



GASPAR WILLMANN

Nouvelles peintures

5.9.2026–26.9.2026

With its quasi-advertising tone, the exhibition 'Nouvelles peintures' makes a promise of novelty that is quickly subverted by a display stripped of all theoretical decorum. While the exhibition does not rest on a conceptual premise, it is grounded in the way Gaspar Willmann's images are transmuted as they reach us. Windows onto worlds where the real and the virtual cease to oppose one another, his works allow digital matter and painterly gesture to interfere with one another without hierarchy. Rejecting passive consumption, the artist absorbs the flow of images in order to generate autonomous narratives. Montage is thus, for him, as much a way of thinking as a way of making. By bringing together these scattered visual fragments, he restores to narrative its necessary duration and its capacity to reactivate imaginaries and projections within us.

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34 rue Albert Thomas 75010 Paris
wed – sat, 2 – 7 pm

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Gaspar Willmann

Nightmr, 2026

Oil and ink on canvas, 188 x 122 cm

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Gaspar Willmann

JUMAP (shutdown), 2026

Oil and ink on canvas, 188 x 110 cm

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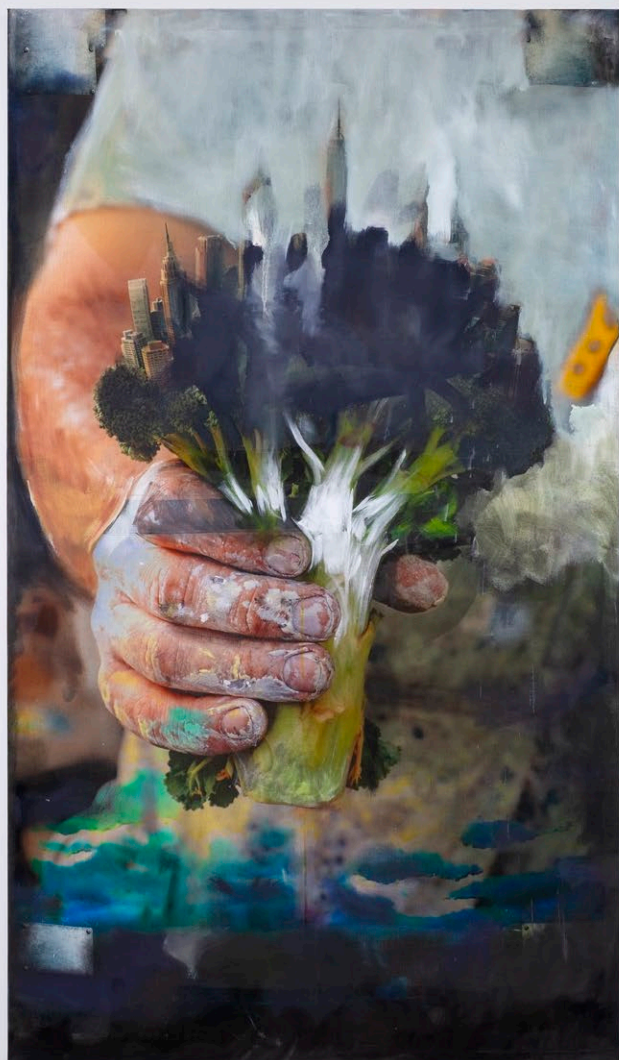
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Gaspar Willmann

JUMAP (generative gift in a degenerative situation), 2026

Oil and ink on canvas, 188 x 110 cm

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Gaspar Willmann

JUMAP (the detective 2), 2026

Oil and ink on canvas, 186,5 x 113 cm

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Gaspar Willmann

JUMAP (bieber meds), 2026

Oil and ink on canvas, 188 x 122 cm

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Gaspar Willmann

JUMAP (Héloïse), 2026

Oil and ink on canvas, 188 x 122 cm

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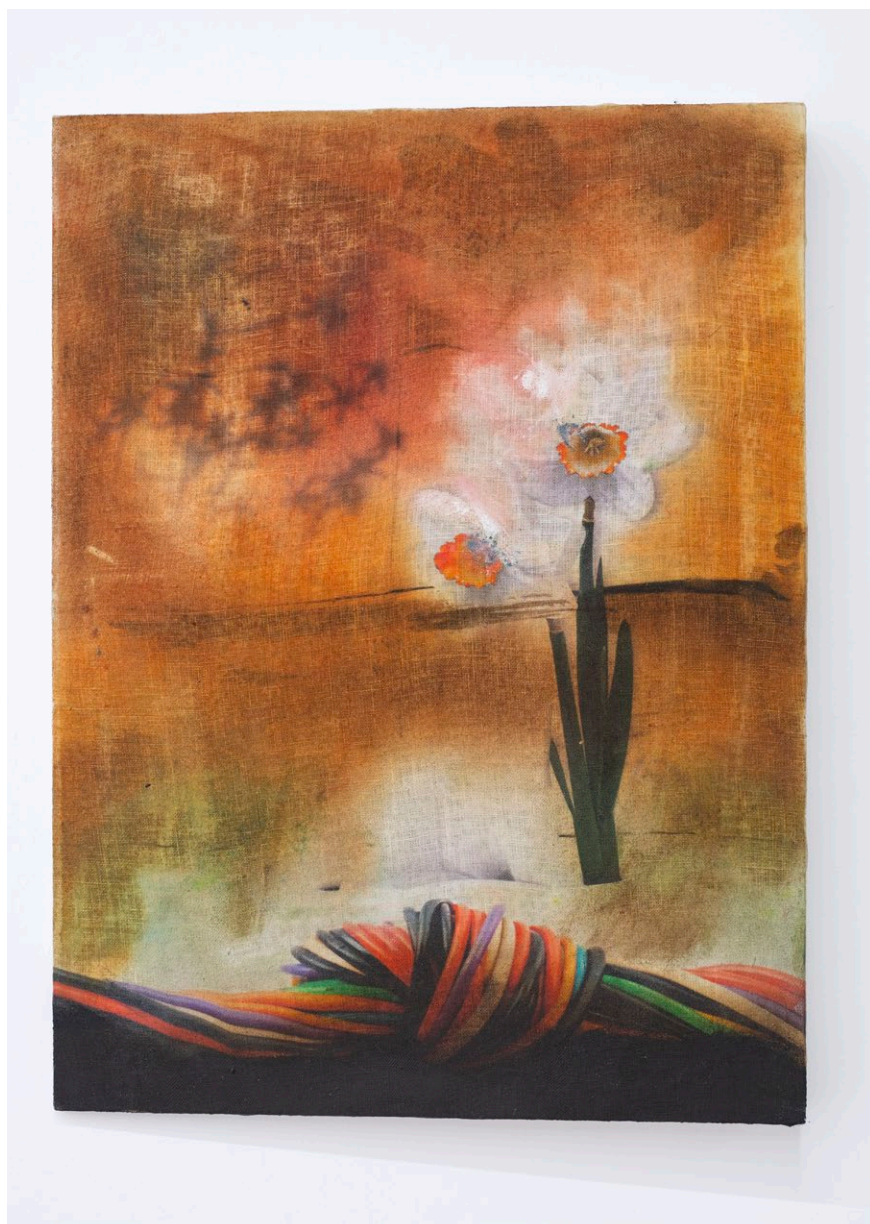
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Gaspar Willmann

