

GUILLAUME PINARD

A HOLE IN THE SCENERY

**LE CENTRE
D'ARTIER
QUARTIER CONTEMPORAIN
DE QUIMPER**

GUIDE #92
JANUARY 31 - MAY 17, 2015

GUILLAUME PINARD

A HOLE IN THE SCENERY

«And so, very early on, I began thinking of works of art as doors, and I want them to be seen as thresholds I'm still trying to deal with.»

Guillaume Pinard

Guillaume Pinard's exhibition takes us on a voyage of discovery through strange sensations that upset our perceptions of the exhibition rooms. Experiments with scale, associations of images and interaction between forms test the visitor in a space that mutates into an interpretative hunting ground for traces, clues and references. Traversing this setting is not without its dangers: here we find tortured bodies tumbling into Hell, figures that have migrated out of their original settings, and curious objects that trigger fictional narratives.

ROOM 1

Pierre Paul, 2015

Charcoal wall drawing

In Le Quartier's first room Guillaume Pinard has drawn directly on the walls with charcoal: images inspired by *The Fall of the Damned*, by iconic 17th-century Baroque artist Peter Paul Rubens. Dating from 1620, the original has been much copied by engravers and painters, and one such copy is to be found in the Musée des Beaux-Arts in Quimper. Based on an engraving, the Quimper version by Charles-Emmanuel Biset – from Antwerp, like Rubens – visually reverses the original in a way that intrigued Pinard, who explores the forms and dynamic of the falling bodies in large-scale explorations of four of its details. Two small doors seem to offer an entry into this setting, leading the viewing eye both into and out of the image.

ROOM 2

The Wrestlers, 2015

4 black and white photographs

each 240 x 155 cm

Biorhythm, 2015

4 video loops

The Rubens House, 2013

Book and model

The Rubens House, 2015

Bas-relief

The subject of these four large photographs is a 19th-century copy of the antique sculpture *The Wrestlers*. Now in the gardens of the art school in Rennes, this copy has been photographed from four different points of view, simultaneously highlighting the vigour of the poses and the architecture of the setting.

Echoing this presentation is a series of four videos showing bodily manipulations that involve corporal therapy, physical exercises and first aid in action: a revealing of the plasticity and vital functions of the human body.

Two miniature works devoted to the Rubens House in Antwerp round off this part of the exhibition, demonstrating the fragile relationship between images and their media. *«Every work of art is a house,»* explains Guillaume Pinard. *«In returning to the Rubens House I am testing out this axiom. Oscillation between the very large and the miniature is a frequent feature of my practice – I see it as relating to my search for immersion. Alice undergoes the same experience when she moves through the looking glass.»*

THE SMALL ROOM

Venus, 2015

Video loop

This video makes use of digital modelling of an antique statue. Filmed in close-up, this repetitively animated fragment of a body stresses the notions of movement, visibility and transposition, and marks an interlude in the exhibition.

ROOM 3

Marcus, 2015

Charcoal wall drawing

The First Stone, 2015

Freestone, 34 x 47 x 25 cm

The sixty charcoal vignettes on the three walls of the room offer a sequence of bas-reliefs from Trajan's Column in Rome. 44 metres tall, the column was built as a tribute to the emperor in 113 BCE and became a symbol of his power. The scenes recounting his victories on the shaft of the column, however, cannot actually be «read», as their details are subsumed into the sheer size of the monument. This drawn transcription is part of a questioning of the visibility of images in relation to their support medium and the way they are offered to the eye.

A sculpture of a wild boar on a massive base suggests the same correlation of scale, as the artist lays bare the connection between an object's status and the symbolic value it is endowed with by its mode of presentation.

ROOM 4

The Metamorphoses of Yan' Dargent, 2015

Installation: paintings and sculptures

Inspired by the posthumous history of Yan' Dargent (1824–1899), a Breton painter and illustrator known mainly for his paintings in the cathedral in Quimper, Guillaume Pinard's piece occupies the whole of the fourth room. Designed as a scenic space, the installation uses interaction between a number of works by Pinard echoing the ritual of decapitation. This Breton tradition, which consists in cutting off the head of a deceased person and storing it in a family ossuary, is the focal point of a composition which uses a curious true-life story as the basis for a fictional world.

GUILLAUME PINARD

b. 1971 in Nantes. Lives and works in Rennes.

Guillaume Pinard's practice is essentially based on drawing, but the variety of his work has him working in all sorts of media and on all sorts of surfaces: drawings on paper and on walls, oil painting, video animation, sculpture and writing. His imaginative domain embraces dreamlike visions, fiction, tales, and playful and hyper-realist fantasies.

Most often humorous and ironic, the scenes and characters he portrays are sometimes in a more serious vein.

Guillaume Pinard is represented by Galerie Anne Barrault in Paris.

unartsansdestinataire.blogspot.com

anthroprophete.free.fr

PUBLICATION

Coinciding with the exhibition at Le Quartier, Guillaume Pinard's *AMOR* is a graphic novel based on a news item. In 2011 a man vandalised the Fontana del Moro on the Piazza Navona in Rome; his intention was to draw attention to his own state of despair, but the outcome was the exposing of a cultural system based on falsification of works of art and consumerist exploitation of public spaces. In this world where nothing is what it seems, *AMOR* is one man's quest for a way out of the illusions of his surroundings.

AMOR is published by Editions Sémiose, in association with the Georges Pompidou art centre in Cajarc, the Lot département art library, the BBB art centre in Toulouse, the Musée Calbet in Grisolles and Le Quartier centre for contemporary art in Quimper.

LE QUARTIER, CENTRE D'ART CONTEMPORAIN DE QUIMPER

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HOW TO FIND US

Follow the signs «Centre ville» –
the entrance is opposite the Théâtre
de Cornouaille
Accessible to people with mobility
impairments

OPENING HOURS

Tuesday–Saturday, 1 – 6 pm.
Sundays and public holidays, 2 – 6 pm.
Closed Mondays and May 1st

ADMISSION

2 € (Free admission for all on Sundays)
Free admission : students (under 26),
Art Passport holders, jobseekers, people
over 65, Le Quartier subscribers

THE BOOKSHOP-CAFÉ

The bookshop is the perfect place for enjoying
a coffee and consulting a range of books
relating to the exhibitions and the current art
scene in Brittany. There are also monthly
presentations of artists' multiples and art
books for children, as well as regular writing
workshops. The café offers hot and cold
drinks, together with free WiFi access.

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