

BASEL 2016

**PIERRE GAINARD & CYRIL ZARCONE
FROM 13 TO 18 JUNE 2016**



Pierre Gaignard, *Stronza Valentina*, 2016 film still, HD video 1080P, 11 min



Cyril Zarcone, Exhibition view *Re/ Productions* at Galerie Eric Mouchet, 2016 © Rebecca Fanuele

BASEL 2016

PRESS RELEASE

PIERRE GAINARD & CYRIL ZARCONE FROM 13 TO 18 JUNE 2016

OPENING 13 JUNE IN THE PRESENCE OF PIERRE GAINARD
ENDING 18 JUNE IN THE PRESENCE OF CYRIL ZARCONE



Pierre Gagnard, *Ricordo di Abbateggio*, 2016
Car frame, engine, plastic hose, olive oil
110 x 300 x 24 cm



Cyril Zarcone, *Coffrage bois pour béton, about circulaire en biais wooden frame work for concrete, endpiece, circular in bias*, 2016
Wood, curved painted plywood
160 x 166 x 40 cm

Invited by the curator of The Solo Project exposition, Christophe Menager, Galerie Eric Mouchet will participate in the 9th edition of this contemporary art fair in Basel, Switzerland from 14 to 18 June 2016. The gallery will exhibit works from the artists Pierre Gagnard and Cyril Zarcone.

Pierre Gagnard is what we would call a nomad. He continuously relocates to develop as many film projects as sculptural projects. His work vacillates between reality and fiction as he produces a scene reminiscent of intrigue from his own life. For The Solo Project, Galerie Eric Mouchet will present a film and a sculpture from Pierre Gagnard, fruits of a residency in the Abruzzo region of Italy where the artist participated in the traditional harvest of olives.

Self-proclaimed "Bricoleur Supérieur" or superior handyman, Cyril Zarcone is inspired by construction tools and techniques to create his works. These tool-objects, often destined to become waste at the end of their actual use, are thus reconstructed (seemingly) identically, but relieved of their original use. Their function will not survive, as that is the essence of these re-fashioned items. Often, the artist leaves the preceding traces apparent as it gives as much importance to the stages of construction as to their final result, as seen in items he places in the work to produce these artworks. In this way, Cyril Zarcone gives the structure back the beauty of its original form and rids it of any possible use.

The Solo Project is also an opportunity for Galerie Eric Mouchet to reveal the first book of the artist Pierre Gagnard, a testimony to his last residencies.

The Solo Project
Contemporary art fair
13 - 18 June 2016
Dreisplizhalle, Helsinki Strasse 5,
Basel/Münchenstein (Dreispliz-Areal)

BASEL 2016

PIERRE GAINARD BIOGRAPHY



Born in 1986 Pierre Gaignard lives and works between Rome, Lyon and Paris.

SELECTION OF EXHIBITIONS

2016

Les Lundis du Pavillons Neulize (Mondays at the Neulize Pavilions), Cité Internationale des Arts/ Montmartre, Paris.

2 Cups Stuffed, Galerie Eric Mouchet, Paris.

Thug Roi, rendez-vous extraordinaire avec mon frère (Thug King, an extraordinary rendez vous with my brother), projection at the Maison Européenne de la Photographie, Paris.

2015

Incidence & Angle, Art Contemporain, Saint-Paul-Trois-Châteaux (26).

The land where mountains float, Centre d'Arts Plastiques et Visuels, Lille (62).

Ce qu'il reste de romantique (That which stays romantic), La Saison Vidéo, Lille (62).

L'Amérique, l'Amérique, Vidéo Palace Hors-Série (Video Palace Special Edition), Mains d'Oeuvres, St-Ouen (93).

#00 — Chantier{s} (Construction Site{s}), Born&Die, Galerie Eric Mouchet, Paris (75).

Youthitude Festival, Villa Kuriosum, Berlin (All).

