

DIPLOMES

DNSEP

Ecole Nationale Supérieure d'Art
et de Design de Limoges
félicitations du jury
2025

DNA

Ecole Supérieure d'Art
et de Design des Pyrénées
2022

ANTOINE CABANEL GICQUEL
ATN.GICQUEL@LAPOSTE.NET
+33 6.01.22.22.62
TRAVAILSERIEUX.COM

RESIDENCES / EXPOSITIONS

Résidence au Moulin Boissard

Résidence de production, en cours
Lusignan, 2026

Sample comme bonjour

Exposition collective, organisée par Sans Plus
Chapelle de la visitation, Limoges, 2026

Atelier Michael Woolworth

Stage d'impression lithographique
Paris, 2023

PUBLICATIONS

Laisse béton

Archivage photographique
Crackers éditions, 2025

Crystal Liquide n°2

Collectif d.d.d, 2024

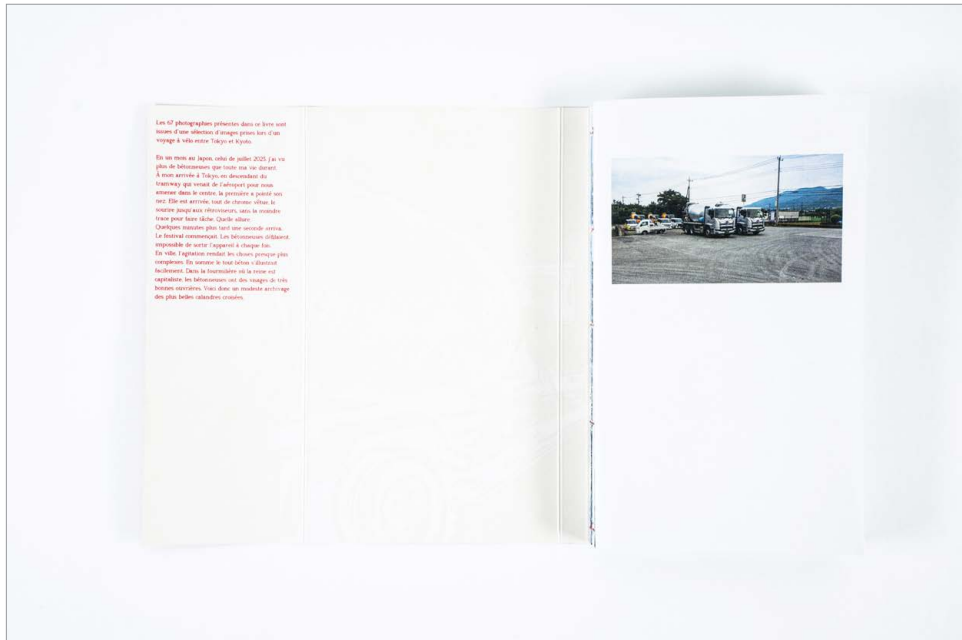
Crossroads

Auto-édition, 2023

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- D . Daily Stretching

The diversity of features found in Antoine's work seems to stem from a constant exploration of the images and signs that surround us. Through drawing, boredom takes on meaning. In a world saturated with images, Antoine uses his visual memory to create an archive space where fragments can branch out and become others. It is a place of settling. Graphic elements echo the iconography that surrounds us, the iconography of the everyday. The lines forge their own path, leaving imprints with a sense of déjà vu. They bear witness to the closed universes produced by capital. Here, the enclosure is breached, and drawing looks like walking.

