

HAUSER & WIRTH
INVITE(S)

9 APRIL - 9 MAY

**JEAN-CHARLES
DE QUILLACQ**

WITH A
TEXT BY **ARTHUR DREYFUS**

IN COLLABORATION
WITH **MARCELLE ALIX**



Jean-Charles de Quillacq, Ajay 98843 (detail), 2023

TEXT BY ARTHUR DREYFUS

from: olivier renaud-clement <orcnyc@XXX.com>
to: Arthur Dreyfus <dreyfusarthur@XXX.com>
date: Jan 19, 2026, 7:42 AM
subject: J-C. De Quillacq

Dear Arthur,

It was a pleasure to see you again yesterday with Sophie C. Let me know your thoughts on JC de Quillacq's work, attached. Would you be interested in writing a few words about him for our Hauser & Wirth Invite(s) program?

All the best,
O.

from: Arthur Dreyfus <dreyfusarthur@XXX.com>
to: olivier renaud-clement <orcnyc@XXX.com>
date: Jan 23, 2026, 4:31 PM
subject: RE : J-C. De Quillacq

Dear Olivier,

Thank you for your proposal. JCDQ's work is powerful. At first glance, there's something of a shattered Ron Mueck about it, with an added performative dimension. A Giacometti 2.0, of sorts. And one can't overlook Bacon's painting either, with those body fragments (those *membres*) set against brushed flat tints. At times, it veers close to slasher or body horror! Yet there's something poetic about it too, something to do with restoring a gesture, an intimacy... I like the protean nature of his statements. [Under this deluge of epoxy resin, the *plasticien* has never been more aptly named!] His Dr. Frankenstein-as-polluter side amuses me. The presence of the mask feels almost contradictory in work that constantly seeks to lay itself bare.

Hence the Cluedo quality: piecing together a narrative from scattered clues. Or is it a crime scene? Life seems to be under constant threat. We smoked too much / fucked too much / black Nikes instead of the white pebbles of Hop-o'-My-Thumb. The phallus is simultaneously harassed, degraded, and central: nothing could be more ordinary, right? As you can tell, his work has been haunting me. Let me know when you need the text and how many characters you're expecting.

Take care,
Arthur

from: Arthur Dreyfus <dreyfusarthur@XXX.com>
to: jean charles de quillacq <jcqllq@XXX.com>
date: Feb 02, 2026, 10:00 AM
subject: RE: a few images from the exhibition

Hello Jean-Charles,

It's wonderful to hear you talk about your work! There is much I like in what you said. The way that photograph of your sister (who looks like you) was taken in a 'quasi-advertising format'... to sidestep the family album :) And the way it presents a 'work of yours'—after all, why shouldn't an apple pie be a work of art? Even the hybrid status of your sister's body, desirable and impossible, owing to your family connection.

The baguette made up to look like a cigarette calls to mind the question from Gombrowicz you quoted (*is art a physiological need, like bread, or a pleasure, like cigarettes?*)

And when you list the various functions of the mouth ('talking, smoking, kissing, excessive tasting'), it echoes your faded poster from *La Gueule Ouverte!* On that note: in your world, the co-presence of petrochemicals and organic fluids is deeply

unsettling – sweat on a T-shirt, urine bottled... Alchemists turn lead into gold. You would be a *petro-chemist*, transmuting organic matter into plastic. [The idea that fluorescent pink coolant... ‘regulates temperature’ in the same way testicles regulate it for the male body is, in its way, entirely logical.] And you may be the only person who would pour pollution into an aquarium to create an ‘ecosystem’ that is, in fact, not so far from our world. Or our unconscious?

When you dissolve pages from porn magazines with acetone, the question opens up: is porn toxic, or is it the toxic that becomes porn?

→ I should say, I’m sorry we can’t see your film *Travail Fmailial*, which I consider a masterpiece. It’s extraordinary how you shift the focal point of nudity from the genitals to the face, simply by wearing a mask.

Your sculpture *Jeans* has something of a fantasy parking lot about it: you have to inspect it in & out. It’s the antithesis of apple pie and your sister’s smile. You invert everything: happiness seems real, and dirt is the product of sublimation.

One last note on the sculpture in the second space: I love that the photo file is named H&W-Backroom.psd—though the ideal format would have been .pd ^^ Finally, it’s dizzying to picture you blowing into hundreds of Bic pens (the mouth, again), making them *ejaculate* their ink, to give those bodiless legs their purplish hue. Between feat and grotesque: I confirm. I can’t wait to see these pieces in person.

But before I write the text, one last thing. I’ve picked out five sentences from our conversation. Do you still recognize yourself in them?

