

EXO EXO

34 RUE ALBERT THOMAS 75010 PARIS

WED – SAT, 12 – 7 pm

EXOEXO.XYZ – INFO@EXOEXO.XYZ

Virtue isn't virtue unless it slams up against vice

Robin Laurens, Cyril Magnier

25 janvier – 24 février, 2024

'Virtue isn't virtue unless it slams up against vice' réunit deux artistes pour qui la narration est au cœur du travail : inventer des histoires, créer des légendes et des pop stars. Les œuvres de Robin empruntent au récit d'anticipation et à la science-fiction. À travers des ruptures de temps, ses peintures et ses pastels mêlent une esthétique du portrait classique et une esthétique psychédélique, créant une machinerie mentale au service de la mémoire et de la poésie.

Le titre de l'exposition est tiré d'une obscure série policière américaine des années 90. En entier dans le dialogue, la phrase donnait ça : 'I'm saying you got a darkness, you got a darkness inside of you. You gotta know the darker, uglier sides of yourself. You gotta recognize them, so that they're not constantly sneaking up on you. You gotta LOVE 'EM, 'cause they're part of you, because along with your virtues, they make you who you are.'

Les œuvres des artistes dessinent ensemble un décorum, une arène où viennent s'affronter les humains comme les passions. Le groupe social est le sujet premier du travail de Cyril en ce qu'il génère des règles, des théories et des stéréotypes : la famille, le travail, le masculin, la patrie, la consommation. À l'entrée, l'écran noir sur lequel défile un texte confronte une définition du groupe et celle de l'individu, irréconciliables. Il se présente à la fois comme un panneau d'information et un oracle.

La star de ce récit est finalement celui qui n'appartient à aucune bande. On l'appelle 'Mr Poopy' ou 'Poopy face à la mer' ou 'Sans Titre' comme l'aveu timide d'un désir de disparition. La star c'est l'artiste, le poète, le conteur, incarné ici par un excrément sur son podium et au bord de la chute, petite sculpture anthropomorphique à la posture mélancolique et outrageusement humaine. Cette figure puissante a entre autres été inspirée à l'artiste par un tag rencontré dans des toilettes publiques :

*'I was once like you
Daily hard worker
Dreading each day's new horror
Quickly freaking out
Furious and frustrated
Learning anger and patience'*

'C'est la merde quoi', nous dit Cyril. Extractions, Surexploitation, Dégénération, Corruption sont les mots clés de son dernier projet. Il s'appelle pourtant 'Communion'. Il réunit les images de synthèse d'un matériau infiniment répliquable, une étude picturale d'un Site opérationnel (pollué) et réduit à l'expansion infinie des textures mortifères qu'il peut produire. Une sorte d'opéra dramatique, alternant les montées et les pauses.

Cyril dit que le temps peut être une forme sauvage, une forme du collectif, du pensée libre et du construire. C'est sans doute là qu'ils se rejoignent avec Robin, en allant chercher dans l'élasticité du temps une forme de résistance. Les deux artistes déploient un vocabulaire lié aux récits collectifs et aux représentations communes. Il y a une puissance imaginative et il y a aussi du grotesque. L'élasticité du temps révèle la porosité des espaces de vie, la communauté des passions, le partage des formes d'intimité qui participent à la grande digestion de cette matière monde.

– Elisa Rigoulet



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Robin Laurens

Saticula, 2023

Pastel sur papier vélin, encadré

70,5 x 50,5 cm

Robin Laurens

Réplique, 2023

Aérographe sur papier, encadré

42,5 x 30,5 cm

Robin Laurens

Neuromantic, 2023

Aérographe sur papier, encadré

42,5 x 30,5 cm

Robin Laurens

Like tears in bath, 2023

Aérographe sur papier, encadré

70,5 x 50,5 cm

Showroom

Robin Laurens

Saticula, 2023

Aérographe sur toile

130 x 90 cm

Gaspar Willmann

JUMAP (liquid back), 2021

Impression jet d'encre et huile dur toile

39,5 x 26 cm

Cyril Magnier

Sans titre ou Poopy face à la mer, 2022

Mousse, acier, plastique, acrylique

16 x 16 x 25 cm

Cyril Magnier

Decorum, 2024

Video full HD 16/9

4'10"

