

LA CRIÉE
CENTRE D'ART
CONTEMPORAIN
RENNES - F

PRESS PACK

C'EST PAS
GRAVE (NO BIG DEAL)
VINCENT GICQUEL

exhibition from 23 June to 26 August 2018

Wednesday 20 June 2018 combined press preview with the
Pinault Collection exhibition *Debout ! (Stand Up!)* at the Couvent des
Jacobins and the Musée des beaux-arts de Rennes

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Press release

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La Criée centre for contemporary art is welcoming Vincent Gicquel for his first solo exhibition in an art centre. To mark the occasion the artist will be premiering a new series of large watercolours.

C'est pas grave (No big deal) is produced by La Criée centre for contemporary art in parallel with the Pinault Collection in Rennes exhibition *Debout ! (Stand Up!)* featuring new paintings by Vincent Gicquel.

Vincent Gicquel is fond of saying paint flows in his veins, but drawing has a visceral hold on him as well. For this tireless worker drawing, most often in the form of watercolour, can serve as a preliminary study, a quick release for the setbacks and impasses painting sometimes leads him to, a moment of inspiration urgently thrown down on paper, or a long-simmering problem abruptly clobbered.

In his series of large watercolours for La Criée, Gicquel reprises and elaborates on his favourite subjects – his painterly and humanistic concerns: the place of the decorative motif in painting; the place of the figure in composition; and the place – tragicomic, miserable and risible but also and thereby exhilarating – of human beings in society and the world: *Ecce Homo*.

Paralleling his painting and taking it further, Gicquel's watercolours convey, in its starkest, most concentrated form, all the urgency of the commitment to life and art of this hypersensitive yet amused observer of the human comedy.

—
Vincent Gicquel

born in 1974 in Normandy, France

lives and works in Bordeaux, France

represented by Thomas Bernard - Cortex Athletico, Paris, France

—
exhibition

from 23 June to 26 August 2018

curator

Sophie Kaplan, director of La Criée

production

La Criée centre for contemporary art, Rennes

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together with the exhibition *Debout ! (Stand Up!)*

the Pinault Collection at the Couvent des Jacobins and the Musée des beaux-arts de Rennes,
23 June – 9 September 2018

C'EST PAS GRAVE (NO BIG DEAL) VINCENT GICQUEL

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exhibition

from 23 June to 26 August 2018

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preview

Friday 22 June 2018

from 6:30 pm to 20 pm

meeting with Vincent Gicquel

Saturday 23 June 2018, 3 pm

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curator

Sophie Kaplan, director of La Criée

production

La Criée centre for contemporary art,
Rennes

—
practical information

La Criée centre for contemporary art

place Honoré Commeurec

F - 35 000 Rennes

+332 23 62 25 10

la-criee@ville-rennes.fr

www.criee.org

free admission

from Tuesday to Friday: noon to 7 pm

Saturday & Sunday: 2 pm to 7 pm

close on Monday

open 14 July and 15 August: 2 pm

to 7 pm

subway and bus stop: République

—
press officer

Marion Sarrazin

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Visuals for the press

Please, respect captions and copyrights



Vincent Gicquel, *C'est pas grave #1 (No big deal #1)*, watercolor on paper, 110 x 75 cm, 2018
production: La Criée centre for contemporary art, Rennes
courtesy the artist and Thomas Bernard - Cortex Athletico, Paris – photo: Rebecca Fanuele

Visuals for the press

Please, respect captions and copyrights



Vincent Gicquel, *C'est pas grave #6* (No big deal #6), watercolor on paper, 110 x 75 cm, 2018
production: La Criée centre for contemporary art, Rennes
courtesy the artist and Thomas Bernard - Cortex Athletico, Paris – photo: Rebecca Fanuele

Visuals for the press

Please, respect captions and copyrights



Vincent Gicquel, *C'est pas grave #7 (No big deal #7)*, watercolor on paper, 110 x 75 cm, 2018
production: La Criée centre for contemporary art, Rennes
courtesy the artist and Thomas Bernard - Cortex Athletico, Paris – photo: Rebecca Fanuele