2014

Stainless Texas Car Crash, Contrefaçons & Oodacq, l'Oeil d'Oodacq, Rennes (35).

TLWMF, Mojito Kino, Berlin (Allemagne).

Nuits Blanches, Les Inrocks Lab, ENS, Paris (75).

TLWMF, FRAC Bretagne, Biennale Off, Rennes (35).

Déontologie du photocopieur (Ethics of a photocopier), Biennale Off,

Contrefaçons (counterfeits), Vivarium, Rennes (35).

TLWMF, CNP Cinéma Bellecour, Lyon (69).

Milk-Shake vanille, Atelier SUMO, Lyon (69).

Sudation, Île, Annecy (74).

La chambre d'appel #1 (The calling room #1), La Saison Vidéo, Lille (62).

Tootem 2, Under the influence, Société Sauvage, Instants chavirés, Montreuil

2013

Espace - Cellule (Cell Space), T. Liégeois VS B. Collet, P. Gaignard feat G. Matta-Clark, Néon, Lyon (69).

Rather Ripped, B. Collet, P. Gaignard & G. Scerra feat C. Wool, Néon, Lyon

C'est pas la taille de la moustache qui compte (It's not the size of the mustache that counts), B. Collet & P. Gaignard feat S. Dali, Néon, Lyon.

Principes élémentaires d'architecture au petit-déjeuner, B. Collet & P. Gaignard feat J. Bock, Néon, Lyon (69).

Nature de l'hypocrisie dans la théorie de la relativité, B. Collet & P. Gaignard feat L. De Vinci, Néon, Lyon (69).

En fibre, en lamelle et en grain, Atelier SUMO, Lyon (69).

BASEL 2016



Pierre Gaignard, *Ricordo di Abbateggio*, 2016
Car frame, engine, plastic hose, olive oil
110 x 300 x 24 cm



Pierre Gaignard, *Stronza Valentina*, 2016 screen capture/ film still, Video HD 1080P, 11 min

BASEL 2016

CYRIL ZARCONÉ, BUILDER OF SCULPTURES, SCULPTOR OF BUILDINGS



Cyril Zarcone was born in Marseille in 1986. He obtained his DNAP diploma in structural arts from the Ecole Supérieure des Beaux-Arts de Marseille (2011). He also went on a number of exchanges in conjunction with his studies, notably at the Akademie der Bildenden Künste in Munich, but also in Brussels, Berlin, and Prague. Next, he pursued his study at the Ecole Nationale Supérieure des Beaux-Arts in Paris to obtain his DNSEP diploma in sculptural expression (2013).

During his last training and after his exhibit *Bricolage Supérieur* (Superior DIY) at the Galerie Jeune Création (2011), he wrote, *LE BRICOLAGE SUPÉRIEUR* (The Superior DIY), a memoir in which he questions and explores the difference between a handyman and a sculptor. It includes chapters entitled: “The art of DIY according to Lévi-Strauss,” “DIY and Trial and Error,” and “The handymen (my neighbor and me).” Today, these chapters constitute the fundamental principles of his work. This research marks the start of a prolific process for the artist that he is today.

Cyril Zarcone is also the co-founder of ChezKit, created in 2014. This modular artist’s studio and exhibition space engages and invites different young curators once a quarter. Currently on: *Nous Sommes Kit* (We are KIT) (2014), and *Irredux* curated by Katarina Stella (2015).