Edition de 3 + 1EA

Cyril Magnier

Houlala, l'acide, la Merde et la Moula ! Textures du colonialisme,

Etude n°1 : Communion, 2024

Video 3D procédurale full HD 16/9, 8'10", bois, plastique, terre,

déchets divers, mobilier

Dimensions variables

Unique

Lou Fauroux

The Lithium Battery (The Butterfly Sanctuary series), 2022

Papillon, résine, composants électroniques

23,5 x 14,5 x 8,5 cm

Lou Fauroux

Listen to your heart (The Butterfly Sanctuary series), 2023

Papillon, résine, composants électroniques

39,5 x 27,5 x 5 cm

The logo for EXO EXO, featuring the letters 'EXO' in a bold, black, hand-drawn style. The 'E' is a simple block letter, while the 'X' and 'O' are more stylized, with the 'X' having a diagonal stroke and the 'O' being a simple circle. The letters are slightly irregular and appear to be drawn with a marker or thick pen.

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Virtue isn't virtue unless it slams up against vice

Robin Laurens, Cyril Magnier

January 25 – February 24, 2024

'Virtue isn't virtue unless it slams up against vice' gathers two artists for whom narration is at the heart of their work : inventing stories, creating myths and pop stars. Robin's artworks borrows inspiration from anticipation stories, and science-fiction. Through time fractures, his paintings and pastels mixes classical portraits and psychedelic's aesthetics, creating a mental machinery serving memory and poetry.

The title of the exhibition is taken from an obscure detective TV series from the 90s. In the dialogue where it comes from, the phrase went like : 'I'm saying you got a darkness, you got a darkness inside of you. You gotta know the darker, uglier sides of yourself. You gotta recognize them, so that they're not constantly sneaking up on you. You gotta LOVE 'EM, 'cause they're part of you, because along with your virtues, they make you who you are'.

Together, the works of the artists draws a decorum, an arena where humans comes to fight like passions do. Cyril's first working subject is the social group as it generates rules, theories and stereotypes : the family, the work, the masculine, the homeland, the consumption. At the entrance, the black screen on which a text scrolls, confronts a definition of the group and one of the individual, as irreconcilable. It presents itself at the same time as an information panel and as an oracle.

Finally, the star of this tale is the one that doesn't belong to any band. We call him 'Mr Poopy' or 'Poopy face à la mer' or 'Untitled', like the shy confession of the desire of disappearing. The star is the artist, the poet, the storyteller, embodied here by an excrement on his podium, close to the fall, small outrageously human anthropomorphic sculpture with melancholic pose. This strong figure has, among other things, been inspired to the artist by a public toilet tag :

'I was once like you
Daily hard worker
Dreading each day's new horror
Quickly freaking out
Furious and frustrated
Learning anger and patience.'

'C'est la merde quoi' Cyril's telling us. Extractions, overexploitation, degeneration, corruption are the key words of his last project in date. However it is called 'communion'. It gathers synthetic images of an infinitely replicable material, a pictorial study of an Operational site (polluted) and reduced to the infinite expansions of the deadly textures it can produce. A kind of dramatic opera, alternating the highs and breaks.

Cyril says that time can be a wild form and a collective form of the free thinking. It is surely here that they link up with Robin, by searching into the elasticity of time for a kind of resistance. The two artists unravel a vocabulary linked to the collective tales and common representations. There is an imaginative strength and grotesquerie. The elasticity of time reveals the porosity of living spaces, community of passions, the sharing of forms of intimacy that participates to the grand digestion of the world's matter.

– Elisa Rigoulet, translation Victor Garel

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Pastel on vellum paper, framed

70,5 x 50,5 cm

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42,5 x 30,5 cm

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Neuromantic, 2023

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Airbrush on canvas

130 x 90 cm

Gaspar Willmann

JUMAP (liquid back), 2021

Inkjet print and oil on canvas

39,5 x 26 cm

Cyril Magnier

Sans titre ou Poopy face à la mer, 2022

Foam, steel, plastic, acrylic

16 x 16 x 25 cm

Cyril Magnier

Decorum, 2024

Full HD video 16/9

4'10"

Edition of 3 + 1AP

Cyril Magnier

Houlala, l'acide, la Merde et la Moula ! Textures du colonialisme, Etude n°1 : Communion, 2024