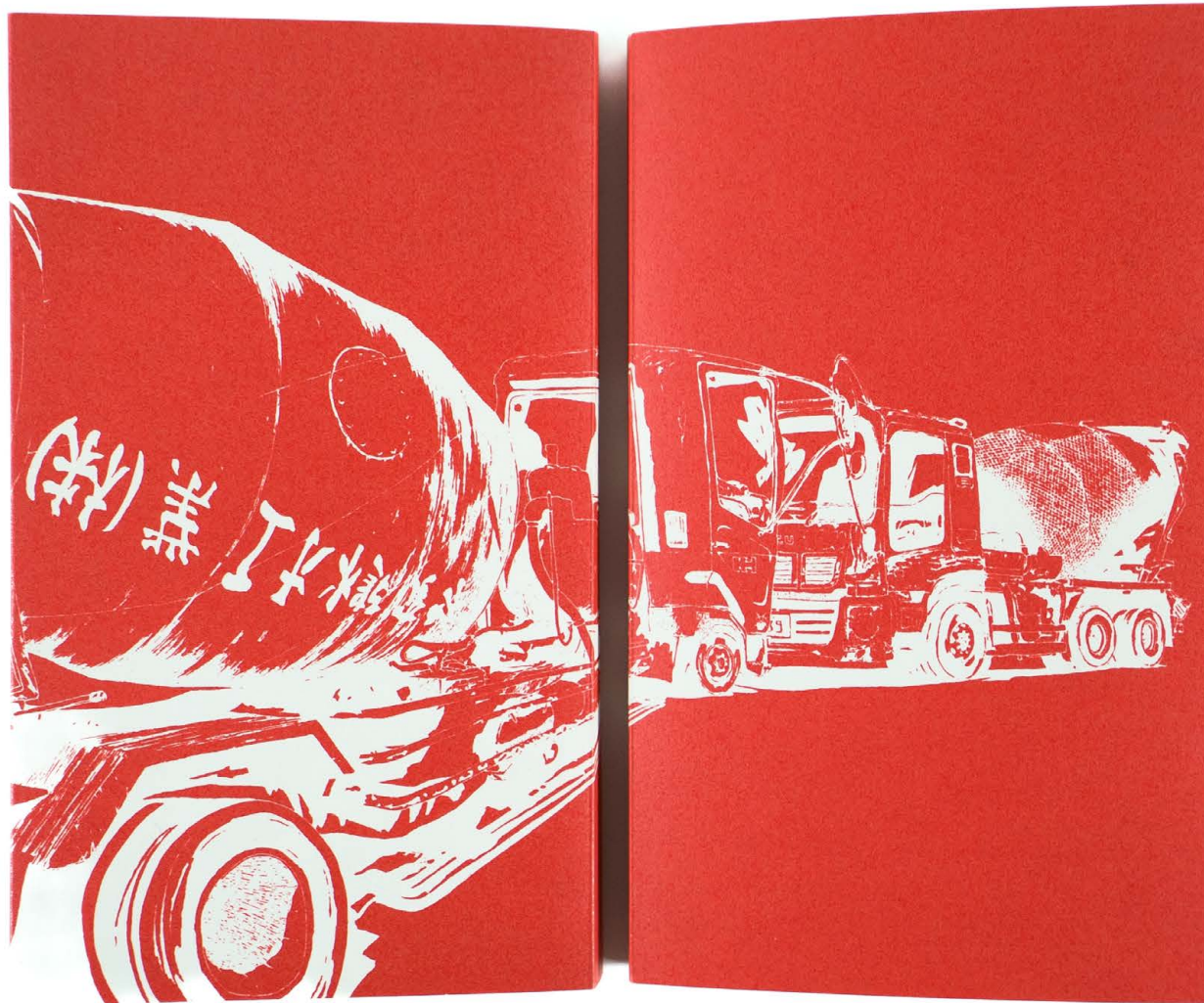


a b



Laisse béton is a photographic archive of Japanese concrete mixers taken during a cycling trip in the summer of 2025. Published with the independent publisher Crackers, the book presents 67 portraits of these iconic machines. Between Tokyo and Kyoto, via the Nakasendo, an ancient trade route from the Edo period, they were an integral part of daily life. Without aiming to present the issues surrounding these machines, the focus here is more on using them as a narrative device.