Works exhibited

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**Vincent Gicquel, *C'est pas grave #1*,
aquarelle sur papier, 110 x 75 cm, 2018**
production: La Criée centre for contemporary art, Rennes
courtesy the artist and Thomas Bernard - Cortex
Athletico, Paris

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**Vincent Gicquel, *C'est pas grave #2*,
aquarelle sur papier, 110 x 75 cm, 2018**
production: La Criée centre for contemporary art, Rennes
courtesy the artist and Thomas Bernard - Cortex
Athletico, Paris

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**Vincent Gicquel, *C'est pas grave #3*,
aquarelle sur papier, 110 x 75 cm, 2018**
production: La Criée centre for contemporary art, Rennes
courtesy the artist and Thomas Bernard - Cortex
Athletico, Paris

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**Vincent Gicquel, *C'est pas grave #4*,
aquarelle sur papier, 110 x 75 cm, 2018**
production: La Criée centre for contemporary art, Rennes
courtesy the artist and Thomas Bernard - Cortex
Athletico, Paris

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**Vincent Gicquel, *C'est pas grave #5*,
aquarelle sur papier, 110 x 75 cm, 2018**
production: La Criée centre for contemporary art, Rennes
courtesy the artist and Thomas Bernard - Cortex
Athletico, Paris

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**Vincent Gicquel, *C'est pas grave #6*,
aquarelle sur papier, 110 x 75 cm, 2018**
production: La Criée centre for contemporary art, Rennes
courtesy the artist and Thomas Bernard - Cortex
Athletico, Paris

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**Vincent Gicquel, *C'est pas grave #7*,
aquarelle sur papier, 110 x 75 cm, 2018**
production: La Criée centre for contemporary art, Rennes
courtesy the artist and Thomas Bernard - Cortex
Athletico, Paris

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**Vincent Gicquel, *C'est pas grave #8*,
aquarelle sur papier, 110 x 75 cm, 2018**
production: La Criée centre for contemporary art, Rennes
courtesy the artist and Thomas Bernard - Cortex
Athletico, Paris

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**Vincent Gicquel, *C'est pas grave #9*,
aquarelle sur papier, 110 x 75 cm, 2018**
production: La Criée centre for contemporary art, Rennes
courtesy the artist and Thomas Bernard - Cortex
Athletico, Paris

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**Vincent Gicquel, *C'est pas grave #10*,
aquarelle sur papier, 110 x 75 cm, 2018**
production: La Criée centre for contemporary art, Rennes
courtesy the artist and Thomas Bernard - Cortex
Athletico, Paris

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**Vincent Gicquel, *C'est pas grave #11*,
aquarelle sur papier, 110 x 75 cm, 2018**
production: La Criée centre for contemporary art, Rennes
courtesy the artist and Thomas Bernard - Cortex
Athletico, Paris

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**Vincent Gicquel, *C'est pas grave #12*,
aquarelle sur papier, 110 x 75 cm, 2018**
production: La Criée centre for contemporary art, Rennes
courtesy the artist and Thomas Bernard - Cortex
Athletico, Paris

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**Vincent Gicquel, *C'est pas grave #13*,
aquarelle sur papier, 110 x 75 cm, 2018**
production: La Criée centre for contemporary art, Rennes
courtesy the artist and Thomas Bernard - Cortex
Athletico, Paris

Biography

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Vincent Gicquel

born in 1974 in Normandy, France

lives and works in Bordeaux, France

represented by Thomas Bernard - Cortex Athletico, Paris

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SOLO EXHIBITIONS

2018

C'est pas grave (Not big deal), La Criée centre for contemporary, Rennes

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

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PUBLIC COLLECTION

Les arts au mur – Artotheque, Pessac

—

GROUP EXHIBITIONS

2018

One Long Changing Body, carlier | gebauer, Berlin

Debout !, Collection François Pinault, Couvent des Jacobins, Rennes

Images manquantes - Group Show, Galerie Escougnou-Cetraro, Paris

2017

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

2016

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

2014

Artgenève, Galerie Thomas Bernard - Cortex Athletico, Geneva

2012

Artbrussels, Galerie Thomas Bernard - Cortex Athletico, Brussels

2011

Artbrussels, Galerie Thomas Bernard - Cortex Athletico, Brussels

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, Basel

Text

interview with Marie Canet, August, 2009

1/2

Can you tell me about your relation to painting? In what manner does it satisfy the fabrication of your images?

