

Henrioux Gaëtan



Online digital drawing on Ai Weiwei and Olafur Eliasson moon



"atavistic regression" mixed media installation, 2014. collaboration with Sepand Danesh

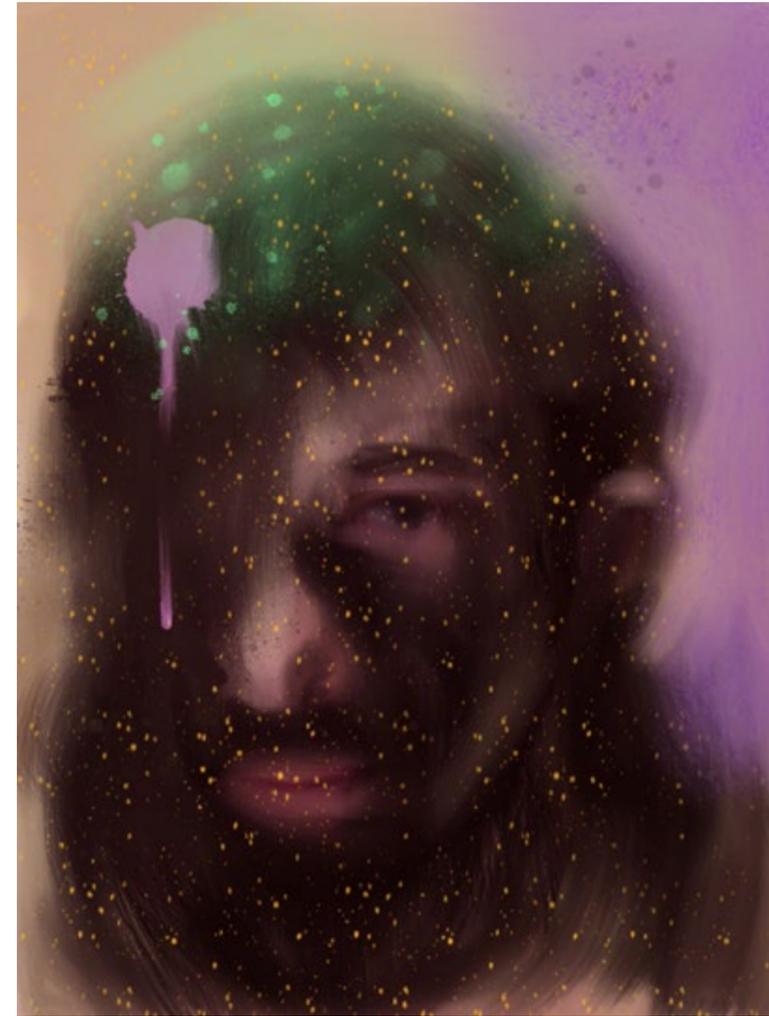
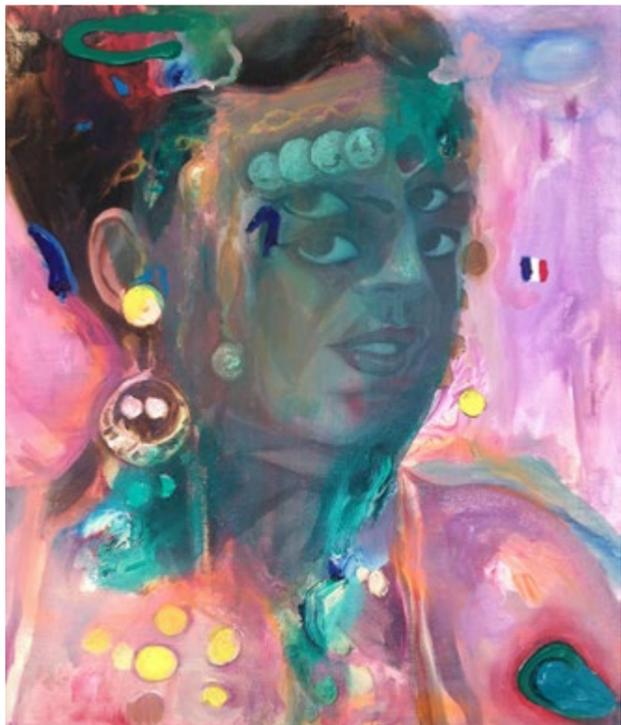
"The atavistic hypothesis requires... a regression from normal adult mental function at an intellectual, logical level, to an archaic level of mental function in which the process of suggestion determines the acceptance of ideas." Ainslie Meares.
Les fonctionnalités les plus évoluées du cerveau humain s'éteignent dans certaines conditions et situations (hypnose, hallucination collective, tyrannie, parasites...), et peuvent le ramener au stade animal ou lui faire accepter des situations extrêmes, insoutenables.