SELECTION OF EXHIBITIONS

2016

re/ productions, Galerie Eric Mouchet, Paris
Cyril Zarcone featuring Born And Die, Volume bookshop, Paris

2015

Kalos Gagathos, curator and exhibition, ChezKit, Pantin
Born And Die #00 – Chantier{s} (Construction Site{s}), Galerie Eric Mouchet, Paris
Irredux, curated by Katarina Stella, ChezKit, Pantin

2014

Nous sommes KIT (We are Kit), ChezKit, Pantin
The illusion of life, Manoir de Soisay, La Perrière
Romance has overtaken me, Espace Christiane Peugeot, Paris
Super Combo, Les Passerelles, Pontault-Combault
Tropico Pisco, CP5, Paris

2013

Salon Jeune Création, CentQuatre, Paris

2011

Démonstration, JHB Fondation Royale, Bruxelles
Hutte (Cabin), Collectif Hold-Up, Bois-Colombes
L’art dans la ville (Art in the City), 6B, Saint-Denis
Bricolage supérieur, galerie Jeune Création, Paris

BASEL 2016



Cyril Zarcone, *Coffrage bois pour béton, about circulaire en biais*, 2016
Bois, contreplaqué de cintrage peint
160 x 166 x 40 cm



Cyril Zarcone, view of the exhibition re/ productions at the galerie Eric Mouchet
Left: *Coffrage bois pour béton, about circulaire en biais (wooden frame work for concrete, endpiece, circular in bias)*, 2016
Wood, curved painted plywood, 160 x 166 x 40 cm
Right: *Coffrage bois pour béton, about circulaire en biais (wooden frame work for concrete, endpiece, circular in bias)*, 2016
Wood, curved painted plywood, 160 x 166 x 40 cm

BASEL 2016

RAPPER YOUNG THUG INSPIRES SHOW BY FRENCH ARTIST PIERRE GAINARD BY JAKE CIGAINERO | FEBRUARY 05, 2016



French artist Pierre Gaignard went searching for the Atlanta, Georgia rapper Young Thug (Jeffrey Lamar Williams) in Abruzzo.

Gaignard didn't find Young Thug in the Italian hills, but he says he did find "mythological characters of tradition" that reminded him of the rapper, such as an Abruzzan who wore an Atlanta Falcons football jersey, which is part of a sculpture shown in Gaignard's first solo exhibition in Paris. The artist has also managed to create a 50-minute film about the musician.

In "2 Cups Stuffed," Galerie Eric Mouchet showcases work from Gaignard's residency in Abruzzo. Industrial machinery becomes the focus alongside anthropological films about the local terrain, people and traditions.

His new film about Young Thug, entitled "Thug King, an extraordinary rendezvous with my brother," will be shown February 23 at the Maison Européenne de la Photographie.

The artist became obsessed with the rapper after a DJ friend and friends in the hip-hop community introduced him to his music.

"I'm a mono-maniac. I listen to one thing all the time," he says. "He has an incredible voice. He speaks about my time. I feel like his brother."

Splicing private videos and photos of the rapper with other clips found on the internet, Gaignard has stitched together a fictional biopic told from the point of view of

Young Thug's brother.

The disembodied voice of the rapper's dead brother narrates the tale of disaffected longing in monotone, French-accented English. He paints Atlanta in melancholy poetry as an expansive dystopian metropolis of lights and glittering glass high-rises that they can't escape.

Young Thug and his friends rip through the streets on ATVs and motorbikes, drink soda and cough syrup concoctions, freestyle rap and conquer stage shows in their quest to become rich and famous and break through the city limits. The rapper's sexuality becomes the object of controversy in homophobic local media because of his style and his affectionate pet names for men in his entourage, but Gaignard lifts the character out of criticism and makes him something cosmic and transcendent.

"No one knows who Jeffrey is," the narrator pines at the end. "He is no longer a man or a woman... He is Atlanta."

For the gallery exhibition, the artist also found inspiration in a two-second clip of an Adidas sneaker-testing machine he saw while chasing Young Thug on the Internet. Gaignard recreated the spinning contraption complete with bright white kicks, titled "Movement towards Fils2pute semantics (From Adidas Lab)".