I think I adopted oil on canvas for its « classical » side. In each of my paintings, I insist on the unalterable character of things, on the fact that nothing has ever changed and nothing will. Painting is in temporal, it appeared with the cavemen and has got through all revolutions; my painting questions the man, his destiny... A judicious choice which resembles to a bad choice... to play with all those small insolvable contradictions. I love all those things which we cannot really define, which slip continuously out of our grasp, it is the background of my work. Nevertheless, I don't think that art has much to do with the choice of medium, art - it is to live while I spend my days painting or hopping on one leg, it is exactly the same thing...

And your relation to words?

When I start a painting, I have sometimes a vague sketch or a drawing of a character, the title appears often only later. I have a way of thinking and a way of seeing the world that has an influence on my language and my words. Some of them are extremely important, such as « absurd », « dead », « art », « sense »... When the painting takes a direction that seems interesting to me, often the title imposes itself... there, again, I don't choose much, everything becomes evident, the painting functions, and the title as well. Their etymology is very

important for me, I like titles that seem to indicate something simple, precise and which prove to be much richer than we think. In the painting Corps, for instance, the word body (corps) seems to indicate the pink and soft mass that the man has just discovered, it evokes dead bodies that we find after a catastrophe... In fact, this painting insists a lot more on our relation with body in general, our relation to the other and to sexuality... The title Corps was an evidence... I made the choice of liberty but concerning the rest, we don't really choose, things impose themselves naturally or how it suits them and I don't have much to do with all this...

You assimilate sometimes painting to a gastric exercise...

When I paint, I conduct myself the same way as a surgeon does, with the same diligence. I need to say something in a very precise manner, that is why my titles don't include articles, I don't want them to be a word from the dictionary to which I bring my definition... I assemble thus a certain vocabulary, a form of definition of what I am, or more precisely, of what I am not (a definition by default) Canvas after canvas, I approach myself... I dissect...

Text

interview with Marie Canet, August, 2009

2/2

You told me about a mechanical aspect, a machine and an organic aspect... it is very relevant... I talked about tomographic imagery in one of my texts, it is exactly this, the imagery of my paintings is close to medical imagery. They are simultaneously X-rays of our world and images of my own brain...

I think that there really is a link between my paintings and digestion. My work could be an instruction of how to digest the world, in sort. I would like my paintings to also function in that sense, as if they were pieces of a big machine which represents at the same time the mechanical side of reflection (a brain at work) and the organically side (the one of digestion on a large scale). We must imagine not the peristaltic movements of the stomach, but the movements of a brain which reflection after reflection arrives to digest a certain aspect of the world to better bear it... In fact, art and humor would take on the role of gastric juice...

What preoccupies so intensely the figures of your paintings?

I think that my characters act (rather egoistically) for themselves. Their actions don't have a relationship with the world that surrounds them and even less with people that surround them. When I speak of general indifference, it is because the looks never meet each other... It is in that solitude of Sisyphus where we affair. My characters are the condemned,

like me, they never really know what they have come here to do, I think that they don't even try to understand. They do what seems important to them... They debate with oil painting (this famous soft material), using inappropriate tools...