JUMAP (liaison), 2026

Oil and ink on canvas, 40 x 30 cm

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Gaspar Willmann

based on a true story, 2025

Oil and ink on linen mounted on wood, 24 x 18 cm

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Gaspar Willmann

JUMAP (ma puce), 2025

Oil and ink on linen mounted on wood, 33 x 23 cm

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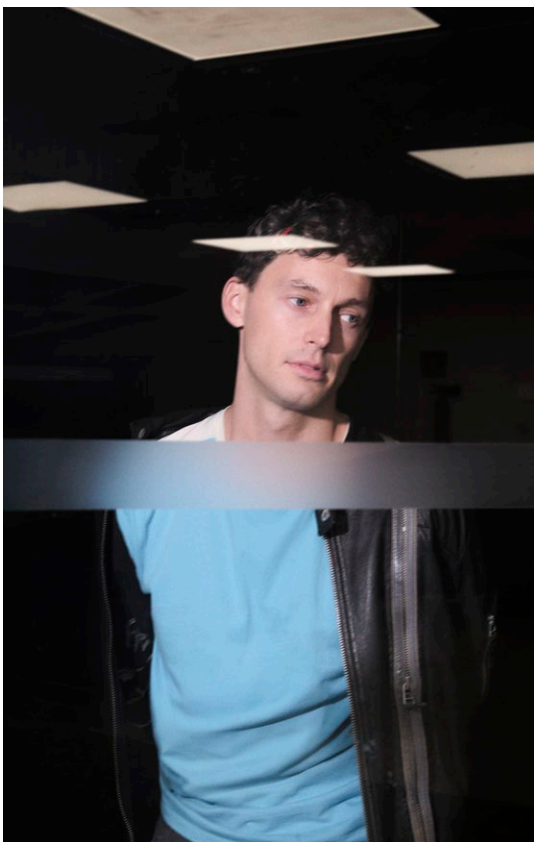
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Gaspar Willmann (1995, Paris) develops a practice at the intersection of painting, video, and installation. Nourished by contemporary digital uses, he draws from an uninterrupted stream of images—personal or found online—which he transforms and layers, composing ambiguous environments where intimate memory and collective imagery become difficult to distinguish. In his series JUMAP (Juste une mise au point sur les plus belles images de ma vie), he explores how images circulate and shape our perceptions in a society saturated with visual flows. These “media” paintings are assembled in Photoshop, printed on linen canvas, and then reworked in oil paint. Through them, he stages a reality permeated by image fatigue, the accumulation of signs, and a certain contemporary melancholy.

His works reveal unstable spaces, both familiar and artificial, where the ordinary becomes a site for reflecting on how we inhabit and consume images, as well as the dispositifs that now structure our daily lives. From this encounter between digital iconography and painterly gesture emerges a refusal of standardized imaginaries—an invitation to slow down our gaze and reclaim our attention.



Gaspar Willmann graduated with honors from Ecole Nationale Supérieure des Beaux-Arts de Lyon (2019). He presented his work at FRAC Pays-de-la-Loire (Nantes, 2023), Fondation Fimenco (Romainville, 2021), 65e Salon de Montrouge (Montrouge, 2021), Fondation d'Entreprise Ricard (Paris, 2019). He won the Prix de Paris (ENSBA Lyon, 2019) and the Roger Pailhas Prize for its presentation with Exo Exo at Art-o-rama (Marseille, 2021). He was a finalist of the Prix des Amis du Palais de Tokyo (2022) and he is the laureate of the Cité Internationale de la Tapisserie Prize (Aubusson, 2023). He was an artist in residence at the Cité Internationale des Arts (Paris, 2020) ; Villa Belleville (Paris, 2021) ; Artagon (Pantin, 2022) ; Yishuba (Beijing, 2024) ; Fondation Salomon (New York, 2026). His work is part of public collections such as FRAC Pays de la Loire and FRAC Bretagne.

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