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Florian and Michael Quistrebert

The films and paintings by the brothers Quistrebert (Nantes, 1982, 1976) are rooted in the tradition of geometrical-abstract art and op-art from the sixties and seventies, translated to the post-everything-era of 2013. They are hallucinatory works that are based on mathematical principals, where sculptural considerations explicitly claim a role within the flat surface of the painting or video screen. Symmetry and duplication are important principals for the Quistreberts, who are able within their rigorous structured compositions to achieve a remarkable softness. In their hermetic obsession with decoration and the surface, is a hidden quest for the sublime and the mystical. The choice of materials with in the works, such as car-paint and pigments, and the choices for the devices they use such as saws, sanders and chisels, provokes thoughts about the meaning of the skin of painting, in a culture where the skin or surface has grown to a primary locus for temptation - the flimsy place where the erotic manifests.