

Jonathan BINET / Victor CADORET / Rémy HYSBERGUE

*Back To The Future*

October 11th – November 15th, 2025

Jean-Luc et Takako Richard are pleased to present a group show entitled ***Back To The Futur*** with Jonathan BINET, Victor CADORET and Rémy HYSBERGUE on the entire gallery space from **October 11th to November 15th, 2025**. This exhibition brings together three complementary and firmly contemporary perspectives on abstraction and pictorial materiality.

**Jonathan BINET's** paintings are based on a rigorous protocol that structures his gesture, while leaving room for the freedom of chance. He explains that, at one point, he adhered firmly to these protocols, but then realized that it could evolve according to new insights.

"I listen to a lot of music, but I'm not specialist in any form. (...) What interests me a lot, however, is the rhythm notion. That's why, for example, in my paintings, I'm very attached to the diptych form which permits for two elements to combine, complement and contradict each other – in short, to act as a collage. In addition, I also like the rhythm for questions of fullness and freedom, for the tension it creates in the work. I'm always restrained, because that's my natural tendency, but I like bursts, impulsive gestures that suddenly gives relief to a painting." *Jonathan BINET – la république de l'art*

The pictorial gesture is often formulated through a protocol : previously imagined, the gesture is embodied in an often unexpected result, provoking a tension between intention and surprise. He may return to his works, repaint or completely transform a canvas when the result doesn't match the desired intensity. His palette is often dark : black, white, pale pink, terracotta, which accentuates the minimalist contemplative dimension of his works, despite their physical brutality.

Artist **Victor CADORET** boldly questions the relationship between man, the real and the virtual. At a time when our lives are becoming increasingly digital, right down to the collection of our most intimate data. His work counters this galloping virtualization by initiating an opposite gesture: *a realization of the virtual*, a return to our roots. Rather than translating the world into algorithms, Cadoret takes hold of it, the better to sublimate it.

He extracts digital codes into a unique visual material, which he transposes onto canvas. The screen gives way to the traditional support, transformed into a field of plastic exploration where painting and digital graphics mingle. His works invite the eye to lose itself in a game of appearances and disappearances, subtle reliefs and rough textures. They confront us with error, illusion and inaccuracy. Pixelated surfaces and unsettling geometries - both perfect and imperfect - induce a particular visual confusion.

With **Rémy HYSBERGUE**, the innovative use of velvet, with its varied textures such as canvas velvet, gold velvet, silver velvet adds a deep, sensory dimension to the works. This choice of material confers unrivalled depth and richness, each surface becoming a playground for light and color. Some works of the series exude a luxurious profusion, while others, imbued with calm and serenity, evoke an almost oriental aesthetic. The artist's colorful, sprinter-like contributions are reminiscent of the works of Saul Leiter or the overprinted images of Ross Bleckner, where colors merge and overlap.

Thick, three-dimensional blocks of acrylics, light deposits of broad, overlapping brushstrokes, and the utilization of airbrushes to bring light and fictitious relief, testify to the artist's technical diversity. He likes to say that he "paints the paint", and this approach manifests itself in an unrivalled dexterity, offering an intense visual pleasure to spectators to his works. Refusing to be confined in a style or a particular system, he navigates with ease through more restrained compositions, between monochrome canvases and pieces with broad chromatic spectrum, including fluorescent and classic colors.