3D procedurale full HD video 16/9, 8'10", wood, plastic, soil, waste, furniture

Dimensions variables

Unique

Lou Fauroux

The Lithium Battery (The Butterfly Sanctuary series), 2022

Butterfly, resin, electronics

23,5 x 14,5 x 8,5 cm

Lou Fauroux

Listen to your heart (The Butterfly Sanctuary series), 2023

Butterfly, resin, electronics

39,5 x 27,5 x 5 cm

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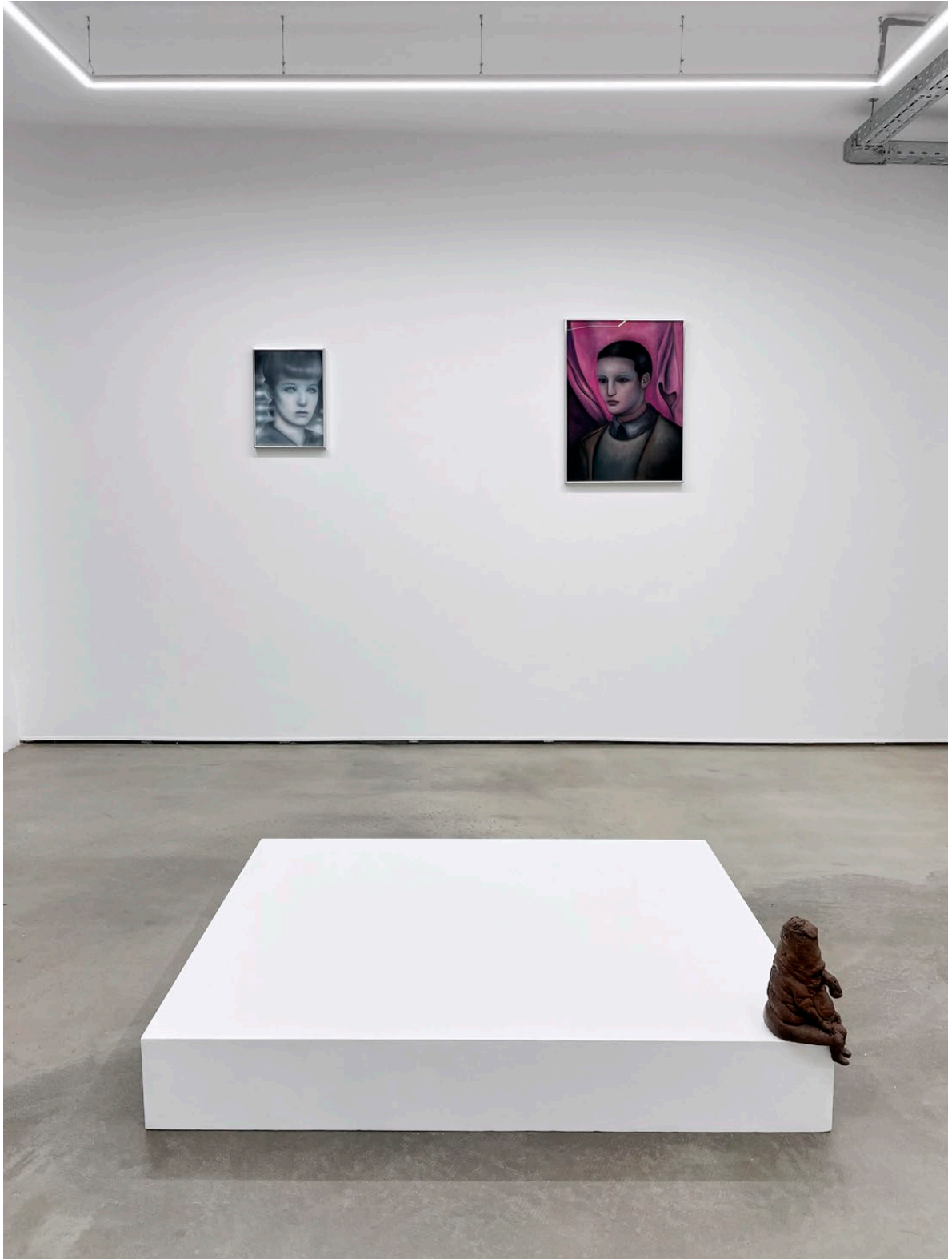
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Robin Laurens

