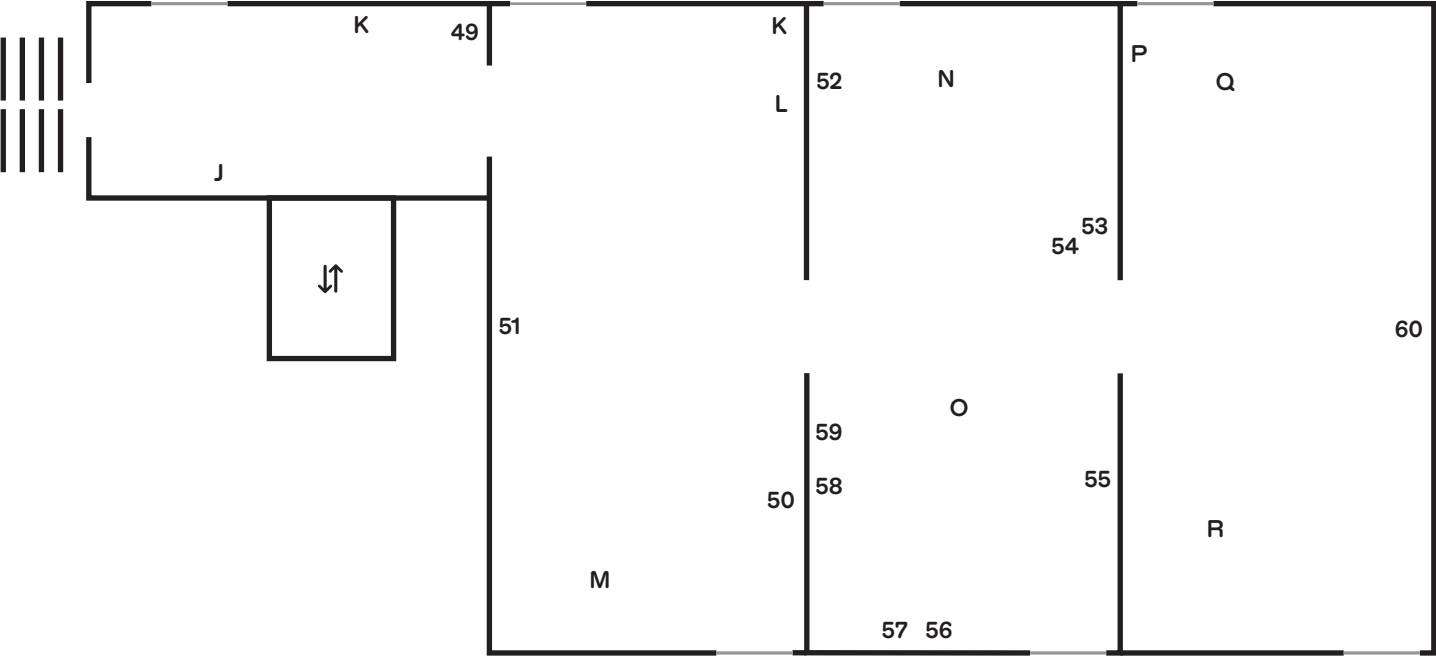




J Jean-Charles de Quillacq,
Tableau généalogique,
2020
Acetone on paper

K Jean-Charles de Quillacq,
Mégot, 2016
Bread, epoxy resin, paint

49 Hudinilson Jr.,
Ohne Titel, 198s
Photocopy on paper

L Jean-Charles de Quillacq,
*Gus Van Sant on
Ed Atkins (éd. 2)*, 2015
Acetone and screen prin-
ting on poster

50 Hudinilson Jr.,
Zona de Tensão, 1983
Photocopy, collage, photo-
graphy, pen and pencil on
paper

51 Hudinilson Jr.,
Narciso, 1980s
Photocopy on paper

M Jean-Charles de Quillacq,
Bread or Cigarettes, 2012
Blue BIC ink on epoxy resin

52 Hudinilson Jr.,
Ohne Titel, 1980s
Acrylic paint on starched
fabric

53 Hudinilson Jr.,
Ohne Titel, 1980s
Acrylic paint on starched
fabric
Private collection, Basel

54 Hudinilson Jr.,
Ohne Titel, 1980s
Acrylic paint on starched
fabric
Private collection

55–58 Hudinilson Jr.,
Ohne Titel, 1980s
Acrylic paint on starched
fabric

59 Hudinilson Jr.,
Ohne Titel, 1980s
Acrylic paint on starched
fabric
Private collection, Berlin

N Jean-Charles de Quillacq,
*Jean*s, 2020
Fibre optics, clothes, snea-
kers

O Jean-Charles de Quillacq,
Group, 2019
Acrylic resin, sneakers, knee
bandage, nylon stocking,
rubber boot found in the sea

