

Nicolas Ceccaldi
CARTOONS
November 16 – December 20, 2025

This exhibition of cartoons sets in dialogue historical figures with glimpses of venetian seascapes, unified by the medium of dry pastels and sourced from the public domain.

The cartoons are distributed along the gallery walls in a rhythmic metrical structure: A-A-B-B-B-A on the left , A-B-C-B-A on the right. On the left, an unfinished portrait of Napoleon by Anne-Louis Girodet-Trioson is repeated in three versions. Each time, the emperor's profile is reiterated in the unfinished bicorn region, a circular thought. This section of the exhibition occurred in a dream, a nocturnal hallucination of multiple Napoleons across a keyboard.

On the right, a cartoon of two putties after Fragonard is enclosed symmetrically by an envelope quintet made of Nicolas de Largillière's Augustus III of Poland aged 19 and a study of a young Louis XV bringing peace to Europe, by François Lemoyne. These were meant at the time to synthesize the transcendental values of the Good, the Just, the True and the Virtuous. Venetian views, on the other hand, synthesize water and land.

The same pursuit of visual mimesis that characterizes the cartoons was also applied to an entirely different medium: an ethereal 50-minute video loop that replicates a VJ visualizer video and set in motion by an inaudible soundtrack. It represents in kinetic abstraction the nearby portraits' absent and benevolent gaze, suspended in an endless, self-generated vortex.