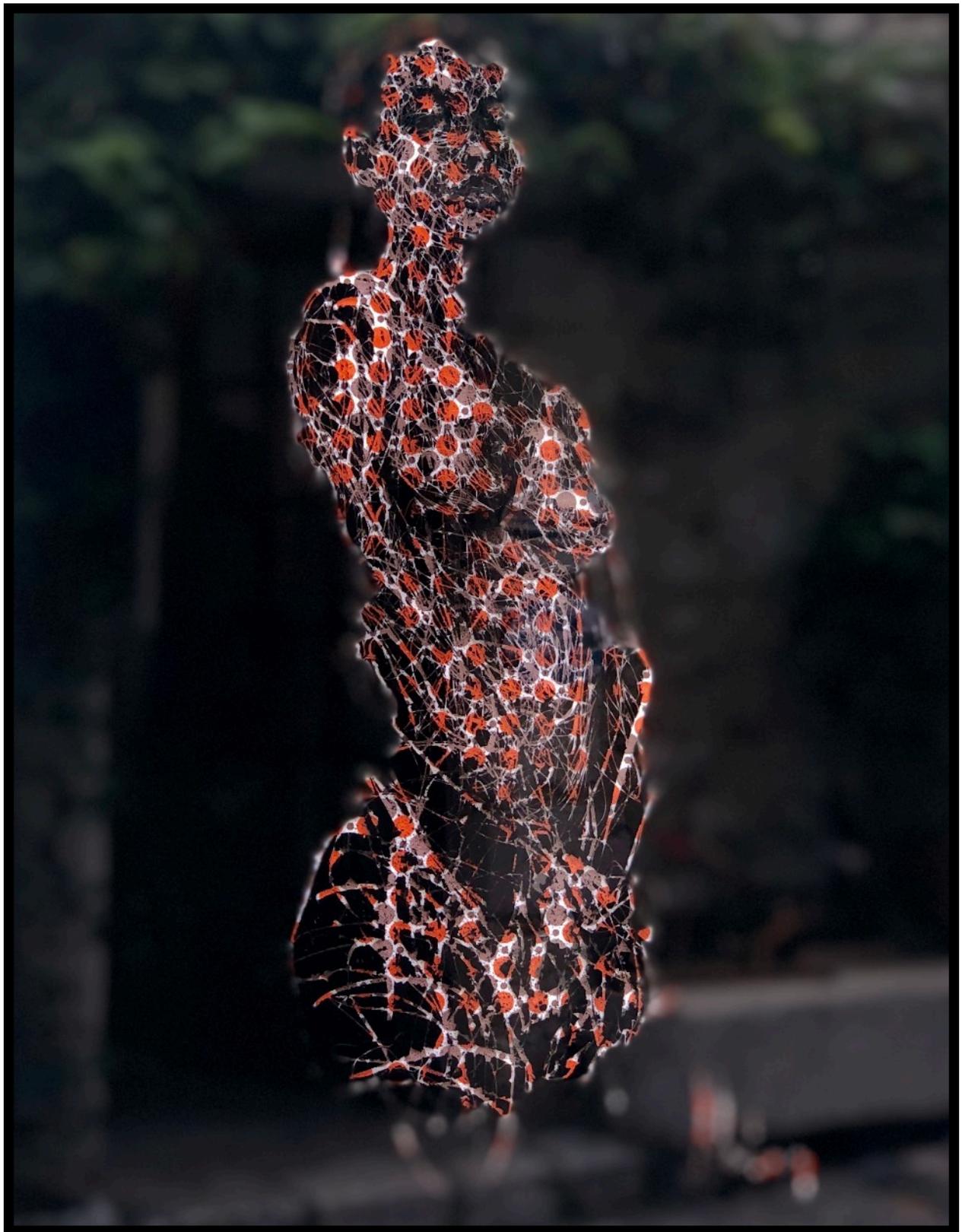
Once etched, Kleinberg decides on the background and equipment level to integrate within the Scratching, feeling for a composition that serves the subject.

Scratchings are executed with a technique that relies on harsh, quick, spontaneous moves, applied on a material known for being fragile. Transparency opens the door for experimenting; with technology/electrics, layers, shadows, patterns, volumes, and screens. Considering each piece as a kind of prototype, Kleinberg continuously increases complexity, size, and technical advancement.

The second life-size piece “**Cheshire**,” seen on the previous page, was completed in September 2019. It is one of less than 10 pieces created thus far equipped with a remote-controlled lighting system, made on high quality, extra-clear tempered glass. Mounted in layers, the perspective adds an element of dimension, quite like a sculpture.