P Jean-Charles de Quillacq,
Mon Dimwit, 2023
Acrylic casting based on a
mould by Martin Laborde
(2013), polystyrene

60 Hudinilson Jr.,
Zona de Tensão, 1983
Digital printing on non-
woven wallpaper

Q Jean-Charles de Quillacq,
Vase, 2023
PVC, acrylic resin, metal,
epoxy resin, gold chain

R Jean-Charles de Quillacq,
*A Personal Remem-
brance of Something I
did not Experience*, 2015
Epoxy resin, vice

Unless otherwise stated:
works Hudinilson Jr.:
Courtesy Martins&Montero,
São Paulo / Brussels and
KOW, Berlin;
works Jean-Charles de
Quillacq: Courtesy the
artist and Marcelle Alix,
Paris

EVENTS

Guided tour
– Thurs 6.11.2025, 18:30 (fr)
Guided tour in French of the
exhibition by Jean-Charles de
Quillacq, with the artist and
Paul Bernard, Director of KBCB

Art at noon
Lunch with the Kunsthaus team:
bilingual short tour followed
by a lunch snack by Épicerie
Batavia.
– Fri 28.11.2025, 12:15 (de/fr)
CHF 20.–
Registration until the day
before:
kbcb.ch or info@kbcb.ch

JEAN-CHARLES
DE QUILLACQ
DADDY IS HOME

21.9.–30.11.2025

In early Italian art criticism, the term “morbidezza” referred to works that were considered “sick”, technically weak or imperfect. While “morbid” continues to be associated with illness in French and German, “morbido” evolved in Italian usage from the 16th century onwards to mean soft-ness and suppleness. During this High Renaissance period, which also saw the emergence of new representations of younger and androgy-nous bodies, the term also referred to soft, malleable and flexible materials such as wax or clay. “Morbidezza” can thus refer to a state as well as a form, a type of material or a gesture: a term that is of great importance to a sculptor like Jean-Charles de Quillacq (*1979), who made it the subject of his research during his residency at the Villa Medici in Rome.

The artist’s penchant for ambiguous terms is also reflected in the title of his exhibition in Biel. Under the category “Daddy is Home”, licence-free image databases offer thousands of pictures showing relaxed and smiling fathers in their thirties playing with their children in the spring sunshine. Like every cliché, this image also has a parodic flip side: considering that “Daddy” also refers to a certain type of man in the gay scene, the expression could be the prelude to a sexual role play. But “Daddy is Home” is also and above all a slogan that could be found on posters, mugs and T-shirts at the time of Donald Trump’s second elec-tion as President of the United States. This phrase, which celebrates a return to puritanical and masculine values, was all the more obscene to read and hear, given that it was actually meant to be comforting. In 2025, ‘Daddy is Home’ could also reflect the embarrassment and con-ster-nation currently being expressed in parts of the world in response to this vulgar and unabashed authoritarianism from the United States.

Jean-Charles de Quillacq initially examines this state, this complex feeling, through the medium of sculpture. In the Salle Poma, there are three different casts of the lower half of a male body. They were pro-duced using techniques of varying precision and appear as three states of a hyperrealistic representation. Opposite them hang tubes which, beyond their phallic character, seem to fixate a rudimentary state of sculpture, with the “coil” undoubtedly constituting the most basic form of modelling. In addition, there are two automata with unspectacular, almost ridiculous actions that punctuate the exhibition visit at regular intervals like a metronome. Focusing purely on sculptural consider-ations, it is striking how these sculptures hold themselves in space: once standing, once lying, once hanging, once balancing, once in motion, once on a pedestal, once not.

From work to work, it becomes apparent how the exhibition constantly fluctuates between tension and relaxation, excitement and serenity. The sculpture *Soll ich dich woanders anschauen* (2025), for example, is reminiscent of Alberto Giacometti (1901–1966) in its gracefulness – except that here it is no longer the walking human being that is cele-brated, but rather the resting one. In contrast, the rudimentary figure *What’s the Plan* (2025) engages in a masturbatory and masochistic game that allows it no rest. The sculpture *Untitled (Mattdamongrab)*



Kunsthaus Biel Centre d’art Bienne
Opening hours
Wed 12:00–18:00
Thurs 12:00–20:00
Fri 12:00–18:00
Sa&Sun 11:00–18:00

(2025), lying on the floor, serves as a support for an intriguing postcard on which the fantasy of a gay Texas is immortalised with clean-shaven, muscular cowboys posing in their underwear. Here, too, a kind of counterpoint to the usual images of the largest Republican state, whose fields are criss-crossed by oil wells, emerges. The omnipresence of petroleum is reflected in the synthetics used in the exhibition: resin, polypropylene, epoxy resin, polystyrene...

