

Galerie RX Paris-New York
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**« Vincent Gicquel. Super Éros »
From October 15 to November 27, 2022**

Barely 1 month after the announcement of the official representation of Vincent Gicquel, the RX gallery offers the artist a solo show in its Parisian space. Entitled "Super Eros", the exhibition brings together fifteen oils on canvas produced between 2019 and 2021, in which the artist paints the life drive, the Eros of the Greeks. With his characters out of time, naked and captured in picturesque situations, he leads us to ask ourselves the right questions. He surprises us. His superheroes/Eros don't need capes or hide behind pop costumes: they're no fools. They marvel at life, simple things; they are literally alive and aware of their contradictions. There is no judgment or morality, just the joy of being alive.

What is this incredible humanity portrayed by Vincent Gicquel? A bunch of gay boys caught cracking schoolboy jokes? Sex-obsessed simpletons? Dramatic characters from Dante's Divine Comedy? We are disturbed, torn between the desire to laugh or to be frightened with them. The artist does not decide, quite the contrary: he holds on to this ambiguity and plays with it, to the point of putting us in an unexpected position. These beings are surprised by our intrusion into their daily lives, our presence as a spectator bothers them. Through their expressions and the looks they give us, they project us into their world. The monumental format of the paintings facilitates the mirror effect. We are now part of the scene. "They're as pathetic as they are ridiculous but that's okay, they tell you that meeting you is important. »

Early men or degenerates?

Vincent Gicquel reduces them to silhouettes, to their state of sign. They are naked and do not belong to our time. No element of decor locks them into a geography, an era or a moment of the day, even if they have shadows. These beings are at the same time at the dawn of the Creation of the world and at the twilight of its annihilation. They don't care, they're too busy to think about it. They are facetious and dramatic, comic and tragic at the same time, which one can read on their faces. "The expression is harsh, funny or caricatural, if it's strong I stop, but I don't necessarily make someone smile. That would be too obvious and literal.

They seem fragile and strong, and Vincent Gicquel is fundamentally attached to this ambivalence. In the Super Eros painting (2021, 280 x 200 cm), one rubs his penis against the post which merges with his erect member while the second hangs on this post, completely frightened. "He's afraid of abandonment, of letting go, of death so he clings on. This same post is an object of desire for one and an object of terror for the other. There is always a duality in my paintings, two sides of a coin + the edge! Ditto in the Bath (2020, 200 x 270 cm) where three characters are lined up in a sort of swamp. The first seems to be looking for something in this expanse of water (gold?) while the last raises his arms to the sky: he opens his mouth, shouting with joy or pain. Both are possible. The colors are also in between: "They are not straightforward, they are slipping. The blues are more green, the greens more emerald, the pinks more faded... You never really know. And Vincent Gicquel goes further: "My painting represents vestiges of the history of painting, with flat tints, drips, abstract shapes, figurative..." Several readings overlap and feed, between poetry and sensuality.

Superheroes or Super Eros?

So why naked superheroes/Eros? "My characters don't need a costume because they are in the consciousness of what life is, they are in the drive for life and the desire to live. They are in direct contact with the archetypal energies that Freud theorized, precisely opposing life instinct and death instinct, Eros and Thanatos. The two are complementary, essential and Eros dominates when one places oneself from the right point of view. His hybrid beings do not judge, are in immediacy, in the acceptance of themselves and of others. Which goes against a society that agitates artificial fears, mothers of all folds, identity or politics. So Vincent Gicquel chooses his camp, that of Eros. "Love is everything, nothing matters anymore. »

Biography

Born in 1974. Lives and works in Bordeaux.

EXPOSITIONS PERSONNELLES

2019

- *Qu'est-ce que je fais là ?* Galerie Thomas Bernard / Cortex Athletico, Paris
- *En Vie*, Carlier Gebauer, Berlin

2018

- *Vincent Gicquel - fétiches Vaudou*, Galerie Thomas Bernard - Cortex Athletico, Paris
- *Brothers in Arms*, galerie Carlier Gebauer, Berlin
- *C'est pas grave*, La Criée centre d'art contemporain, Rennes, France

2017

- *As-tu vraiment besoin d'aller là-bas ?*, Galerie Thomas Bernard - Cortex Athletico, Paris

2012

- *Incontinence*, Galerie Thomas Bernard - Cortex Athletico, Bordeaux

2010

- *Conviction*, Galerie Thomas Bernard - Cortex Athletico, Bordeaux

2009

- *La belle affaire*, Galerie Thomas Bernard - Cortex Athletico, Bordeaux

EXPOSITIONS COLLECTIVES

2019

- *Masterpieces 2*, Galerie Thomas Bernard / Cortex Athletico, Paris

2018

- *Résistance*, avec Sanya Kantarovsky, oeuvres d'une collection privée dans le cadre de Chambre à part, galerie Felix Vercel, Paris

- *Back to the Hood*, La mauvaise réputation, Bordeaux, France

- *One Long Changing Body*, carlier | gebauer, Berlin

- *Debout*, Collection François Pinault, Couvent des Jacobins, Rennes, France

- *Images manquantes*, Galerie Escougnou-Cetraro, Paris, France

2017

- *FIAC*, Galerie Thomas Bernard - Cortex Athletico, Grand Palais, Paris, France

2016

- *The Past is the Past*, Galerie Thomas Bernard - Cortex Athletico, Paris

2014

- *Artgenève*, Galerie Thomas Bernard - Cortex Athletico, Genève

2012

- *Artbrussels*, Galerie Thomas Bernard - Cortex Athletico, Bruxelles

2011

- *Artbrussels*, Galerie Thomas Bernard - Cortex Athletico, Bruxelles

- Fiac, Galerie Thomas Bernard - Cortex Athletico, Grand Palais, Paris

2010

- *Matériaux divers et autres bonnes nouvelles*, Galerie Thomas Bernard - Cortex Athletico, Bordeaux

2009

- LISTE - the young art fair, Galerie Thomas Bernard - Cortex Athletico, Bâle

COLLECTIONS

Collection Pinault

Artothèque de Pessac - Les arts au mur

Centre d'art Chasse-Spleen, France