“Atavistic regression”

mixed media installation, 2014.
 (below) oil painting's on canvas, installation detail



“atavistic self portrait”,
 mixed media on canvas,
 80x120cm
 2014



“you smell good”
 mixed media print,
 2014



“**Odalisque**”, mixed media, variable dimensions, 2013

Odalisques were usually female slaves, at the lower end of the hierarchy in the sultan's harem. During the 19th century, odalisques became common fantasy figures in the artistic movement known as Orientalism, being eroticized by orientalist painters (Ingres, Delacroix, later Matisse).

These painters began to combine European standards of beauty with the exotic concept of harem, to make erotic portrayal of women. Even though orientalism had officially run its course, odalisque fantasies seem to live in our contemporary society, the word 'Odalisque' is often used to promote oriental clichés in the fashion industry, perfumes, jewels...

The sexist subject of these paintings have been denounced in 1989 by the Guerilla Girls, in their famous ad campaign “do women have to be naked to get into the met museum” which represented a parody of an odalisque painted by Ingres, with a head of a monkey.

I give my vision of this classic theme using new technologies to mix various historical epochs and geographies, things speaking to one other across time and space. Deconstructing old representations (in this case colonialist and sexist painting) and reflecting our contemporary life by trying to give a definition of digital-atavism.



Odalisque 2 and Odalisque 3

Made for Awiily's touristic stand for the Marrakech Biennale 5, I used as models Instagram pictures of touristic girls under the hashtag #Marrakech

Marrakech constitue aujourd'hui la première destination touristique du Royaume du Maroc, elle est en particulier prisée par les français qui la considère comme leur destination “favorite”.

L'industrie touristique est une activité économique à double tranchants. Elle permet le développement économique, la création d'emplois et de nouvelles richesses, mais en même temps cela peut être un moyen d'appauvrissement des ressources naturelles et culturelles, d'exclusion sociale et d'aliénation.

Le tourisme de masse et de luxe maintient les espaces “folklorisés ». L'industrie du loisir a érigé les inégalités en facteur structurant de l'organisation de l'espace. Les tours opérateur s'en délectent à coup de publicité en vantant ses charmes orientalistes, ce décor fantasmé permet de mettre en scène l'hédonisme et l'oisiveté des privilégiés. Pendant ce temps « 90 % des salariés dans le secteur touristique sont payés au smic, soit 2 200 dirhams [environ 190 euros] par mois. De plus, il est très difficile de savoir dans quelles conditions et combien d'heures par jour travaillent les personnes embauchées dans les maisons d'hôtes. » nous apprend M. Hassan Korapi, trésorier à Marrakech de la Confédération démocratique du travail (CDT).