The exhibition also includes a number of other elements that likewise allude to the standardised world of work, such as simple work desks, an assembly line, and even contented emojis that incessantly repeat their ‘Thank you’ (*Very Good*, 2025). Professional performance, unbridled raw material extraction, frenetic sexual excitement: these deadly compulsions, all subject to the same logic of profitability, exhaust both body and resources. Jean-Charles de Quillacq’s “morbidezza” could be an alternative to this.

A selection of older works is on display in the Galleries, entering into direct dialogue with the works of Hudinilson Jr. Here, interests shared by both artists can be found, be it the fragmented representation of the body, processes of appropriation and copying, or “zones of tension”.

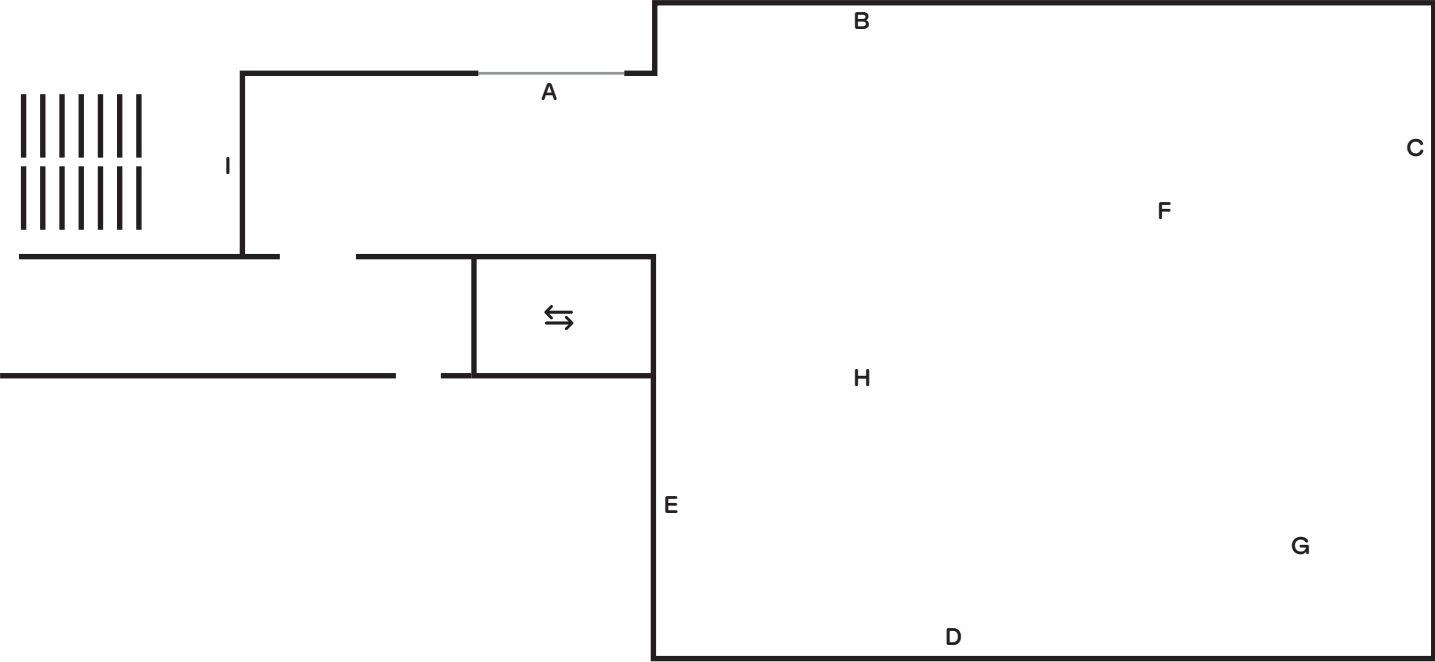
Thanks to Galerie Marcelle Alix, Paris, as well as Imginari Factory, Simon Lütolf, Federico Lori, Yannick Solter and Valentin Merz.

The exhibition is kindly supported by:
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SALLE POMA



- A *Soll ich dich woanders anschauen?*, 2025
Acrylic and epoxy resin, talc

B *What’s the Plan?*, 2025
Electronics, clothes, shoes, trowel, cigarettes

C *Very Good*, 2025
Acetone on polypropylene

D *Elvira*, 2025
Ventilation pipe, epoxy resin, urine, Viagra, tables
- E *Elvira a*, 2025
Electronics, table, silk

F *Untitled (Mattdamongrab)*, 2025
Silicone, pigment, animal hair, cardboard

G *Made in Paradise*, 2025
Silicone, clothes, table

H *Elvira e*, 2025
Ventilation pipe, epoxy resin, urine, Viagra, seat belt, tables
- I *Gus Van Sant on Ed Atkins*, 2015
Acetone and screen printing on posters

Unless otherwise tated:
Courtesy the artist and Marcelle Alix, Paris