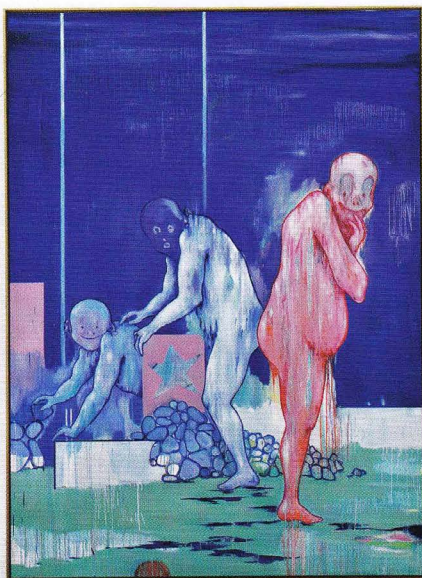
Each of my paintings functions as a fragment of an internal monologue... for me, there is a link between the soliloquy and the purely mechanical repetition of our gestures; we are all puppets, all in the same shit... But there is nothing negative about it! I don't criticize anything, I don't rise up against anything. There is nothing cynical about my laughter, and nor is there anything barbaric in my way of dissecting the world; I simply turn everything that surrounds me to joke, without sparing my work nor the ridiculous man that I am... I have finally a great vitality that oscillates between laughter, indifference and a salutary serenity. I owe everything to my way of seeing the world, and by the way, there is only one way of seeing the world, the one to see it as it is!

ID-ART PARIS PANORAMA FRANÇAIS

Parmi les 20 artistes français exposés pour les 20 ans de la foire, quatre d'entre eux ont plus particulièrement retenu notre attention. Parfois très indépendantes des grands circuits de l'art, ces figures portent chacune une œuvre singulière, des techniques aussi, qui méritent un coup de projecteur. Une sélection IDEAT.



1



2

VINCENT GICQUEL Peintre de l'au-delà (1974-)

Dans son panthéon figurent en bonne place Le Caravage, Picasso, Matisse et Basquiat. Comme ses illustres aînés, Vincent Gicquel, autodidacte né en 1974, a choisi la peinture à l'huile. Celle-ci l'accompagne depuis son enfance, passée entre Dinan et Saint-Malo à reproduire les tableaux de ses maîtres. Désormais, il représente des silhouettes chauves, dénudées et perdues au milieu de paysages abstraits. Mi-humaines, mi-spectrales, ces figures fixent toujours le regardeur. Elles sont comme pétrifiées, prises en flagrant délit d'une action qui reste énigmatique, provoquant un sentiment de gêne, voire un certain malaise... L'humour breton, paraît-il : celui que partage l'un de ses fidèles collectionneurs, François Pinault, friand de ces toiles habitées par la mort. Ainsi, l'un de ses humanoïdes au ventre proéminent s'est arrêté près d'un arbre dénudé (*Pédoncule*) posant ses deux orbites vides sur le spectateur ; un autre chevauche une palissade, surpris comme un lapin dans les phares d'une voiture (*Mur*). La palette, délavée et harmonieuse – la palissade, le mur de brique ou la bannière étoilée servent à décliner le spectre des couleurs –, ajoute une touche de poésie à ces atmosphères étranges empreintes de désespoir. Car Vincent Gicquel est un fervent lecteur de Nietzsche, philosophe qui a si bien identifié cette maladie mortelle des temps modernes, le nihilisme – ou règne de l'absurde, du rien. « *Nous avons l'art, afin de ne pas mourir de la vérité* », écrivait-il. C'est donc dans un décor irréel que ces créatures vaquent à leurs vaines occupations, errant dans un monde dénué de profondeur (comme un rappel qu'aucune échappatoire n'existe face à la mort), animées du désir de vivre ; c'est ainsi que de nombreux symboles sexuels ou des phallus surdimensionnés envahissent ses dernières peintures. L'une de ses expositions s'intitulait : « *As-tu vraiment besoin d'aller là-bas ?* » c'est-à-dire vers cet au-delà d'où peint Vincent Gicquel avec l'espoir, souligné par Gustave Flaubert dans *La Tentation de saint Antoine*, que : « *Si là-bas j'allais avoir un autre corps, que j'eusse une autre âme aussi, ou la même ?* »

1/ *Untitled* (2017), de Vincent Gicquel.

2/ *Cagoule* (2017), de Vincent Gicquel.

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Galerie Thomas Bernard - Cortex Athletico

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La Criée is a member of the networks d.c.a. (French Association for the Development of Art Centres) and a.c.b. (Contemporary Art in Brittany).

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