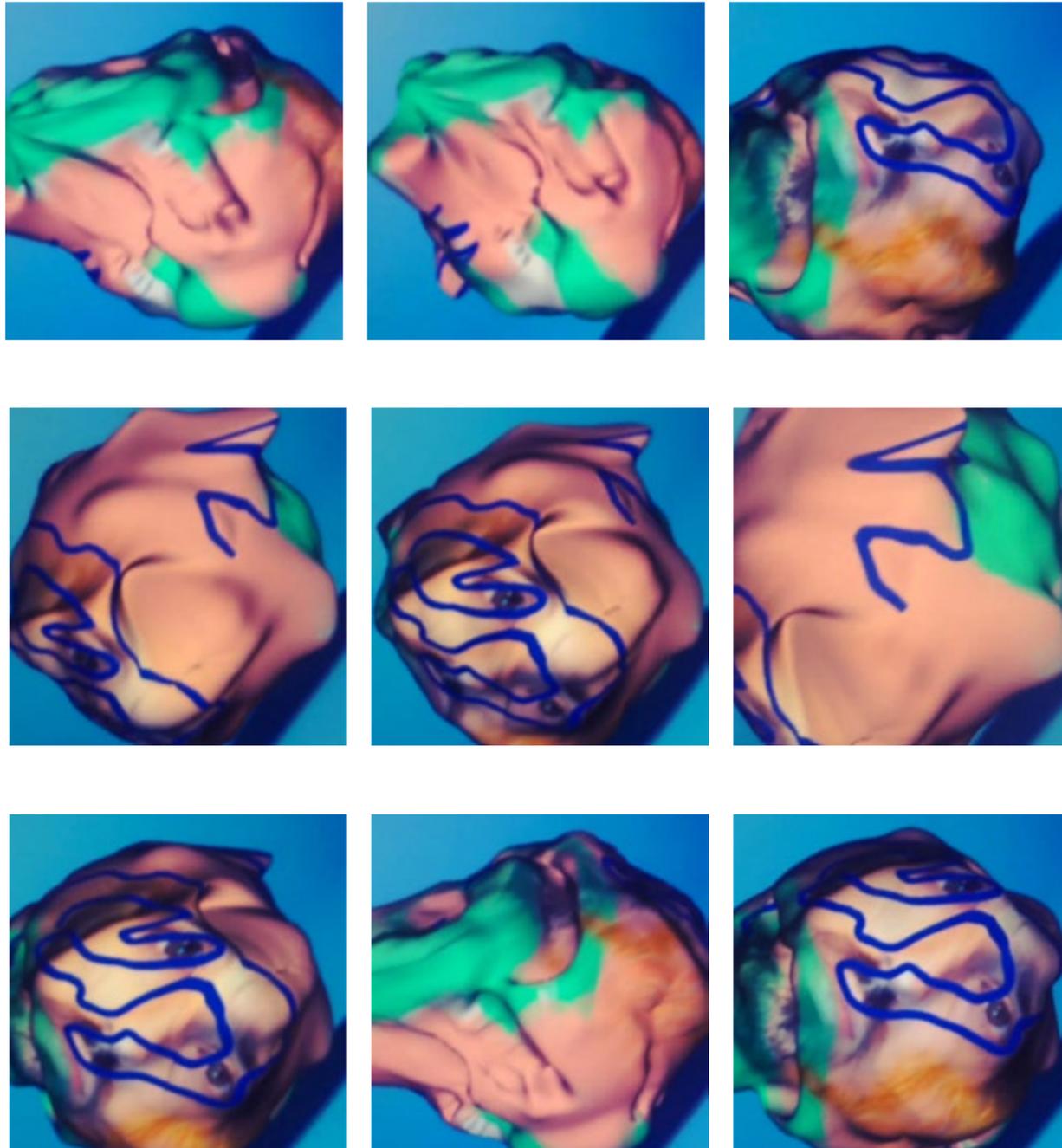
A partir de ce constat nous avons choisit de donner à notre oeuvre l'aspect d'un stand touristique, une « installation sociale”.

Dans ce stand nous utiliserons les moyens de diffusions utilisé par les mass médias pour les détourner et interpeller le spectateur tant sur des sujets sociétaux mais aussi par rapport a son propre mode de consommation, son à la culture et à l'histoire.

“Chewing head”

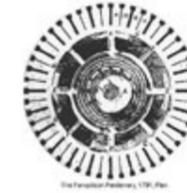
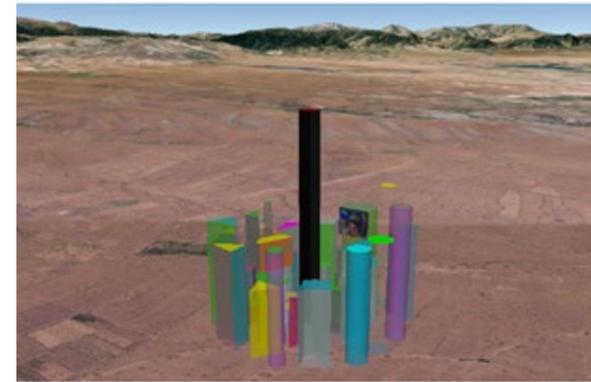
3d modeling and printing self portrait,
2014

video's extract



“Themis city”

sketch, 3d modelling in Google earth, digital painting
2014 (in collaboration with Yasmine Laraqui)



