

Since a few years, Gauthier Hubert is exploring in his work the aporetic relationship between the art of painting and the narrative. Aporitic in the sense that it is almost impossible to reveal and explain this relationship. This inability is based upon the paradox that is being generated by the 'narrative presentation'.

In the traditional art of painting, the paradox reveals itself in the construction of the dense 'moment' that unites the different narrative lines. In the work of Gauthier Hubert the spectator is confronted with the 'montage' as main principle of an installation, through which the story is developing between the images.

For the exhibition in Koraalberg Art Gallery, Gauthier Hubert is putting together a metonymical narrative order. The objects in the exhibition – not only the paintings – are all pointing to an absent source of meaning, built metaphorically around the absent father figure. But the exhibition is not dealing as such with the absent father (Joseph of the Holy Bible) as the 'story'; comparable with a kind of negative theology, Gauthier Hubert explores a 'duty' towards an 'authority' that is installing itself within an order of the normally accepted. An obligation that tacitly and almost automatically is being enforced and about which seldom questions are being raised.

A huge painting is soliciting the central point of attention in the exhibition and shows the Flemish Lion and the Walloon Cock in a situation that refers to the fable 'Le Corbeau et le Renard' : a piece of yellow cheese (La Belgique à Papa) is obliging the Black Lion and the Red Cock for a reason unknown to immobility and politeness. In another work, 'Le Corbeau et Le Renard' is being narrated by the daughter of Marcel Broodthaers, projected from beneath a table that is decorated with the millimetre pattern that is reminding us at schoolbooks. On the table a kind of altar like situation is being created : different pencil drawings on millimetre paper indicating problematically towards some generally accepted and iconised power relations.

In another piece that consists of different drawings that are attached on the wall as a kind of visual narrative, Gauthier Hubert is letting loose the idea of 'Duty' and is looking at the more hidden fantasies and the inherent feelings of guilt.

The fantasies that escape from the dominating order are in a way visualizing the fear of the 'absent father'.

This exhibition is built around the idea of the conjuration of an unexplainable fear towards a silent and invisible duty. For this particular installation, Gauthier Hubert has used an almost primitive style of painting and symbolic elements, through which the total concept is anticipating a ritual way of experiencing the concept of 'Duty'.

Philippe Pirotte, curator and Director of Kunsthale Bern.