

Daniel Dewar & Grégory Gicquel

STONEWARE MURALS AND VESSELS, TAPESTRIES
AND WOOD CARVINGS

Three pieces of decorative furniture,
From carved Lambertin cypress and digital embroidery.
The ornamentation covers the bench and cushion
With a motif inspired by the common purple foxglove or "*Digitalis*" flower.
A repetition of pink and purple bell shaped petals, a repetition of carved wooden holes,
Serial, digital strokes and unique manual gestures.
A hare with six legs and a soap dish.
A knitted alpaca woollen tapestry.
Aside these pastoral motifs,
A ceramic mural organised in a 14*14 cm tile structure,
With a frieze of smoking pipes, pointing out their alternatively turgescient and flaccid spouts.
Fired in a wood kiln with iron-oxide glaze,
A stoneware vase in the shape of a large milk jug,
With a cast foot, a coiled body, lip and handle,
To form a ceramic sculpture with a mimetic relation
Between a vessel and a fragment of a human body.
More receptacles for the human:
Anonymous but functional copies of sanitary elements,
A mural sink, a mural toilet bowl,
A pitcher and a bidet wash set.
Like the smoking pipes they act as an ode to the POT,
As a shape and container, as an allegory of sculpture itself,
Connecting by transmission the body with the elements.

Daniel Dewar born: 1976, Forest of Dean, UK
Grégory Gicquel born: 1975, St Brieuc, FR
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Daniel Dewar and Grégory Gicquel studied together at the Ecole des Beaux-Arts, Rennes, France, in 1997. They received the Prix Marcel Duchamp in 2012. Recent and forthcoming solo presentations include KIOSK, Gent (2016), Front Desk Apparatus, New York (2015), Etablissements d'en Face, Brussels (2015), Musée Rodin, Paris (2014), Centre Pompidou, Paris (2013) and Spike Island, Bristol (2012). Recent and forthcoming group presentations include La Loge, Brussels (2016), CAC, Vilnius (2015), Santa Barbara Museum of Art (2013).

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