Optimized performance
security,
money back guarantee

A world of inspiration awaits

Like · 1,
Douglas Bil

WordPress



843 people

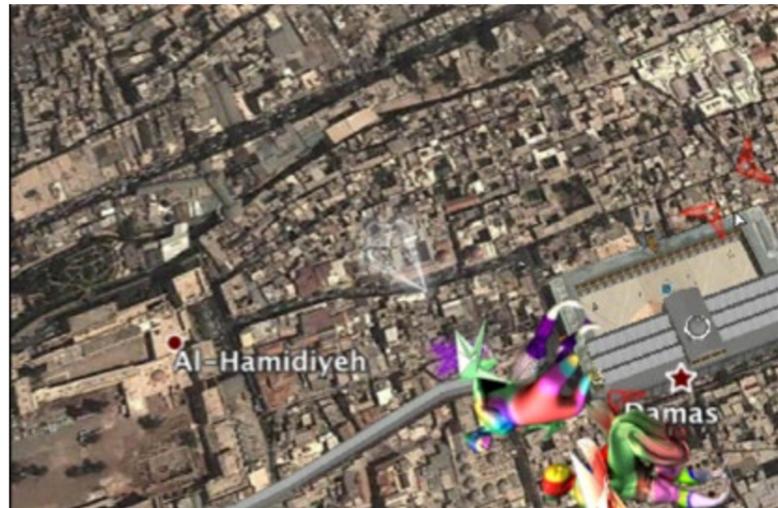


Themis City is a multimedia installation piece, composed by text-videos and digital paintings integrated into geometrical plastic elements. We're building a dystopian city based on the architecture of the panopticon, in which the plastic elements picture colorful skyscrapers. We're exploring Foucault's idea as reshaped by the digital era by people such as William Bogard ; that we are somehow heading to a surveillance that would be its own simulation. "Increasingly the technological enlargement of the field of perceptual control, the erasure of distance in the speed of electronic information has pushed surveillance beyond the very limits of speed toward the purest form of anticipation"

Inspired by this, we thought of this transparent and visually attractive city, where people as contributors of their own shared data-bases would see personalized ads catch-phrases (taken from real suggested websites through Facebook etc) and sur-realist cityscapes as representing their supposed geolocalizations. The very idea of panopticon is annihilated in results to all new social structures (physical and virtual) where each individual is self conditioned to share and expose personal informations. In this way, the order imagined to "discipline and punish" becomes ironically the ideal of human interactions.

“RAW/WAR”

video game
2014



After Libya, Irak, Afghanistan Western forces (specially France and US) are drafting a military action in Syria without UN approval, while hundred of civilians die there daily.

Everyday in newspapers, French and US leaders, using manichean rhetoric try to justify this war, while Assad already killed 100.000 people.

This endless game emphasizes the nonsense of modern conflicts, where you don't know who's "the good", or the "bad", destroying undefined, eclectic and abstract enemies above a real city.

