

# Vincent *GILD*

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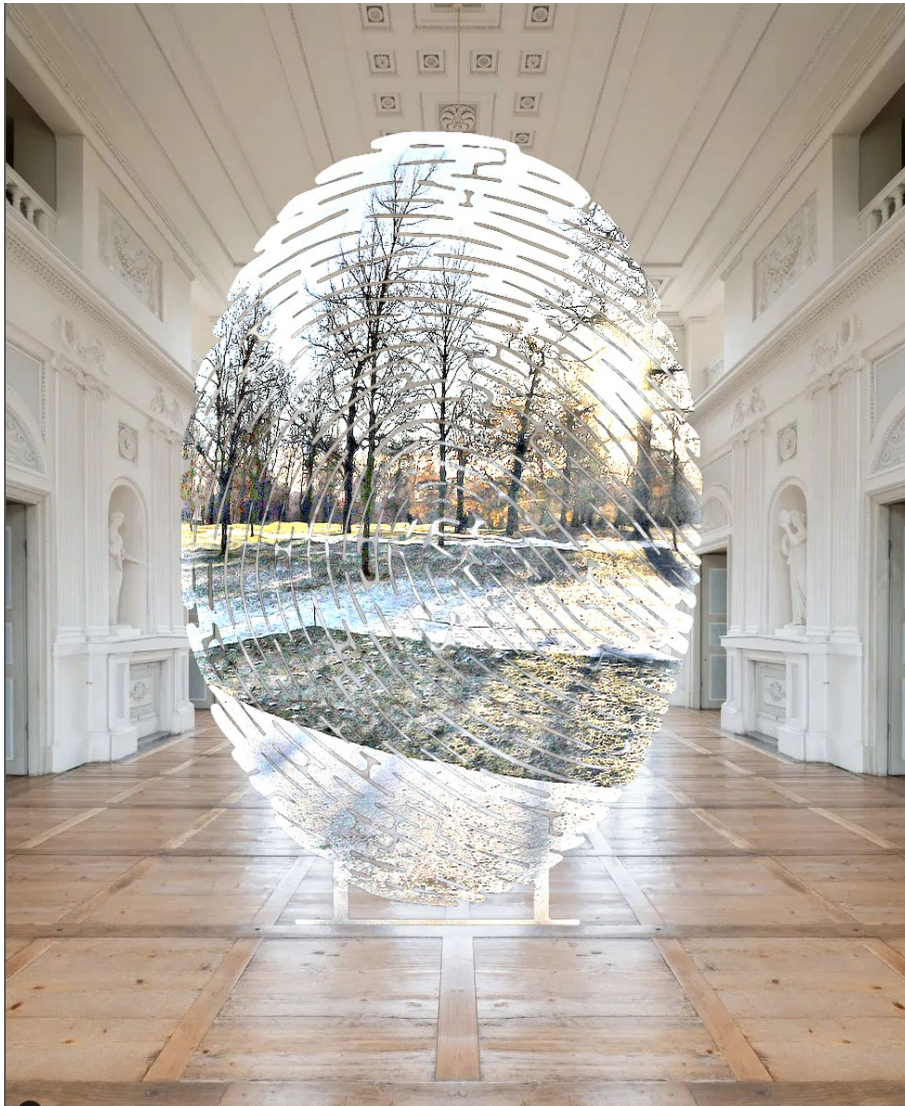
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*sculpture project in mirror-polished stainless steel*

My paintings are composed of layers of material: mortar mixed with pigments, oil paint and resin, gilding with gold or metal leaf

My artistic currents are Abstract Expressionism and Informal Art. My guidelines are to emphasize spirituality, chance, the unexpected, loss of control and the play of light. If I were the precursor of a new artistic movement, it would be “ULTRABRILLANCE”, which I have been developing and promoting for several years.

“ULTRABRILLANCE”, the central concept of my work, is a plastic and philosophical exploration of our contemporary Western societies, which have reached a stage of maximum brilliance, where abundance and sophistication verge on excess. In my work, I highlight this tension between splendor and decadence, between apogee and imminent collapse. Through painting and sculpture, I use materials, textures and reflections that exacerbate this almost blinding brilliance, symbolizing a civilization at the peak of its development.