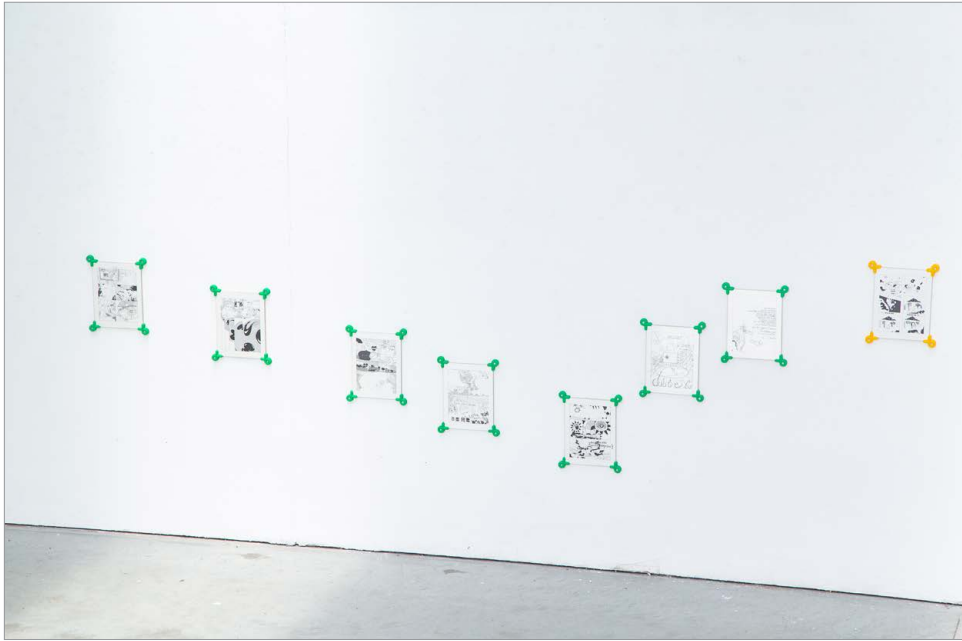
- a. Views of the book, copte binding
- b. Details, laser printing



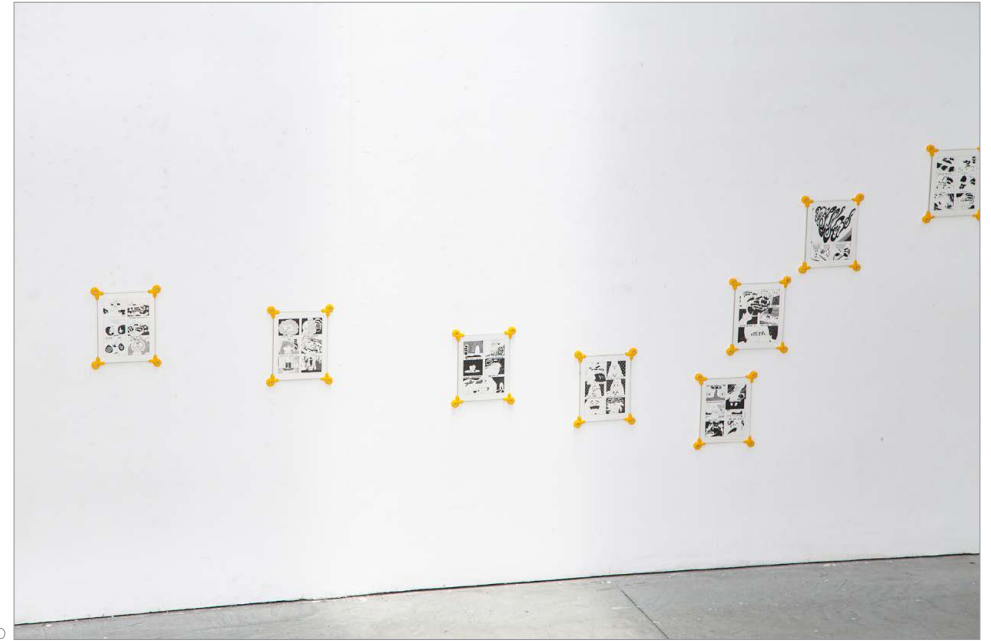
Laisse béton, screen-printed cover, 19.5 x 11cm, 140 pages



Screen print included in the edition, 35 x 42cm



a b



Drawing looks like Walking is an installation featuring a series of 82 drawings under glass, held in place by plastic clips screwed to the wall.