Réplique, 2023

Airbrush on paper, framed. 42,5 x 30,5 cm

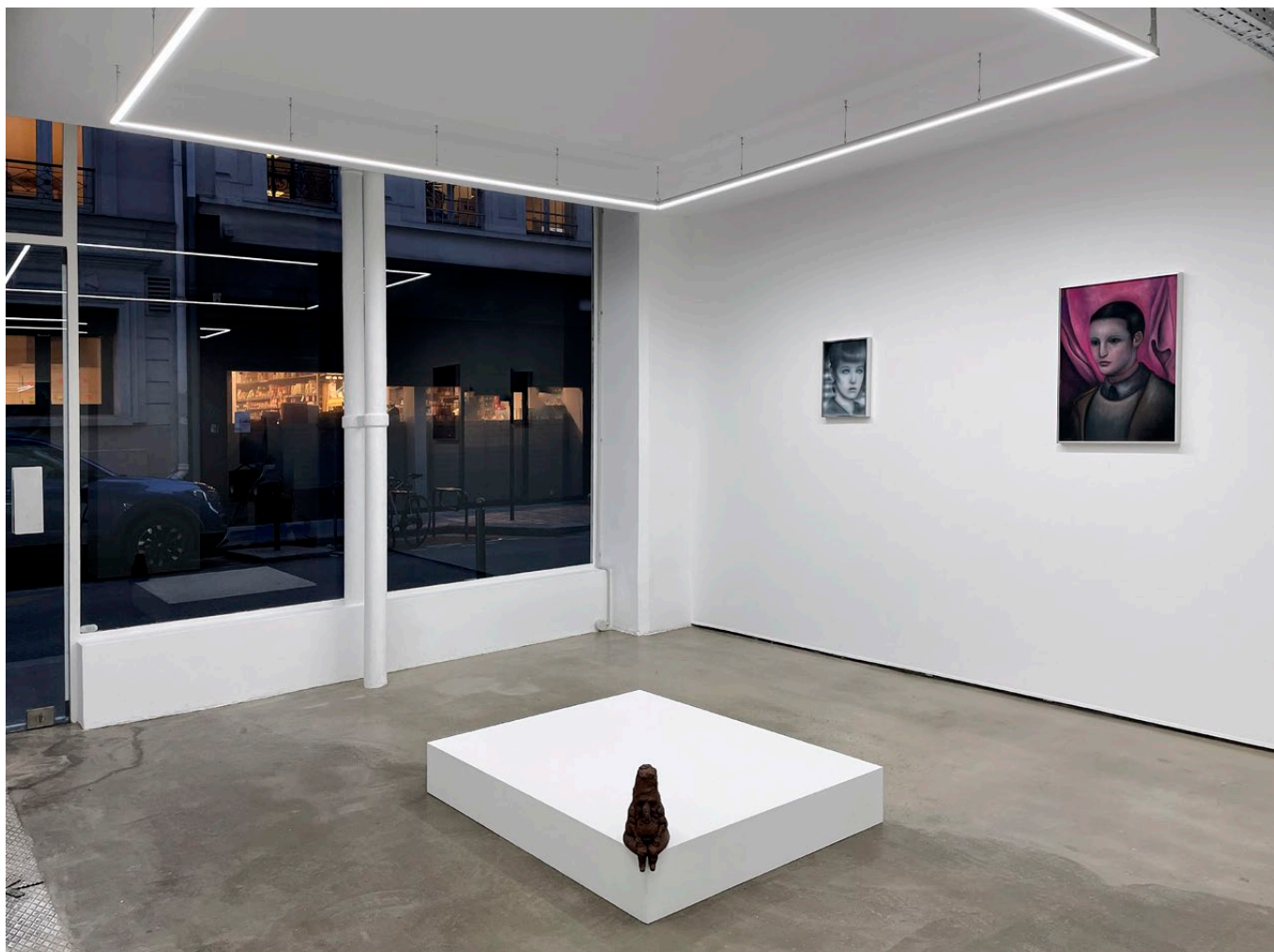
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Cyril Magnier

Sans titre ou Poopy face à la mer, 2022

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Neuromantic, 2023

Airbrush on paper, framed. 42,5 x 30,5 cm

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Cyril Magnier

Decorum, 2024

Full HD video 16/9, 4'10"