TO PLAY MY GAME : <http://files.gandi.ws/gandi20088/file/raw.swf>

arrows to turn, **z** to move and **x** to shoot

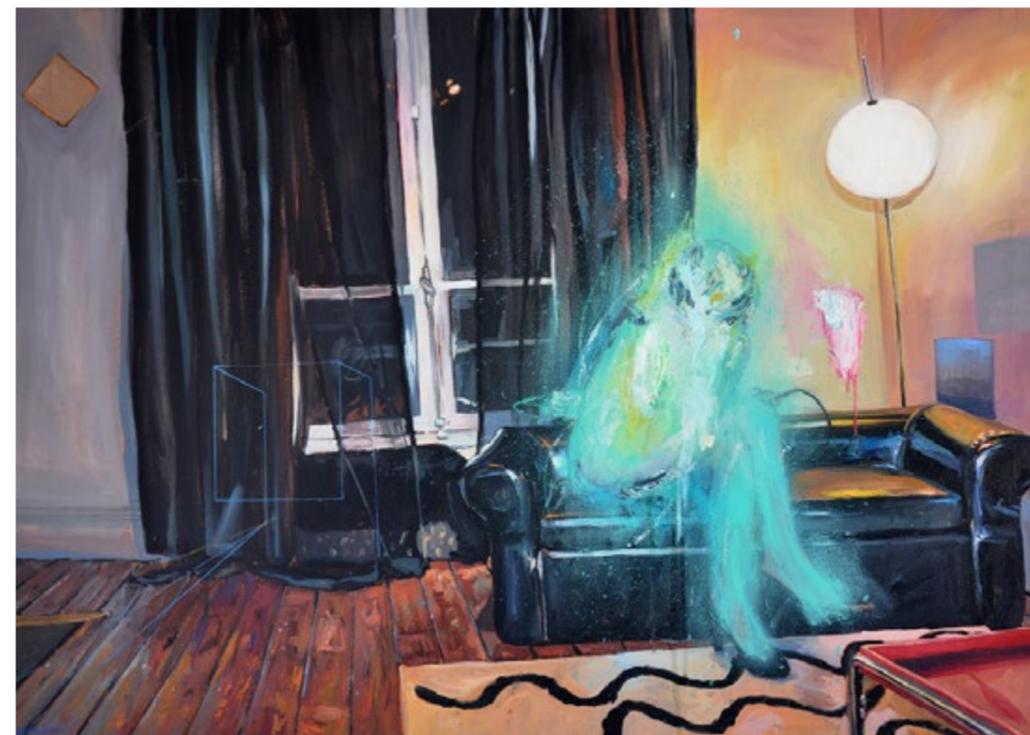
PAINTINGS (selection)



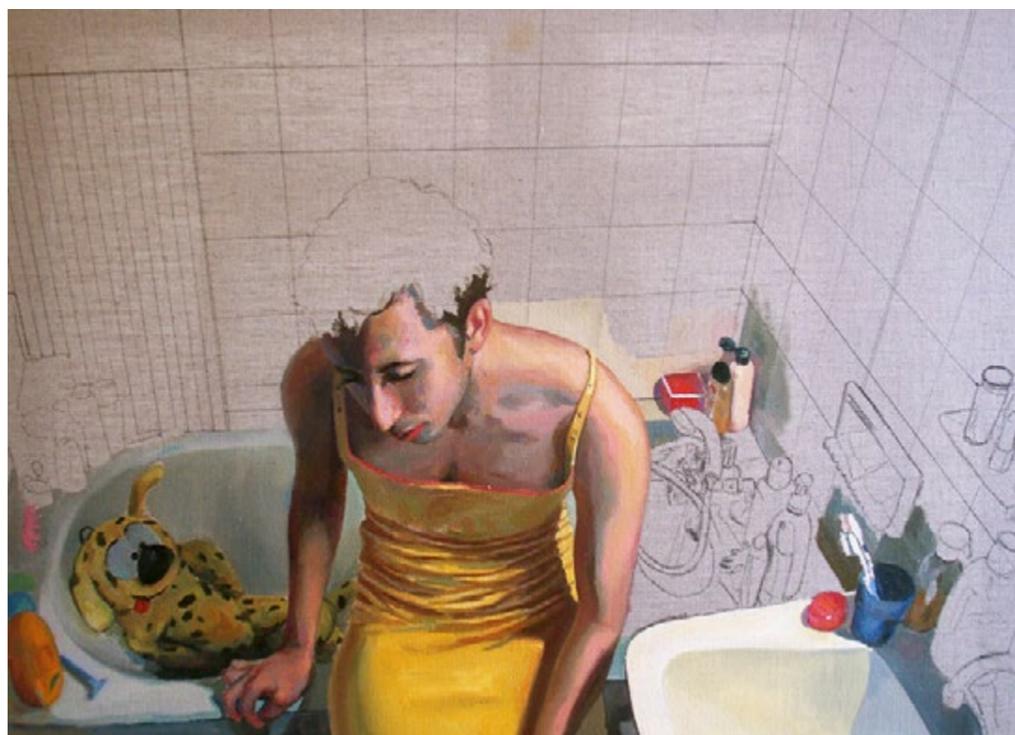
“The initiation”, oil on panel, 81x65cm 2012