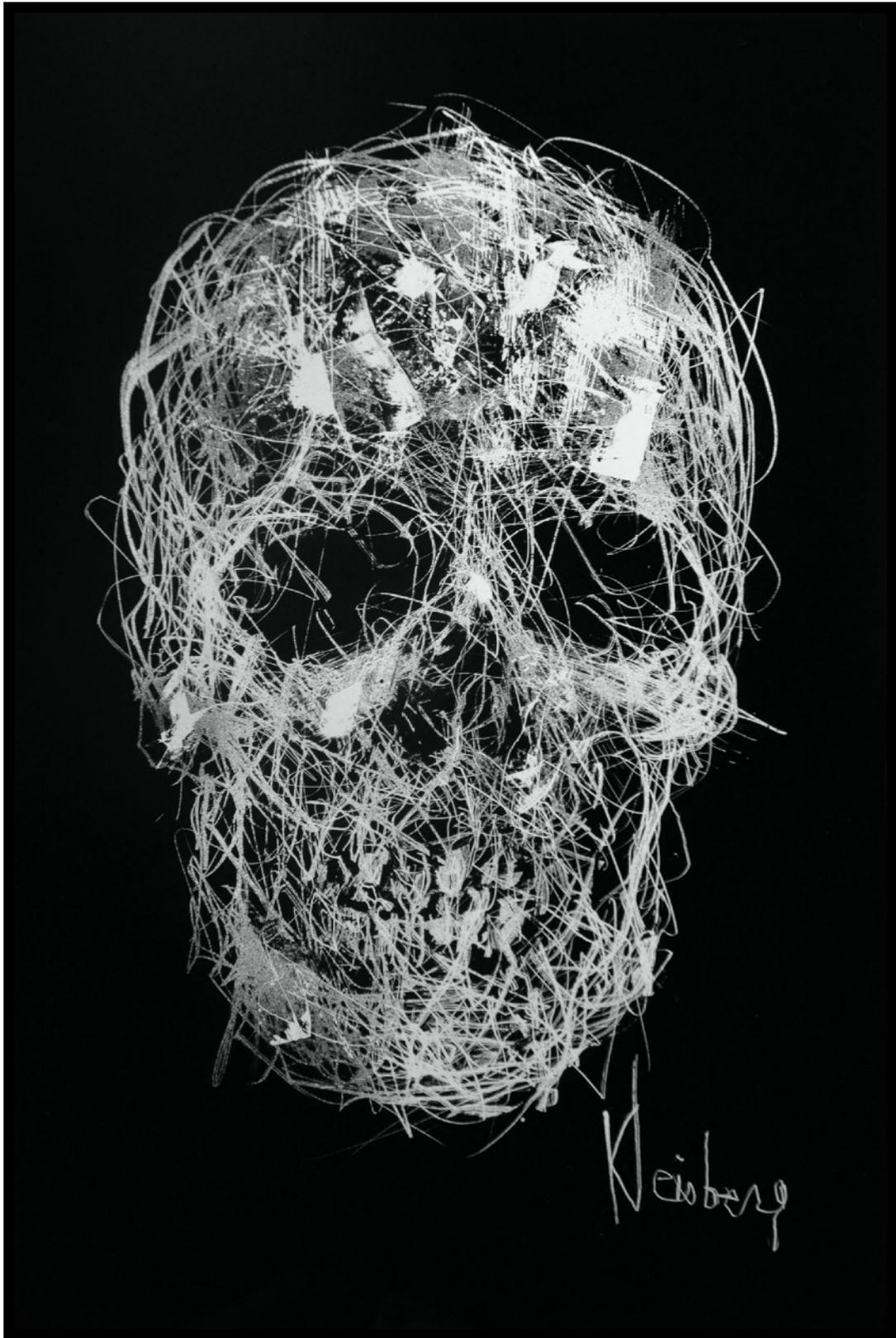
“David” (2017)
Artist’s Private Collection
40x100 cm



“Manon-Vintage” (2019)

Vintage Series

40x50 cm



“Skull” (2019)
40x50 cm



“Manon-Again” (2019)

40x50 cm



Shadow of "M"

21x30 cm



“Manon-Variation” (2019)

25x52 cm



“J” (2019)
40x50 cm

From Kleinberg's collection, Scratchings are in highest demand. The majority of the Scratchings featured in this book are no longer available for purchase. This being said, Scratchings are the primary focus of the artist's upcoming creations. As they tend to be sold promptly, email us for specific inquiries to receive a personalized catalogue with the most-recent pieces.

PROCESS



Process Picasso (2014)
(Limited Edition)
On Request

PROCESS

Kleinberg's improvisational method can be followed in the evolution of "Picasso."

The sequence of photographs were taken at various stages during the creative process. It reveals the progression of this improvisation, which was completed in under an hour.

Being free of biases and rules gives space for creative improvisation to take lead. Kleinberg's unique approach is neither abstract nor figurative, it is emotional and linked to the moment. The model, the environment, the atmosphere - everything merges, to become a fundamental part of the execution. Free from planning and rules, —each stroke is an expression of a feeling. The moves, even "accidents", link together, the global balance evolves intuitively in an accumulation of strokes that build the shape. Execution itself becomes art.



"I do not aim for a result, I let the context determine the approach. The moves are impacting the global feeling, I follow the evolution of a sensation and shape is only an emerging consequence."



“Picasso” (2014)

73x92 cm



Atelier Kleinberg is in the heart of one of the most historically preserved villages in the Côte D'Azur, Saint-Paul-De-Vence. The artist is among many who have, over centuries, lived and painted in this medieval fortress. Atelier Kleinberg is both a workshop and a gallery, and currently is the main location where Kleinberg's artworks are presented. If you wish to receive information or future updates on exhibitions or showings, let us know via email or social media.

Kleinberg



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