

For his new exhibition at Galerie Jocelyn Wolff, Guillaume Leblon brings together a group of works that convoke the suggestive potential of the body through the material: grains of sand conglomerate with sea shells to form the body of a Nageuse endormie. The series that gives the exhibition its title, Les Nouveaux Anges, consists of paster bas-relief panels that evoke the absence of the body. The procedure of the imprint reveals a human form with shapeless contours, where the body is suggested by the imprint of clothing, and where, ironically, there remain traces of cigar ashes, of a scarf. Reference to Egypt is recurrent in the work of Guillaume Leblon and appears here through many themes: everyday objects, the figure of the swimmer (la nageuse), and the way the profiles of the bas-relief are treated. The notion of vanity is evoked through the alterations of the fruit with Trois pommes in painted wax. Moitié de nuit and Robinet reflect the artist's inclination for everyday objects, which, through their simplicity, engage in a shared make-believe and the experience of a lived-in space.

In redefining the gallery space, Guillaume Leblon relocated a wall from the inside the gallery, which he first destroyed and then rebuilt on the sidewalk. The artist arranged the space so that it is both open and closed, open to deterioration and bad weather, closed to the public space of the sidewalk, while functioning as a doorway to the open sky. The artist also raised the floor within the gallery space using construction material of a color that blends in with the sand and the gallery's walls of stone.

Eline Grignard

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