

# Centro Niemeyer

## *Gilbert Garcin's utopias*

The invented photographs carried out by Gilbert Garcin seem to be simple. The elements used are: a table as a stage, irregular images, some accessories and a slide projector ... and preparation, but that is not important considering the consequences awoken inside us. After twenty years of art creation, Gilbert Garcin has preserved about 260 photographs, or an average of about thirteen per year. It is too much work to achieve the essential simplicity of these small tales, parables, aphorisms, or whatever...

His success is incredible and goes beyond frontiers. Gilbert Garcin's success since his first – and late - exhibition in 1993 has proved to be a marvellous travel since 2013 with retrospective in the *Recontres d' Arles*.

His best works combine shape and content, visual impact and appropriateness of metaphor. For example, *Changing the world*, which shows Garcin taking and untying the weave of determinism, represented by a black ribbon which indefinitely extends on the floor. The photograph is beautiful and it hides the essence of the humour of one of Tati's characters, changing the world by means of a small but concentrated and stubborn action focussed on a "detail" which becomes crucial.

But other photographs preserve some mysterious features. And this is the real essence. How could you understand *The heart of the target?* By intuition, humour is perceived. A little bit ridiculous. But its enchantment lies in the ways opened by imagination to several interpretations.

Another example of Garcin's rich palette, between word and image: *Danger of images* calls our attention due to its visual complexity and surrealistic layout, like a labyrinth, of its interpretation while *The world's owner* is surprisingly simple and illustrates, with no ambiguity, the expression "pulling the ropes".

It is in this interval when Gilbert Garcin plays between evidence and enigma. And he also emphasizes to what extent his photographs are incapable of being separated from words. The importance of the title.

An important amount of photographs –nearly the fourth part of them- "deals" with the couple: *Life ahead*, *The union*, *To be right*, *The wedding agreement*, *Perfect balance*, *Divergence*, ... Gilbert Garcin exposes himself in his photographs, by means of his irregular character, the main character of his stories. Therefore, his work has been, little

by little, overwhelming his daily life; it is natural that his wife, Monique, has been included on stage. One of the main sources of Garcin's photographs is also the contrast created by the ordinary couple's triviality and the fantastic and surrealistic appearance of the situations into which they are immersed.

Some photographs are finally like an autobiography. Leaving aside aphorisms and the declaration of principles, they seem to be illustrating a state of mind, a feeling, and suddenly, the character of Mister G is empowered with humanity.

Thus, this chubby silhouette walks at night among the destroyed sand castles (*On the beach, 1998*) and also made after Monique's death, *Alone, 2012*.

This exhibition is a collection of eighty photographs and it is a subjective selection which covers twenty years of artistic work.