The installation reveals a sequence of ricochets or rebounds. The drawings follow a common logic, borrowing codes and illustrating a process of image assimilation. In these drawings, the sketch has no place. Each line is a component, bearing witness to a journey.

a. b. DNSEP installation view



c d

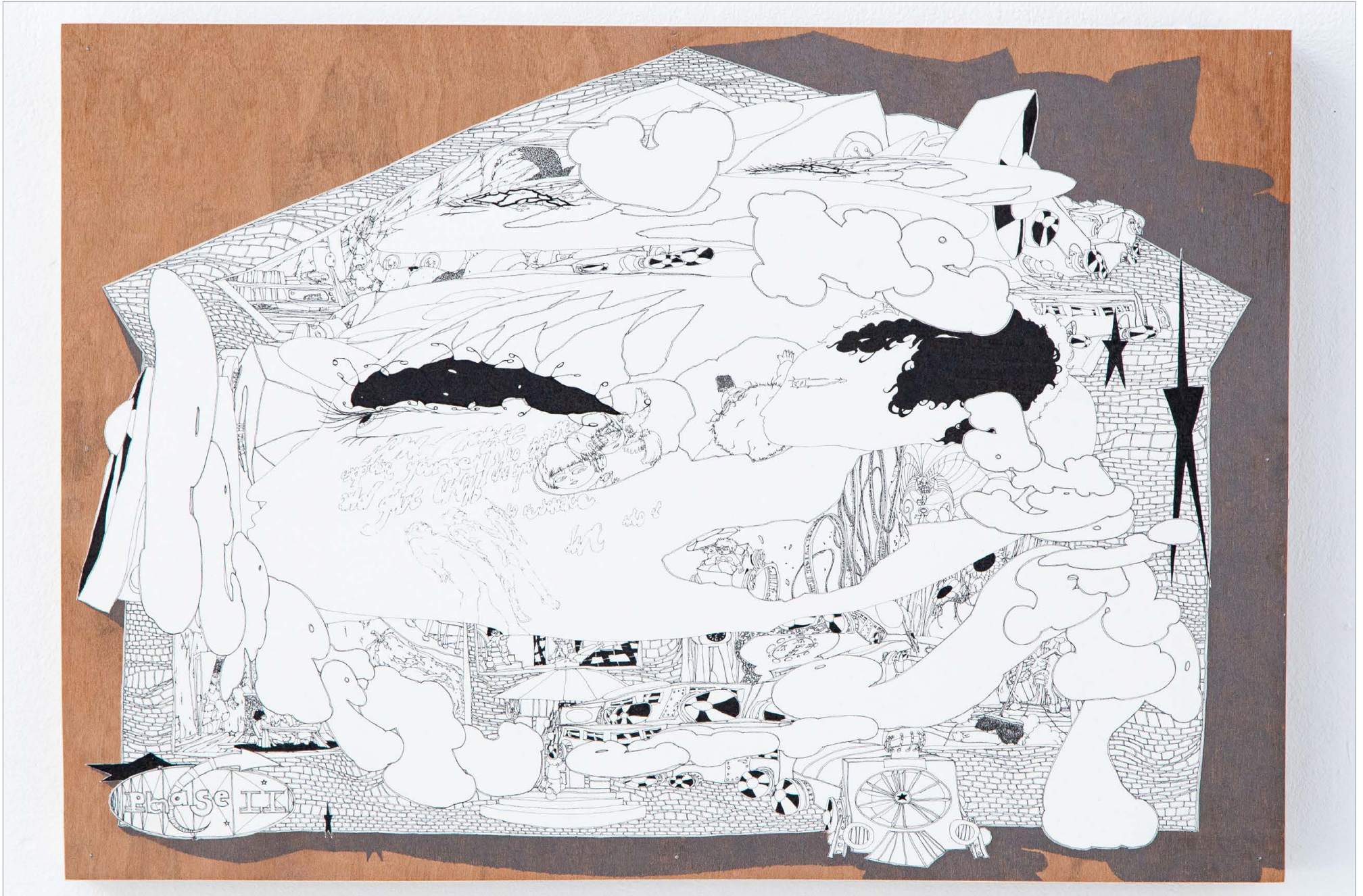
c. Details, PLA-printed hooks
d. DNSEP installation view



