

EN

Crack a smile

Cédric Rivrain

Vernissage:
Saturday May 24th

By appointment:
May 24 — June 22, 2025

Grand Garage Haussmann
43-45 Rue de Laborde
75008 Paris

To arrange an appointment please contact: info@fitzpatrick.gallery

Here, textures of bare skin, bodies that are seized, tense, or abandoning themselves, faces that stand out to pierce the darkness. It happens during the hours swallowed by dawn, behind a door, a pane of glass, a wide-open window, perhaps simply on the other side of the mirror. When time is suspended so as to fracture reality, when sensations are the only master and defenses dissolved. When the first hour of blue melts into the *grisaille*, keeping the daily grind at bay in a play of monochrome, allowing glances to tell the truth.

Here, an intimate circle, living and departed, loves, lovers, friends, brother, fairy godmothers and long gone mother. Cédric Rivrain's loved ones, posing for a brief moment in the flow of a slice of life, or recalling themselves to his memory. Hearts that no longer beat but return to the light, raw ventricles that discreetly palpitate to the point of losing their shadow: these are existential stages that are recounted. Like a diary, an autobiography through these portraits. And a self-portrait that pokes fun at *mise en abyme*, where the artist takes a selfie in front of the mirror, inviting the viewer to find a place for themselves.

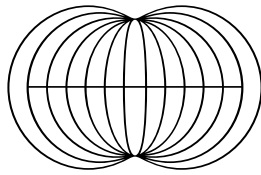
Here, we find again the adorable little monkey, a recurring reflection of the painter, who in its bag seems to be in both comfort and discomfort, hanging from the peg, as is time itself, in these hours painted here.

Among all his exhibitions, *Crack a smile* is the one in which the artist reveals the most, opening up about his entourage of yesterday and today, sketching out that of tomorrow, mixing dead loves with budding friendships. Cédric Rivrain lays bare his perception of each of these emotional ties, whether woven of tenderness, desire, adelphy, lapsed passions or perennial transportations. Or this singular pain common to each amputated soul.

These faces staring back at the painter open a dialogue with him, prompting him to wonder what's really going on in the depths of their pupils. How do those closest to him look at him as he models them? How do they feel about their metamorphosis, once the oil on linen has been applied? I, who am linked to him and his fragile double, know what I'm reading when I look into my own eyes, when I observe my portrait. The special radiance of amputated souls. The eyes of all of us, in every portrait, reveal the anguish of being in the world, once the social mask has fallen away, once speech has been liberated and bodies disenchanted. We're here with Cedric, his satellite circle, and beyond our abandonment, it's our naked souls he's painted in our eyes.

Rainer Maria Rilke said: "*Love consists of this: two solitudes that meet, protect and greet each other*". In *Crack a smile*, the viewer encounters solitudes that, for a moment, open up to each other without fear of taking any risk, including the risk of being unarmed.

— Chloé Delaume



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Artist Biography

Cédric Rivrain

(b. Limoges, France) lives and works in Paris.

Recent solo exhibitions include *Poussière*, Fitzpatrick Gallery, Los Angeles (2024); *Belle Main*, Fitzpatrick Gallery, Paris (2021); *Portraits*, Shanaynay, Paris (2018); *Transvas*, Balice Hertling, Paris (2015); and *Drawings*, Edward Brachfeld, Paris (2009).

Selected group exhibitions include *Salon international de la peinture de Delme*, Synagogue de Delme (2025); *Stoff. Textile and the female nude*, Villa Schöningen, Potsdam Berlin (2024); *Basel Social Club*, Basel (2024); *CONDO CDMX*, Anonymous Gallery, Mexico City (2024); *Zoë Lund*, Shmorevaz, Paris (2024); *CORPS*, Frac Nouvelle-Aquitaine (2024); *Immortelle*, MO.CO Panacée, Montpellier (2023); *Queer Rising*, La Fabrique, Université Jean Jaurès, Toulouse (2022); *Five Gay Men and a Parking Ticket*, Medium P, Frankfurt (2021); *Jacques de Bascher*, Treize, Paris (2020); *Love My Way*, Villa Romaine, Villa Noailles, Hyères (2019); and *The Vedettes Showboat*, La Monnaie de Paris (2016).

His work is held in the collections of FRAC MÉCA Nouvelle-Aquitaine and the Springer Sammlung, Potsdam.

Publications include *Cendré* (2018, with Rodrigue Fondeviolle) and *Selected Drawings* (2011).

Recent press includes Document Journal (2024, 2019), Purple (2024, 2014), Numéro Magazine (2021), Vogue Arabia (2016), V Magazine (2015), and Interview Magazine (2011).