"The last show before the apocalypse", oil on canvas, 162x114cm 2012



"WUYSIPYO", oil on canvas, 92x65cm 2012



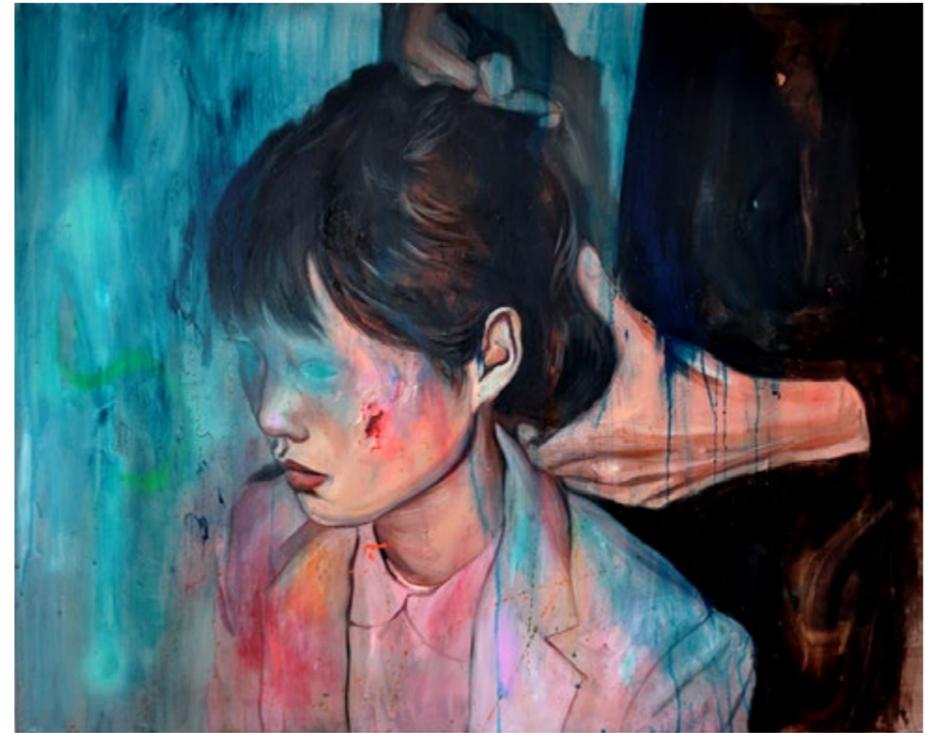
"Girl", oil on canvas, 56x74cm 2012



"The snow zebra is burning", oil on canvas, 114x146cm 2012



“Mobutu Sese Seko Kuku Ngbendu wa Za Banga”, oil on canvas, 81x65cm 2012



“The blue ghost”, oil on canvas, 81x100cm 2012



“Festen”, oil on canvas, 100x116cm 2011



“EROS”, oil on panel, 60x73cm 2012

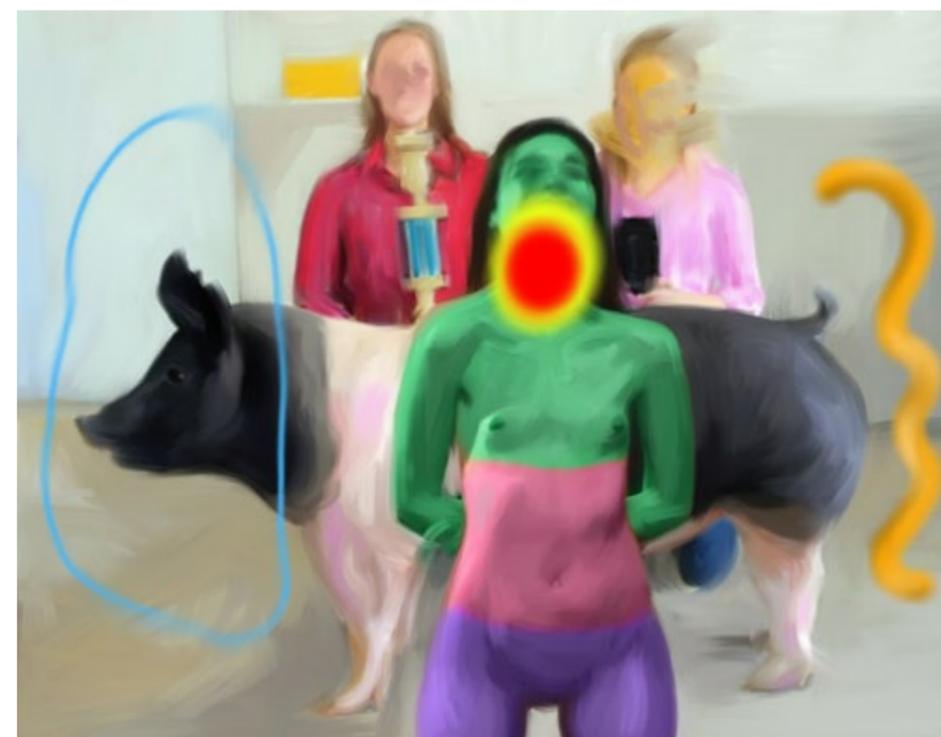
MIXED MEDIA PAINTINGS (selection)