Edition of 3 + 1 AP

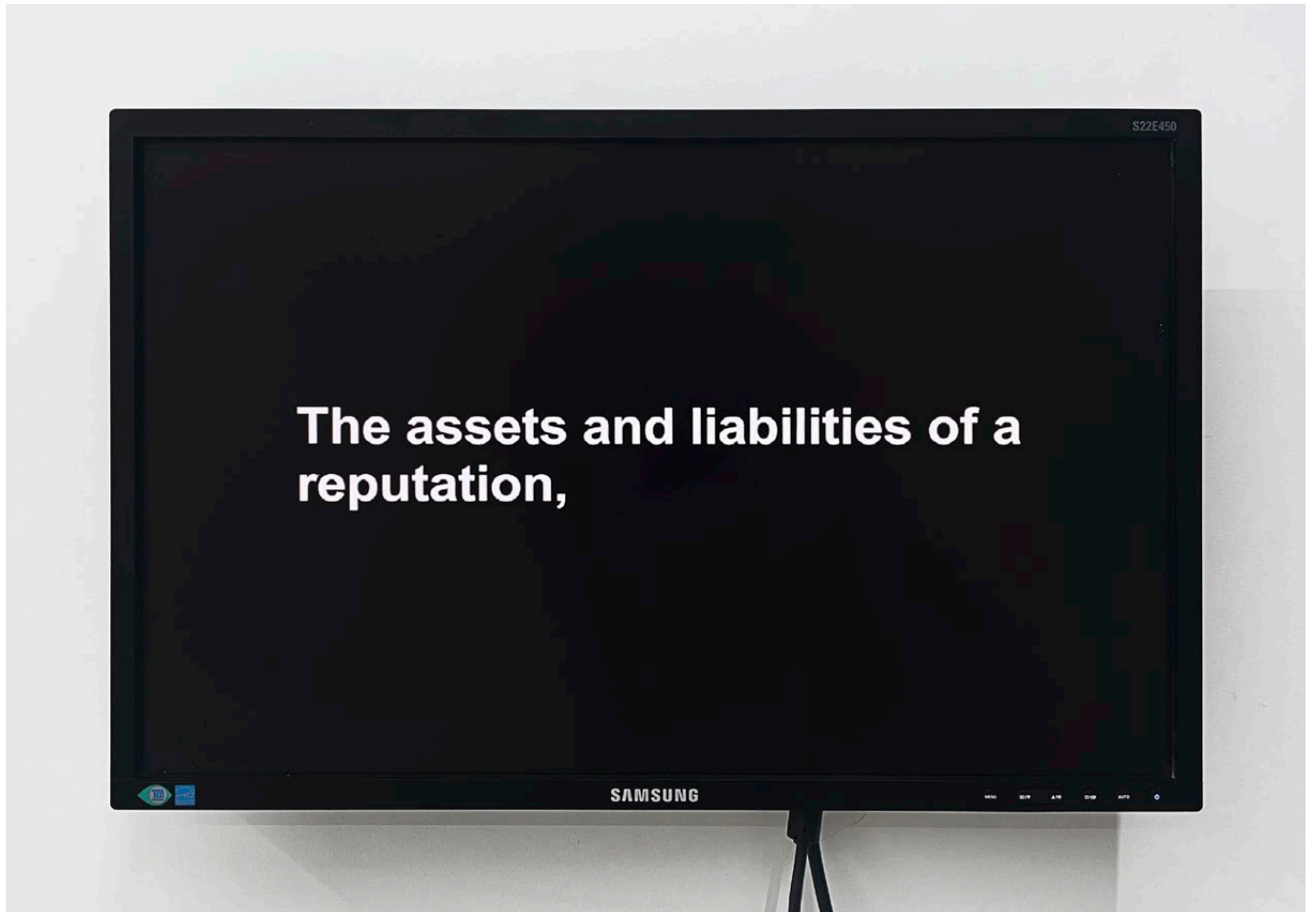
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Robin Laurens

Like tears in bath, 2023

Airbrush on paper, framed. 70,5 x 50,5 cm

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Cyril Magnier

*Houlala, l'acide, la Merde et la Moula ! Textures du colonialisme, Etude n°1 :
Communion, 2024*

3D procedurale full HD video 16/9, 8'10", wood, plastic, soil, waste, furniture
Dimensions variables

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Cyril Magnier

*Houlala, l'acide, la Merde et la Moula ! Textures du colonialisme, Etude n°1 :
Communion, detail, 2024*

3D procedurale full HD video 16/9, 8'10", wood, plastic, soil, waste, furniture
Dimensions variables

