

## FOR IMMEDIATE RELEASE

### GROUP EXHIBITION CHARLES DE BRUYÈRES INVITES YOU...

JEAN-PIERRE SERGENT : "EVE, ADAM & GRAFFITIS"

23 November 2018 - 19 May 2019

Opening night on Friday November 23rd at 6pm

Charles de Bruyère Museum, 3 rue Paul Doumer, Remiremont, France

<http://www.remiremont.fr/culture/bruyeres.php>

Download the full press PDF in French: [JPS \(4MB\)](#) | [Exhibition \(20 MB\)](#)

### CHARLES DE BRUYÈRES INVITES YOU...

Group exhibition presenting original works by fifteen contemporary artists who have specially created or chosen a work related to an art piece from the Charles de Bruyère Museum collection.

It was while talking on the phone with Annie Tremsal the curator of the exhibition, that the almost obvious idea came to me to present next to the beautiful painting *Adam and Eve* (by Maarten de Vos, 18th century and painted after the copper plate engraving by *Adam and Eve* of Albrecht Dürer, 1504), my small silkscreen print "Eve, Adam & the graffitiis" (58 x 39 cm), completed in New York in 1995.

In the background, we can see the image of a limestone relief representing also Adam and Eve, where Eve crunches the forbidden apple with strength, desire and conviction and Adam bearded, looks at her a little stunned, not really present. I photographed this image in France, in a museum or in front of a cathedral, perhaps Notre-Dame in Paris, I can't remember exactly where? Then, a Japanese erotic graffiti is superimposed on it in bold red, finally printed in electrical blue, the drawing of a large obscene ejaculatory penis.

To paint this mythical theme of the origin of Humanity, of man and of our own conception, obviously raises many questions: responsibility-irresponsibility of man, presence-absence of God, legitimacy-illegitimacy of desire...! Iconographically, the monotheistic West, for two thousand years almost and before the invasion of pornographic images, has systematically refused to depict the genitals and the act of copulation, of love making, as well as the pleasure that results from it. Or only symbolically: the apple being the woman sex and the snake the one of man. However, a symbol is not the true thing, and there is therefore dissociation and fragmentation between the thought, imagined body and the real body in its totality, its integrity, its entirety\*. Unlike other cultures, which are richer in erotic images and which, through their art, joyfully depict sexual pleasures. These societies, mostly from the past, were or are more in harmony with Nature, the World, the Cosmos and creation: like particularly all the first cultures, animist like Mayan, Moche, Hindu or traditional Japanese etc...

However, this lack of representation of sexual ecstasy, in our museums and in the collective imagination, has caused and still causes many anxieties, neuroses, frustrations and fears much more deeper than one can imagine!

For me, as an artist, sexual pleasure is a simple natural things and can reliefs anxiety and be liberator of oneself (if we are not too afraid to be born into this world and to also die there), and a vector of infinite pleasures, joys and happiness.

\* We must listen to Kabir saying: "Listen to me, dear Sadhu! From the top of his head to the soles of his feet, man is poisoned by intelligence."

"On this tree is a bird, it dances in the joy of life". in *The Flute of the Infinite*, Kabir

### CONTACT

Museum Director: Aurélien Vacheret | 03 29 62 59 14 | [aurelien.vacheret@remiremont.fr](mailto:aurelien.vacheret@remiremont.fr)

Curator: Annie Tremsal | 06 37 78 77 75 | [treamsal.annie@gmail.com](mailto:treamsal.annie@gmail.com)

Jean-Pierre Sergent: [j-psergent.com](http://j-psergent.com) | [contact@j-psergent.com](mailto:contact@j-psergent.com) | +33(0)673449486

Visual press: ["Eve, Adam & the graffitiis"](#)