"After work", mixed media on canvas, 120x160cm, 2013



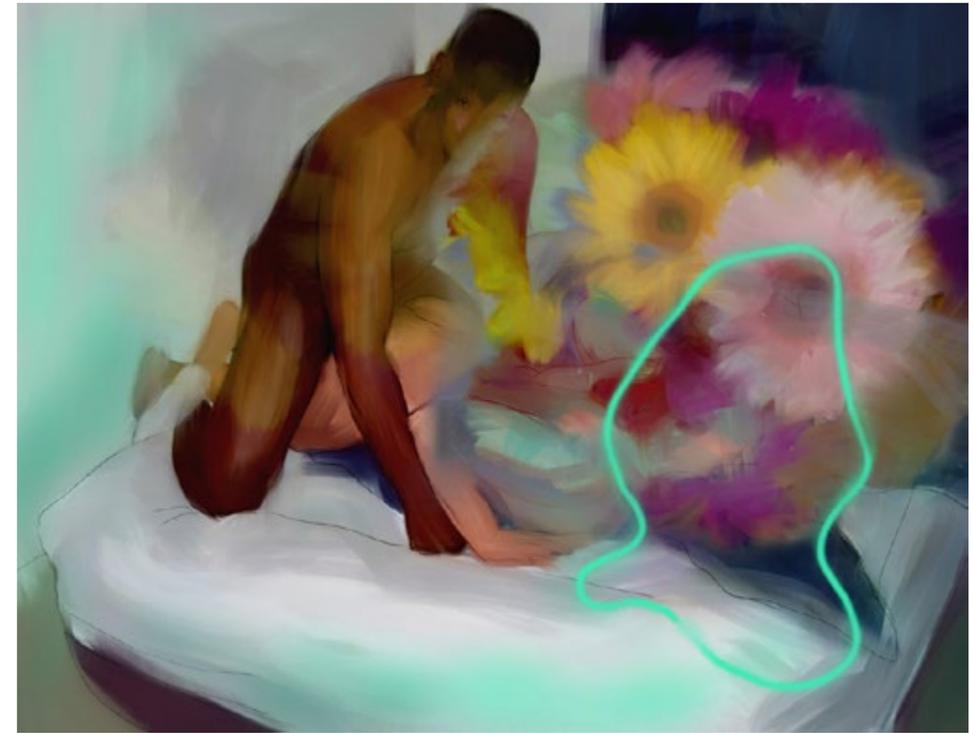
"L'origine au neon", mixed media on canvas, 120x160cm 2013