- *Toxicity is very present in my imagination.*
- *What I create rarely stands upright. My sculptures are made to lie down. Things don't stand back up easily in my world.*
- *My mother thinks I'm Rodin. My father is dead. He was quite embarrassed by my work.*
- *I want to take care of what I feel.*
- *The deadly dimension of sex excites me as much as the body itself.*

Thanks, and see you soon,
Arthur

P.S.: I just had an image. Normally, the top of a sculpture is the head. But in your case, it's the middle of the body—the genital area. As if that usually hidden part could think... Or even become a person's identity.

from: Arthur Dreyfus <dreyfusarthur@XXX.com>
to: olivier renaud-clement <orcnyc@XXX.com>
date: Feb 03, 2026, 11:05 AM
subject: RE : RE : J-C. De Quillacq

PS: I spoke with JC on Zoom. He is incredibly polite, kind, and charming, but behind that gentle gaze, you can sense a lively and vibrant burn. It's as if he were at once the top student sitting in the front row and the troublemaker slouched at the back by the radiator, daydreaming of jumping out the window. You know what I mean?



Jean-Charles de Quillacq's studio, 2025. Photos: Ismail Bahri

ABOUT HAUSER & WIRTH INVITE(S)

This initiative reflects Hauser & Wirth's longstanding commitment to building a sense of connection in the places where it works, collaborating with artists (or estates) who may benefit from an additional platform, galleries of different scale and writers addressing new audiences, all in support of a sustainable art ecosystem. By hosting fellow artists, galleries and writers in our Paris and Zurich spaces, we offer wider visibility of their work and ideas to engage with the city's vibrant creative community.

Organized with Olivier Renaud-Clement, Hauser & Wirth Invite(s) is hosted on the second floor of our Paris location and complements our ongoing series of exhibitions by gallery artists on the ground and first floors.

ABOUT JEAN-CHARLES DE QUILLACQ

Born in 1979, Jean-Charles de Quillacq studied at the École des Beaux-Arts in Lyon, the Weißensee Kunsthochschule in Berlin and the Rijksakademie in Amsterdam. His work focuses on the body, combining material processes and aesthetic forms articulated through historical concepts, social structures and emotional states.

Bodies inhabit porous spaces and are subjected to contradictory regimes.

His work has been exhibited at the Musée d'Art Moderne de Paris, the Palais de Tokyo and the Centre Pompidou in France, and the Bemis Art Center in the United States, as well as at MUDAM Luxembourg and M Museum in Belgium.

Recent solo exhibitions include 'Daddy is Home' at Kunsthhaus Biel (Switzerland, 2025), 'a real boy' at the Chapelle des Petits-Augustins (Beaux-Arts de Paris, France, 2024), 'Sepultura' at Café des Glaces (Tonnerre, France, 2024), 'Pros' at Ampersand (Lisbon, Portugal, 2023), 'Ma sis t'aime reproductive' at art3 (Valence, France, 2021) and 'Ma système reproductive' at Bétonsalon (Paris, 2019).

For Quillacq, the exhibition also frequently operates as a performative space in which he plays with both the delegation and the authority of his works, resulting in several performances, including ‘The Alternate’ and ‘L’Imitation par les larmes’ at Les Ateliers de Rennes, biennale d’art contemporain, ‘Tampered Emotions’ and ‘Lust for Dust’ at Triangle (Marseille) and “Fraternité Passivité Bienvenue” at the Palais de Tokyo.

He co-authored the book ‘Saint-Pierre-des-corps’ with Elsa Vettier in 2020 and was a resident at the Villa Medici in Rome in 2023 – 2024.



Jean-Charles de Quillacq in front of his studio, 2025. Photo: Valentin Merz

ABOUT MARCELLE ALIX

Marcelle Alix currently represents thirteen artists and two duos. Their identity has been shaped both by the artists who defined their founding programme—Aurélien Froment, Louise Hervé & Clovis Maillet, Charlotte Moth, Ernesto Sartori, Marie Voignier—and by those we have helped establish on the French art scene—Pauline Boudry/Renate Lorenz, Ian Kiaer, Mira Schor, and Donna Gottschalk. Over the years, they have supported the sustained development of long-standing careers—among them Laura Lamiel and Liz Magor, whom they alone present in Europe—while nurturing new voices in sculpture (Gyan Panchal, Jean-Charles de Quillacq), video (Lola Gonzalez), and drawing (Armineh Negahdari).

ABOUT ARTHUR DREYFUS

Born in Lyon in 1986, Arthur Dreyfus is a Franco-Swiss writer and filmmaker whose work ranges across novels, autofiction, essays, and plays. His books, published by Gallimard and P.O.L., have been translated into several languages. As a journalist, he regularly interviews leading figures in cinema, fashion, and the art world. Dreyfus also contributes to museum projects, films, classical music festivals, and luxury fashion houses. His most recent novel, 'La Troisième Main,' is currently being adapted for the screen by Oscar-winning director Michel Hazanavicius.



Jean-Charles de Quillacq, Ouverte (detail), 2023

Hauser & Wirth Paris
26 bis Rue François 1er
75008 Paris

Gallery hours:
Tuesday to Saturday
10 am – 6 pm

www.hauserwirth.com