Contrasting with the sleek machinery, a rickety mechanical olive picker rattles in the gallery with an accompanying film about harvesting olives. Gaignard explains that the laborers no longer sing while working as they did before mechanization because the

BASEL 2016

LIVE FROM THE EXHIBITION *RE/PRODUCTIONS* CYRIL ZARCONI FROM THE REVIEW CONTEMPORARY POINT #1

For Cyril Zarcone, a building construction site conjures as much expertise as aesthetic value. In reproducing the gestures of workers and artisans who work as an integral part of the exhibition space, he transforms the elements of formwork and scaffolding into works of art. Not in possession of professional training in this craft, the artist defines himself as a "superior handyman." This name is understood as a self-referencing reminder of a reproduced object's physical reality, in the sense that he gives it a new dimension.

"The idea that accompanies all my productions is that of giving an aura to handicrafts and the artisan. I look to create a bridge between the artisan and art. The formwork is an example of the link that exists between the two because the forms respond to very precise demands, and they have an aesthetic value. Placed in the gallery space, they become sculptures as part of a whole.

We are not in the presence of the ready-made because I fabricate the objects myself, but instead the ready re-made. I define myself as a superior handyman, but I do not have professional training in this field. I reproduce technical gestures in order to produce elements that are not functional in quality but aesthetic. A "Sunday handyman" would find my pieces completely absurd because they do not have any purpose.

I see building sites as the backstage of construction, the reversed side of decor. In construction, each element has a use. Yet, between each of them, even a tarp, protecting the wooden walls, they also have an aesthetic dimension. I have taken up certain of these elements and placed them in the

gallery. The tarp gives the floor brilliance, and it becomes purely decorative. Similarly, I dress the medium-density fiberboard that serves to protect and isolate the construction site.

In repositioning the object, there is a sort of double-game between production and the re-interpretation that is suggested in the title. It is made possible by the fact that the exhibited sculptures are not shapes I create. The pillar mold is sold in a kit in specific building trade stores, and they are accessible to everyone.

The exhibition is designed as a course. When entering the gallery, I want to give the feeling that we are coming into a construction space. The goal is to visually create a sort of back-and-forth sensation and an inversion between the elements of construction and decoration.

The decorative pillar announces itself with a wooden support while the construction netting transforms into a decorative curtain. Similarly, the lines as the scaffolding appear to be fictional and echo the architecture of the gallery whose windows are metal. All these elements lose their functionality in order to keep a purely decorative dimension, and their setting in the gallery space lets them become works of art. I create a line between three spaces in the gallery by using wooden supports to establish a route with steps that lead us around the decorative elements of the mold, then around the formwork units. I present four elements of formwork in which I have found perfection. These structures really exist; I have not invented the shape. I have constructed them myself by taking care to leave the



apparent steps of their construction. It does not enhance the functional aspect as these elements have acquired a new context.

I produce a reversal of sorts that I materialize in presenting certain elements in a position that makes them unusable.

The mold for the bridge end-piece is arranged horizontally to run into the concrete beams positioned vertically against it. I have also revisited the color codes used in public construction sites. Therefore, the end-piece mold is grey, and the formwork as well as the plastic sheeting is white. I have also left the technical elements present in the formwork such as the hose serving the mudslide cone in the framework of the window. In continuity of the idea showing the steps of construction, I present backing boards, that are used to cut against, onto which I have applied patterns. I wanted to reveal the aesthetic dimension and the backstage construction of the exhibition itself.

BASEL 2016

THE SOLO PROJECT CONTEMPORARY ART FAIR, BASEL

After eight successful years in St. Jakobshalle (presently under renovation), The Solo Project invites the public to its new space, the Dreispitzhalle, from the 14th to the 18th of June 2016.

Newly renovated for exhibitions and fairs, the Dreispitzhalle is located in the Dreispitz neighborhood, a new cultural center in Basel. It is in proximity to a number of cultural institutions such as the University of Arts and Design of Basel, the House of Electronic Arts, the architectural archives of Herzog & de Meuron and Radio X, an important and cultural local radio station.



