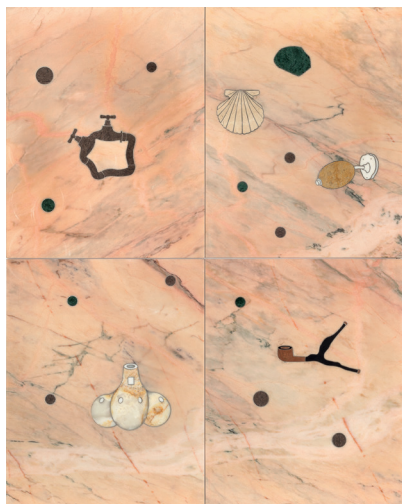


FIAC, GRAND PALAIS, PARIS
BOOTH 0.C52



Daniel Dewar & Grégory Gicquel



Rosa Aurora

(1) Installation view of the exhibition *Le nu et la roche*, HAB Galerie / Le Voyage à Nantes, Nantes, France, 2017, photo Margot Montigny.

(2) Daniel Dewar & Grégory Gicquel, *Stone Marquetry with Taps, Shell, Soap, Pipe and Flute*, 2017.

(3) *Rosa Aurora*, *Le Voyage à Nantes* & Triangle Books, 2017.



DANIEL DEWAR & GRÉGORI GICQUEL

(Forest of Dean, UK, 1976 & St Brieuç, France, 1975)

Daniel Dewar and Grégory Gicquel have been sculpting together since 1998. Their iconoclastic work is guided by a principle of perpetual physical engagement with different materials and processes. Their ambiguous practice integrates a large spectrum of traditional media, ranging from textile to ceramics, to sculpting wood and stone. Their attention to the origin and nature of the materials used, how they relate to a subject or a model, as well as the handling and idiosyncratic use of sometimes obsolete or ultra-modern techniques and tools, offer these two artists a sculptural potential that is truly one of a kind. Their subjects are sometimes intimate, often domestic, and always universal.¹

Not practiced much by artists today, stone marquetry has a long history, halfway between sculpture and painting, that goes from the decorations of Roman villas to the marquetry tables of the Renaissance and from thence onto its apex in nineteenth-century France, with the promotion of Algerian quarries. It was the public commission for the Rokin metro station, in Amsterdam, inaugurated in 2017, that allowed Daniel Dewar & Grégory Gicquel, starting in 2015, to inscribe themselves into this history, to practice this technique on a large scale, and to produce two friezes, each 110 metres long. (...)

The marquetry panels from 2017 take the principle of the free association of ideas even further, starting from plumbing and the bathroom, the body and its containers — the penis and the faucet, the pipe and the spout, the copper of faucets and that of jelly moulds, etc. — with the surprising and poetic character of a waking dream. As Pierre Unik and Louis Aragon had pre-dicted in 1929: 'When a statue is erected to the association of ideas / The angel of the bizarre will invent the art of billiards'. (Jeux surréalistes' [cadavres exquis] in *Le surréalisme en 1929*, a special issue of *Variétés*, Brussels, June 1929, p. 10.)²

1. From the press release of the exhibition *Le Nu et la roche*, HAB Galerie, Nantes, France, 2017.

2. Veronique Wiesinger, "The Art of Billiards: The Stone Sculptures of Daniel Dewar & Grégory Gicquel" in *Rosa Aurora*, *Le Voyage à Nantes* & Triangle Books, 2017.