"My trophy", mixed media on canvas, 120x160cm 2013



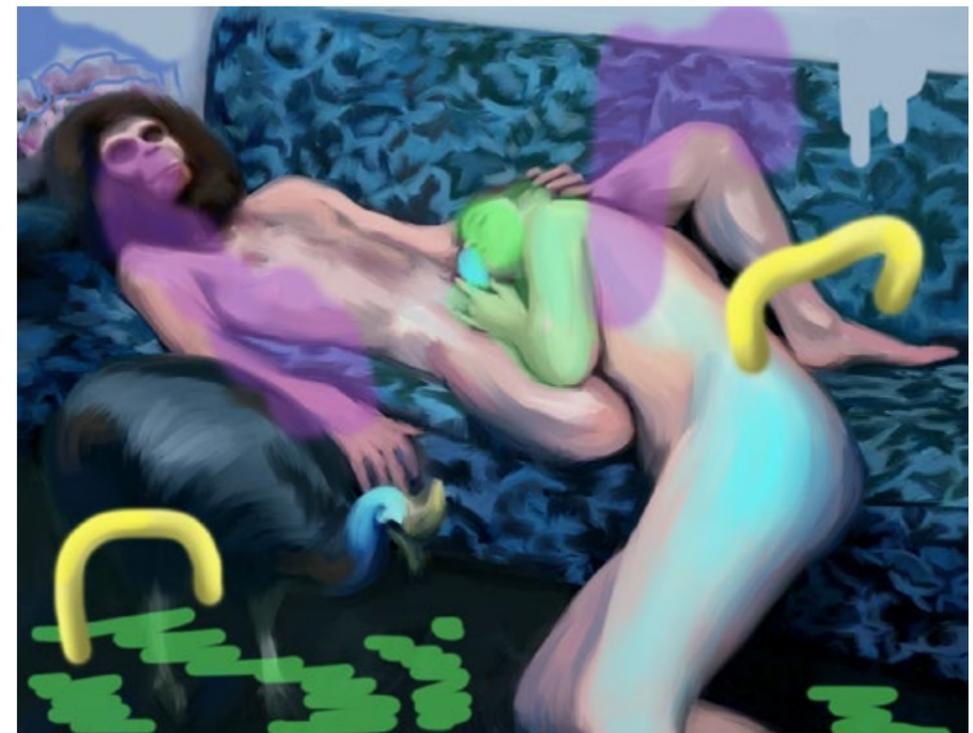
"Anus solaire", mixed media on canvas, 120x160cm 2013



"Oedipe", mixed media on canvas, 120x160cm 2013



"La tempete", mixed media on canvas, 120x160cm 2013



"Tropisme", mixed media on canvas, 120x160cm 2013

HENRIOUX GAETAN

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Works and lives in Paris and Brooklyn, born in 1984 in Nimes

SELECTED EXHIBITIONS

2014 : Marrakech biennale 5, "where are we now ?" Marrakech - "ALIEN-NATION"
Atelier 31, Paris

2013 : "ALIEN-NATION" Nothing Space, Brooklyn - 58ième salon de Montrouge

2012 Galerie Roy Sfeir (Paris) - 2011 AFF London, Art Karlsruhe (Germany) - 2010 The
Chemistry Gallery (Prague), Prague french institute - 2009 AAF New York, Galerie
Samagra (Paris) - 2008 Contemporary art center of Lille (France).

Gaëtan Henrioux's painting stems from permanent confrontation with its mimetic power. First animated by the search for pure realism, whose masters he admired and whose technique he quickly acquired, Gaëtan Henrioux began by painting after photographs, taking advantage of effects of framing and instantaneousness to dramatize subjects and catch the eye. The young artist's weariness however pushed him to cloud his over polished mirrors to foil his overly efficient technique by introducing disruptive elements: spots of painting, geometrical figures, unexpected objects and streaks interfered with the mimesis by recalling the eye to the surface.

This disturbance will never stop. Convinced that "something" was missing from his paintings, the artist would not stop seeking strangeness in images, borne by a desire to exhaust, even to sabotage this figurative talent that stuck him to the real.

Three ways were then taken. The first is that of intrusion: of oddities which intrude in the painting, white squares and circles of colour, isolated hatching or spots, which are to painting what interference is to sound. Disruptions of representation, they have an effect on the real without pushing it towards abstraction, drawing themselves to the human condition without seeking to save it.

The second way is that of the brushstroke. Scrambling of faces, massacre of painting or simplification of details, assassinate the image by battling against its transparency. The effect on it is violent, sometimes raw, like traces of a radical dissatisfaction. The subject finally sometimes opens the breach, between surrealist scenes and fantastical atmospheres where deviance incites without provoking transgression of realism.

In the place where others spend their lives wanting to understand reality or pretend to turn away from it, Gaëtan Henrioux seems to be taking revenge for having been too quick to have represented it and to have done so too well. Was there something missing in his painting or was there something missing in what he was painting? One thing is definite: it is in the first that the event is now to be found. From which this painting of action, dismissed from the first photographic attempts as well as from any abstraction, in other words, from direct encounters as well as from all "beyond".

His permanent - and fertile - conflict with his own technicality is finally played on another terrain, where painting and reality together lose their standards. A graphic artist by training, Gaëtan Henrioux very early on tried out digital painting, on a graphic palette then on a tablet. Still rare among painters, this technique, far from being anecdotal has undoubtedly opened a direct route towards the "something" which according to him was missing in his canvases and which could well be their own abstraction.

Augustin Besnier