

# BIOGRAPHY

## GUILLAUME BRESSON

1982                    Born in Toulouse, France  
                              Currently lives and works in Paris

### SOLO EXHIBITIONS

2009                    Presentation in Project space *Sorry We're closed*, Brussels  
                              *Tandem 2*, Espace Croix-Baragnon, Toulouse  
2008                    Solo Exhibition, Bourouina Gallery, Berlin  
2007                    *Dix-7 en Zéro-7*, Ecoles des Beaux-Arts, Paris  
                              Solo Exhibition, Galerie Lacen, Paris

### GROUP EXHIBITIONS

2011                    *Lumiere Noire – Neue Kunst auf Frankreich*, Staatliche Kunsthalle ,Karlsruhe  
2010                    *Dynasty*, Palais de Tokyo / ARC, Paris  
                              Exposition Prix Sciences Po pour l'Art contemporain, Sciences Po, Paris  
2008                    *La dégelée Rabelais*, Musée Pierre André Benoit, Alès, France

### PUBLICATIONS

2011                    *Lumiere Noire – Neue Kunst auf Frankreich*, Staatliche Kunsthalle Karlsruhe, catalogue, Karlsruhe  
2010                    *Dynasty*, Musée d'art moderne / Palais de Tokyo, catalogue. Paris  
2009                    *Guillaume Bresson*, Bourouina Gallery, exhibition newspaper, Berlin

The work of GUILLAUME BRESSON uses the very old technique of grisaille, the classical repertoire of the expression of passions and is also inspired by the compositions of Poussin to design contemporary history paintings dealing with urban violence. Every attitude, every move and expression is planned down to the smallest detail. The artist has actors posing with clothing and accessories chosen by him; the photographs are then assembled to set the composition of the picture first as painted studies and then the final painting. This process gives a theatrical mood to his paintings, with a Jeff Wallish idea of exaggerated poses, a distance is created from reality and forces you to reconsider the situation, not as news but as history in the making. When TV and mass media show only meaningless violence, painting might help us to see – and therefore to understand less poorly – what the rioters could consider as epic actions that looked foolish and scandalous as seen from afar.