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Robin Laurens

Jill, 2023

Pastel on vellum paper, framed. 76,5 x 56,5 cm

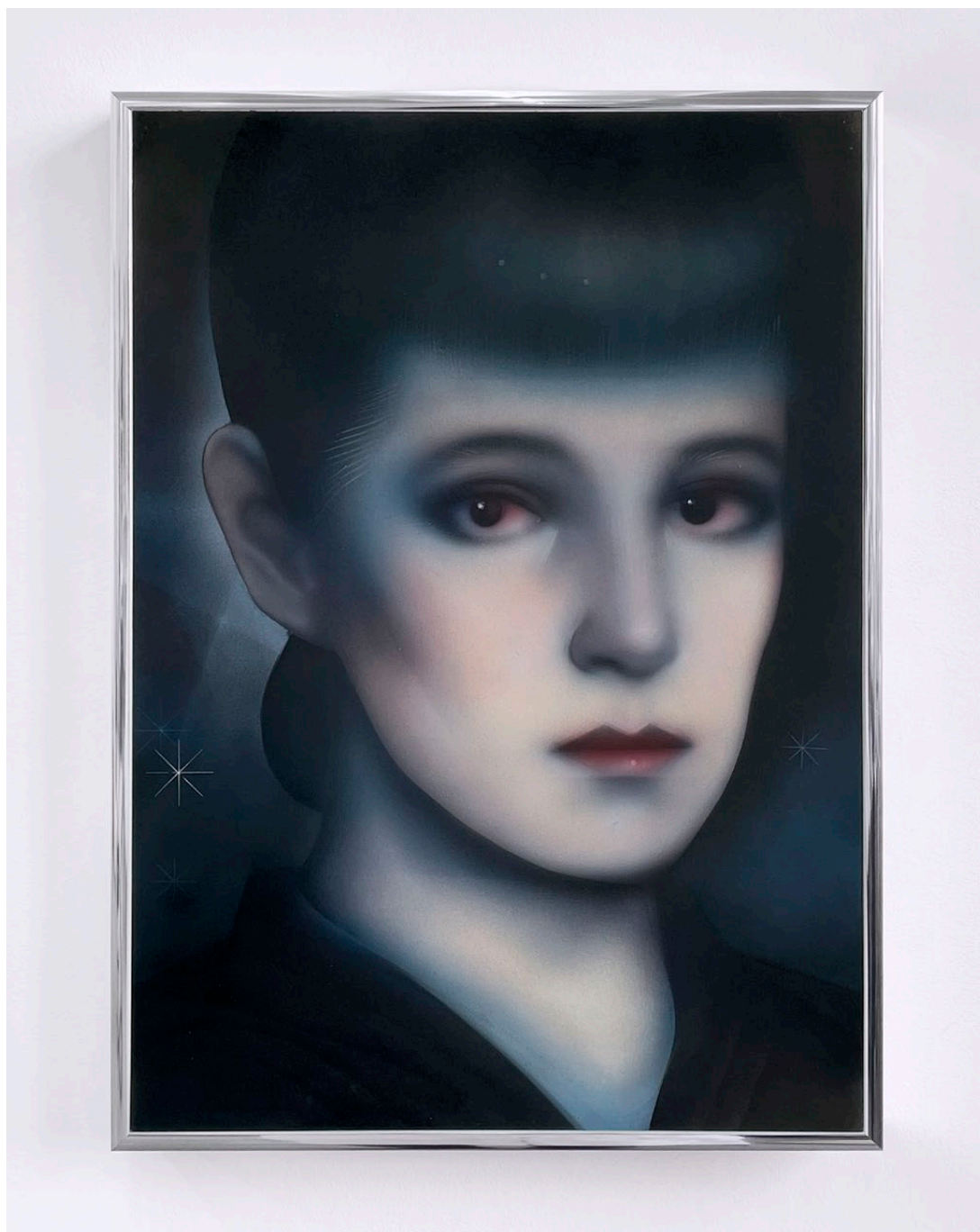
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Robin Laurens

Réplique 2, 2023

Airbrush on paper, framed. 42,5 x 30,5 cm

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Robin Laurens

Sans titre, 2023

Airbrush on paper, framed. 70,5 x 50,5 cm

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Robin Laurens

Neuromantic 2-, 2023

Airbrush on paper, framed. 42,5 x 30,5 cm

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Robin Laurens

Volutes, 2023

Airbrush on paper, framed. 70,5 x 50,5 cm

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Robin Laurens

Saticula, 2023

Airbrush on canvas. 130 x 90 cm

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