My work questions the fragility of these human constructions, revealing the signs of an inevitable tipping point. ULTRABRILLANCE is not just a critique of Western societies at their peak; it also reveals a deeper fracture: the break between man and nature. My creations question this gradual disconnection, this loss of the spiritual link that once united mankind with the natural world. In a world saturated with technology and artifice, where the glitter of progress masks the underlying collapse, I seek to revive this forgotten connection, and invite the viewer to reconnect with the invisible, with those immaterial forces that link us to the very essence of life itself.



*“I paint and sculpt the world of the invisible, that of the forces, the energies that bring us together and connect us to each other, to our deepest nature and to all things in the universe. My sculptures and paintings are open spaces, windows onto our world, No Man's Lands with infinite horizons. Art is a universal language. A work of art must radiate a field of energy around it, and the magnetic power of its colors and shapes influences our emotions. My technique is based on the search for a form of visual and aesthetic harmony, the kind you find when contemplating Nature and all its creations. A work of art is the direct outpouring of life. Without Art, man loses all his dimension and all his bearings. I expect from my creations a magnetic, ghostly power and a form of transcendental aesthetics. Color takes us back to the depths of ourselves, like the vibratory field of a musical note. Nature and the silence that surrounds me are my main sources of inspiration”.*

*Vincent GILD*



Oil on canvas, mortar resin, gold leaf. 160x100cm-2018

**Vincent Duval, artist name GILD, born in 1974, works and lives in Burgundy (France).**

Vincent Duval, alias Gild, is a visual artist born in 1974 and based in Burgundy. A self-taught painter and sculptor, his work is rooted in the currents of abstract expressionism and informal art, shaping a universe where matter, chance and spirituality meet.

*The son of an industrial pattern-maker, he grew up in the midst of workshops, fascinated by the transformation of materials. After technical studies, he turned to music, collaborating with Nicolas Ker to produce works combining electronic and traditional instruments, before becoming assistant to sculptor Marian Fountain in Montmartre. This experience nourished his attraction to the alchemy of materials, from the patina of bronze to the raw energy of artistic gestures. In 2008, he gave up music to devote himself fully to painting. His work, the fruit of intuitive, experimental exploration, blends pigments, resins and oils to create textured works in which light plays a central role. Each painting becomes a spiritual quest, a dialogue between shadow and radiance, chaos and harmony. Inspired by masters such as Jean Fautrier, Hans Hartung and Jackson Pollock, he claims an art where imperfection and chance reveal an invisible truth.*

*“My art is a journey between the visible and the sacred, an invitation to explore the vibrations of the soul and the mysteries of nature.”*

*His works, exhibited in France and internationally, embody a deeply spiritual vision, where*

*“every texture and reflection is a meditation on the ephemeral and the timeless.”*

*Vincent Gild - Alchemist of light and the invisible*



## Sculpture on canvas:

(Carved resin - oil)

My work is mainly based on the notion of balance between “letting go and the need for control”. Most of the time, at the beginning of a painting, I don't give myself any rules. On a blank canvas, gesturally and spontaneously, using the colors at hand and tools picked up at random in the studio, I paint abstract shapes in oil or acrylic, with which I improvise. In this way, I sculpt the material with rapid, uncontrolled movements. The result is a multitude of tracings in a variety of colors, and in the end, a thickness achieved by superimposing layers of paint. I give free rein to imperfections and accidents on the canvas. These are unforeseen events that escape me completely, and which I use to build up the work. Sometimes I feel the need to work with a single color in order to capture its own vibratory frequency. The second stage in the creative process consists of taking control of the work by imagining and creating forms that are totally random but precisely and thoughtfully arranged in space. This process involves sculpting shapes and reliefs directly onto the canvas using a mortar sprayed onto the surface. This process is slow and meticulous, as it involves destroying the work in order to bring it back to life. By sculpting and coating the painted surface of the canvas, I create a three-dimensional work. In its final form, I expect it to exude a magnetic power and, above all, an aestheticism in the harmony of shapes and colors. Nature and the silence that surrounds me are my main sources of inspiration. The cycles of change interest me: what is immutable and unaffected by the passage of time, the notion of eternity and the divine, also appeal to me.