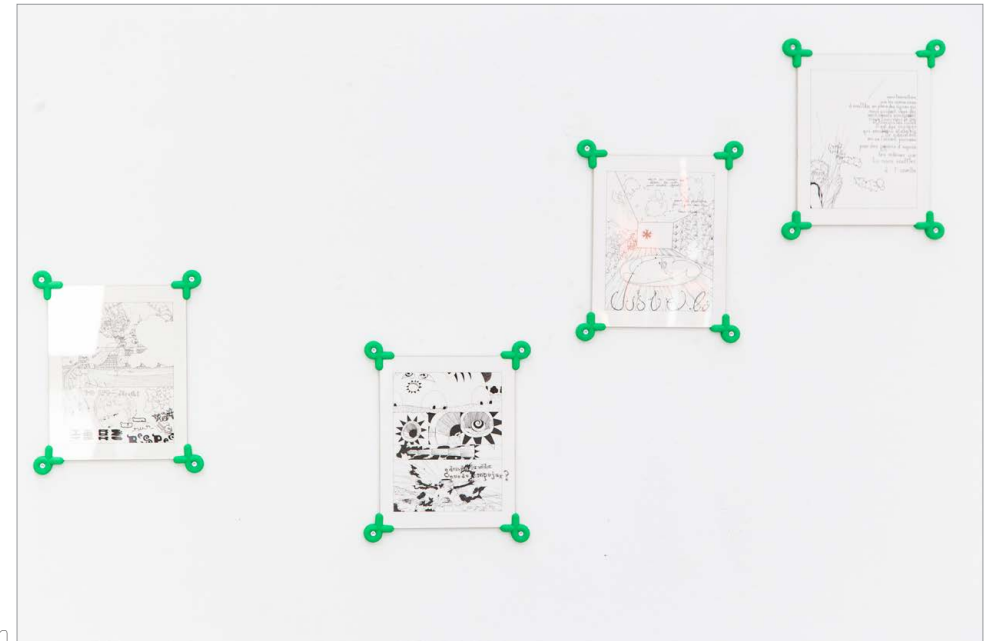
e f

Playing with the boundaries of legibility, the drawing on wood presents the phrase « Une angoisse perpetuelle » (A perpetual anguish). Next to it, a video plays. It resembles the drawing, a blurring effect. The video, created using AI, is an interpretation of the drawing and a reinterpretation of its lines. The resulting images borrow heavily from the conventions of American comics of the 1960s and 70s. The number of references to this era is considerable. As the minutes pass, a realization dawns: the machine is cold. This installation prompts reflection on the importance of the creative act and the sensitivity it conveys.

e. Une angoisse perpetuelle, wooden supports, black ink and paper on wood
f. DNSEP installation view



