

NANCY TOOMEY *Fine Art*

GILLES TEBOUL

Gilles Teboul's painting is the perfect hybridization between a mirror, a wallpaper image, a post-minimal painting and a tutorial of nail art. It brilliantly synthesizes the avant gardes, all the while giving off just the right amount of sensual aroma from Pop and Kitsch.

A veritable tart-flavored sweet for the layman, in which the art historian will certainly see a natural descendant of John McCracken, Dan Flavin or Donald Judd.

Maintaining a certain distance from the preoccupations of the Marfa Group, Gilles evokes not only the inventions of the early 21st century, such as the computer ergonomics of Jonathan Ive, famous designer of Apple, but also those of Francesco del Tintore concerning Still Life and the codes of the Vanities at the beginning of the 17th century. His shiny, laquered, ordered images, like the wall paper of the OS X whose delicate shading attenuates the use of fluorescent colors, are made up of pigments bonded together by an acrylic resin which the artist lets the canvas absorb for many hours. A system of blocks allows gravity to carry out its work while the artist, with a background in photography, waits patiently for the given moment, the moment of revelation. Indeed, Gilles Teboul's work demonstrates the time spent in the workshop, even in the laboratory, where he collaborated with a chemical engineer to develop his very original technique.

This empirical approach to art is the fruit of several years of research. It is work that requires surgical precision in the face of almost insurmountable physical constraints. Although it is inherent to practice, the aim of this new 5UN7 proposition is not the technique itself, but rather the extremely generous plasticity of Gilles Teboul's painting. Words cannot suffice in the face of the pleasure felt by its contemplation.

-Marc Henri Garcia, 2018