**“Light takes control of our view of the work, setting the scene for abstract geometric and raw forms. Its energy reminds us of the origin of life and reconnects us with the world of the invisible.”**



- Curves and waves series :



The technique consists of hand-pleating the satin to give it a very precise shape, then painting it with oil and lacquering it with multiple layers of resin so that the smooth, shiny fabric can solidify. I chose satin because it's a ceremonial fabric and a symbol of refinement, elegance, seduction and beauty.

My work is based on the idea that the world around us is made up entirely of undulations, folds, fractures, sinuosities and curved corners. Nature offers us only this kind of architecture, unlike most man-made structures. My forms are inspired solely by Nature. My creations are very uncluttered and linked to a mystical conception in the creative process.

My paintings and sculptures tell no story; they are simply contemplative, based on aesthetic research. Through the medium I use, I aim to achieve an abstract vision, a form of universal beauty, a distortion of our reality, of our space-time. I try to convey a different vision of our world and capture invisible energies. I completely rethink modern, gestural and abstract painting... my technique consists in taming any tool and giving birth to the work, it's important to detach body and mind and not to take total control of the work, i.e. to give free rein to any form of random path, it's a unique way of wanting to master the unknown while taming it.

Chance, unpredictability, freedom and luck are the only steps in the process of creating my work.

Exploiting the accidental, the random and the unforeseen is what matters most to me in the creative process.

-Dubuffet strove to capture this cooperation: "Art must be born of the material and the tool, and must keep track of the tool and the tool's struggle with the material. Man must speak, but so must tool and material. In his view, the artist must follow his material, "each material having its language, being a language, which admits of no other and can serve none".

## **Expositions:**

### **2025:**

**Art In Situ Bourgogne- sur la Route des Grands Crus**

### **2022:**

**exposition collective à la galerie KUNSTRAUM, Brussels, Belgium**

### **2021:**

**Exposition collective « ABSTRACTION », galerie Hors-champs, Paris 03  
Installation de deux sculpture « 3ème oeil » parc des quinconces, ville de Semur en Auxois**

### **2019:**

**Le génie des Jardins, square Maurice Gardette (Paris 11), 21-29 septembre  
Exposition personnelle : Abbaye de Corbigny (89), 12/07-29/09**

### **2018:**

**Inside Out Gent  
Art Up Lille  
Atelier Borabeau Art Gallery - Deinze, Belgium- Exposition permanente**

### **2017:**

**Art-up Rouen  
Salon art Nocturne Knocke  
Atelier Borabeau Art Gallery - Deinze, Belgium- Exposition permanente  
Salon Maison&Objet Paris**

### **2016:**

**Salon Art3f Paris porte de Versailles  
Peintre dans la rue « vézelay s'enflamme »-Vézelay  
Salon Art3f Nice  
Hameau des Baux « concept Hotel des Alpilles décembre 2016**

### **2015:**

**Exposition personnelle-Maison des sires de Domecy-Avallon (89)**

### **2014:**

**Peintre dans la rue « vézelay s'enflamme »-Vézelay  
Salon des indépendants « art en capital » Grand Palais - Paris  
Château de Sainte Colombe en Auxois - France**



« Between Gods and Men »

technique mixte sur toile

Dimensions: cm 100(H) °— 70(W) °— 5(D)





Sculpture acier (commande privée Gand-Belgique)



série « Undressedcode », satin plissé et durci sur socle bois, dorure à la feuille





# Vincent Gild

*Je peins et je sculpte le monde de l'invisible, celui des forces, des énergies qui nous rassemblent et nous connectent les uns aux autres, à notre nature profonde et à toutes choses dans l'univers.*

*Mes sculptures et mes tableaux sont des espaces ouverts, des fenêtres sur notre monde, des No man's land aux horizons infinis.*



Atelier à Semur en Auxois