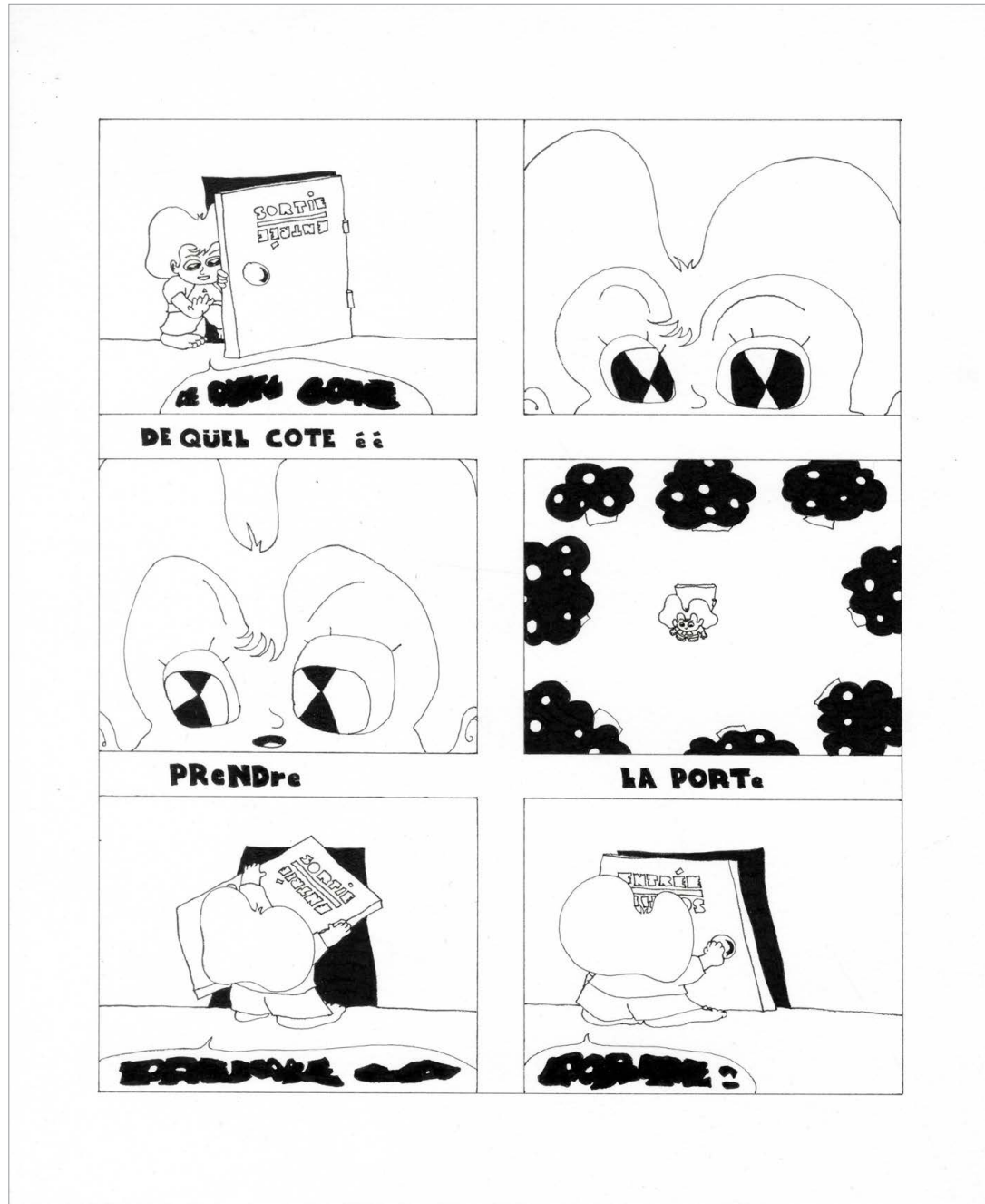
Une angoisse perpetuelle, ink and paper on wood, 47 x 63 cm