Pierre Gagnard, portrait



Cyril Zarcone, portrait

From Tuesday, 14 June to Saturday, 18 June, from 10 to 7pm

Opening by invitation: Monday, 13 June from 1pm to 3pm

Public opening: Monday, 13 June from 3pm to 7pm

For more information:

<http://www.the-solo-project.com/>

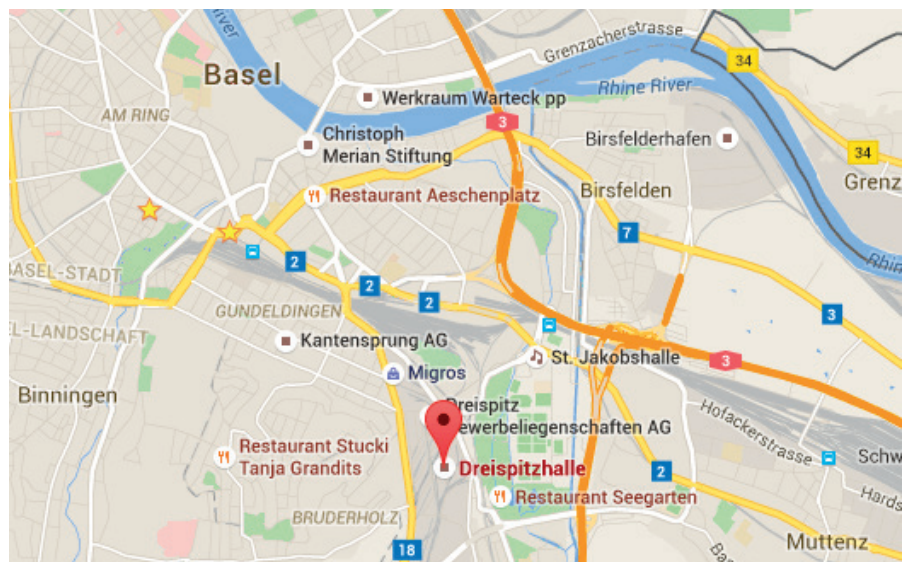
Dreispitzhalle,
Helsinki Strasse 5,
Basel/Münchenstein (Dreispitz-Areal)

Arrive by shuttle

Shuttle will circulate between The Solo Project, Art Basel and Volta 12.

Arrive by public transportation

Tram No. 11, stop at 'Freilager' (then 250m by foot)



BASEL 2016

GALERIE ERIC MOUCHET CONTEMPORARY ART IN THE HEART OF SAINT-GERMAIN-DES-PRÉS



Eric Mouchet portrait
Courtesy galerie Eric Mouchet

Supported by a high level of quality and expertise, Galerie Eric Mouchet displays an eclectic and demanding programme, under the influence of its founder Eric Mouchet, an expert in graphic arts for the Appeal Court of Paris and a specialist of Le Corbusier's drawing work.

Collector of international artists of the 70s-80s and young emergent artists, Eric Mouchet made the jump in 2014 to bring together his passion for contemporary art and his expertise while opening his gallery, 45 rue Jacob, Paris 6th.

Located in the historical cultural centre of Paris, Galerie Eric Mouchet shows real individuality and contributes to the opening up Saint-Germain-des-Prés.

CURRENT AND UPCOMING EXHIBITIONS

Hou-chou, Releasing birds,
Ken Matsubara
From 23 April to 28 May 2016

Peeping Space,
Bérénice Lefebvre, Gwendoline Pérrigieux featuring Etainn Zwer
From 4 June to 23 July 2016



GALERIE ERIC MOUCHET

45, rue Jacob
75006 Paris
info@ericmouchet.com
www.ericmouchet.com

Open from Tuesday to Saturday from 11am to 1pm and from 2pm to 7pm

PRESS RELATIONS - AGENCE COMMUNIC'ART

Lindsey Marsh
lmars@communicart.fr
+33 (0)1 43 20 12 13

Marguerite Courtel
mcourtel@communicart.fr
+33 (0)1 43 20 01 14