g h

g. Details, black and white video, no sound, 9m48s

h. Details, 82 drawings, black ink and paper, PLA mounts, 31 x 26 cm

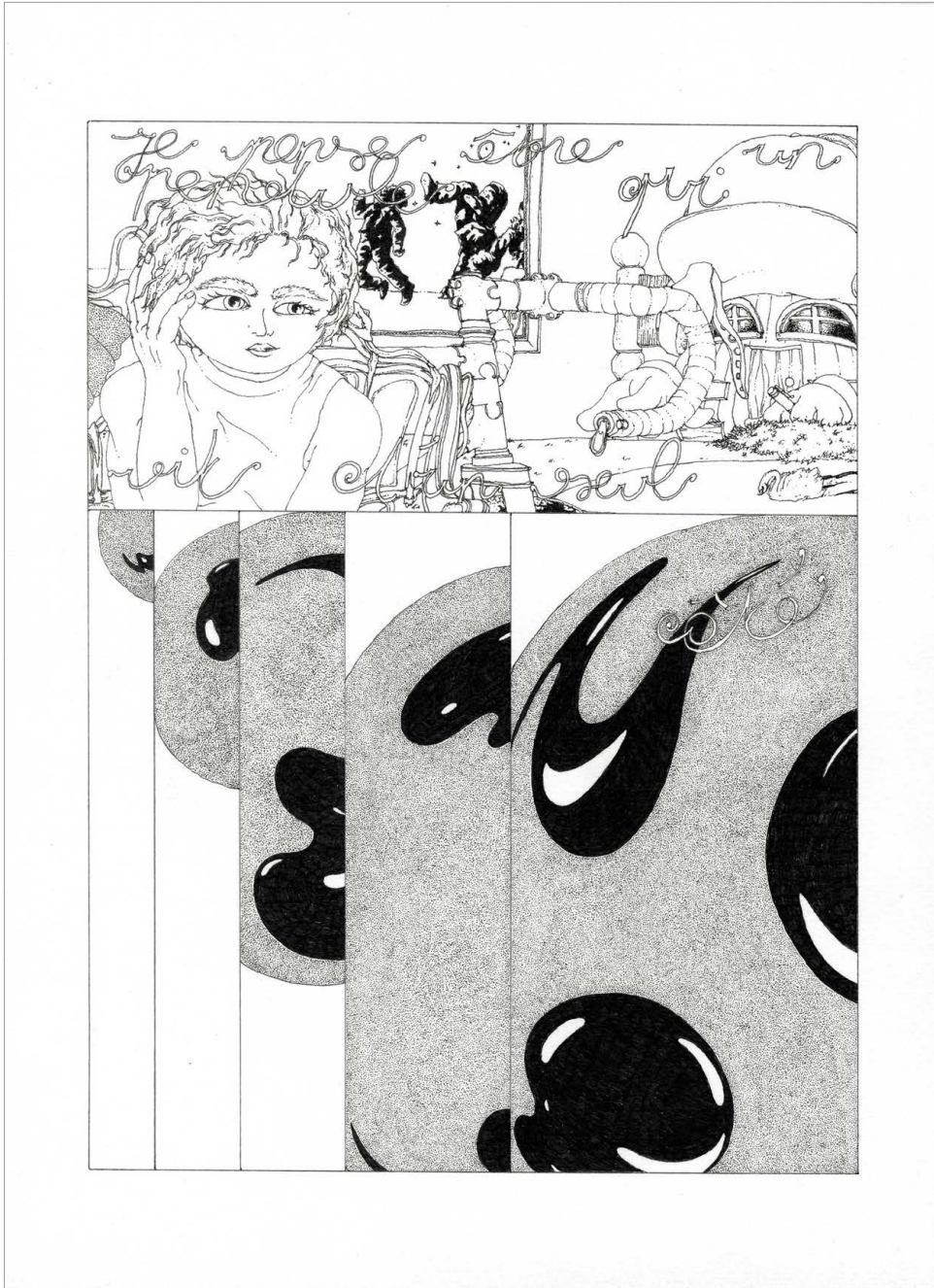


Comment sortir, text by Julie Matlosz, series of 16 drawings
black ink on paper, 21 x 27 cm



Daily Stretching is the name of my final thesis. Guided by the ideas of Donna Haraway and Ursula Le Guin, it led to an exploration of different narrative functions through images, examining how subjective readings can engage the viewer. The development of this line of thought resulted, in part, in a series of 82 drawings on graduation day. These drawings bear witness to the graphic discoveries made during this period, showcasing striking graphic techniques that draw inspiration from both underground comics and everyday signage. This work continued and resulted in the creation of approximately 150 drawings.

a. Details, black ink on paper, 21 x 27 cm



b

b. Details, black ink on paper, 21 x 27 cm



Can't you see?, series of 8 drawings, black ink on paper, 21 x 27 cm