

# GALERIE 18 BIS

GILDAS GENTIL,  
DIRECTEUR ARTISTIQUE

*Cliquez sur la photographie*



Article et entretien par Adeline, Cueilleuse de mémoires

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Photographies GALERIE 18 BIS – Traduction Eva PONTY  
Conception et Réalisation ADRET WEB ART

Installée en 2023 rue de Savoie, la Galerie 18bis existe cependant depuis septembre 2015, née d'une envie de Gildas d'ouvrir [un lieu où yoga et art cohabiteraient](#). Cliquez sur le lien pour écouter Gildas GENTIL

*In the heart of Paris, in the 6th district, famous for its attachment to art, is located Galerie 18bis. Not very surprising in this area, but a gallery like no other in terms of its history, its cultural positioning and its founder, Gildas Gentil.*

*Installed since 2023 on rue de Savoie, Galerie 18bis has existed since September 2015, born from Gildas' desire to open a place where yoga and art could coexist.*

*Two passions, cultivated by this adopted Parisian, who arrived in Paris at the age of 18 to study economics. A trader at the Palais Brognard, the Paris Stock Exchange, Gildas saw his profession disappear in 1997 when the human factor was no longer useful for large financial transactions. Wishing to take a step back from this environment which trades more goods than is sane, Gildas undertook a two-year trip to Asia, from Burma to Australia. During this period, he developed wonderful encounters with artists and a vocation for art, which sparked his desire to participate in this environment.*

S'ensuivent diverses activités pour la plupart entrepreneuriales dans le monde de l'évènementiel, de la culture, des expositions, notamment à Barcelone.

De retour à Paris en 2012, Gildas projette l'ouverture d'une galerie avec sa partenaire dans cette aventure, Eva Ponty, professionnelle de la formation avec qui il crée une école de yoga dont ils sont tous les deux professeurs, « Yoga 4 life » (Yoga pour la vie).

*Various activities followed, most of them entrepreneurial in the field of events, culture and exhibitions, particularly in Barcelona. Back in Paris in 2012, Gildas projected to open a gallery. In 2015, with Eva Ponty, a professional trainer and yoga teacher, he undertook this adventure and created a yoga school called "Yoga 4 life". They both gave yoga classes in various places in Paris.*

Cliquez sur la photographie





La Galerie 18bis vit là de belles heures jusqu'à ce qu'un positionnement de la collectivité vis-à-vis de ce genre de lieux reposant sur des accords de principe ne mette fin à cette activité. Sans espace d'exposition, Gildas se questionne alors sur ce qu'il peut apporter pour [favoriser le travail des artistes](#). Cliquez sur le lien pour écouter Gildas GENTIL

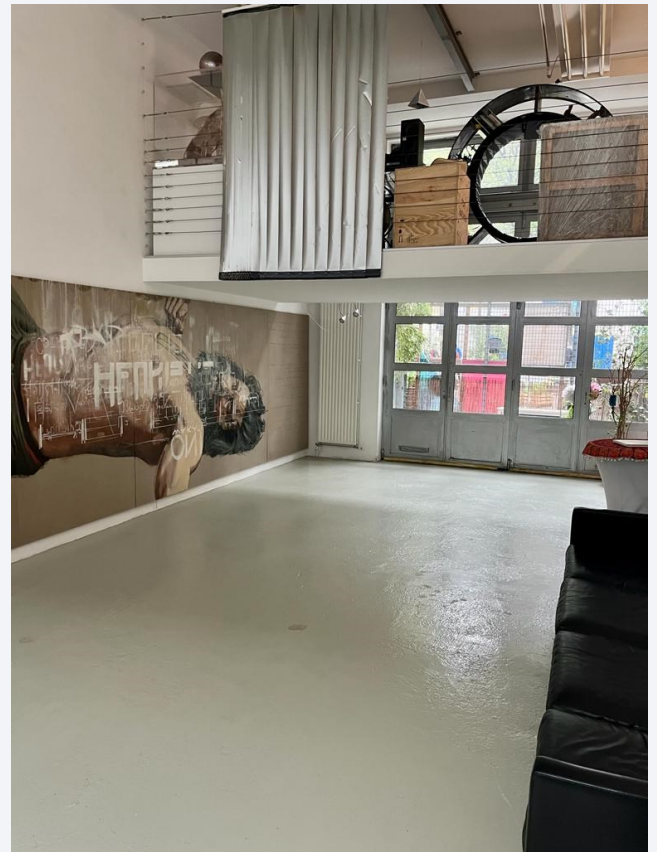
*In 2015, Galerie 18bis opened on Boulevard Voltaire where the ground floor hosted a first committed collective exhibition whose theme was the absence of policies based on past tragedies, entitled "Fukushima mon amour". Upstairs, yoga classes were given, Gildas entertained a strong link between the meditative practice of yoga and that of artistic creation since both require isolation, introspection and a return to oneself.*

*Galerie 18bis was in its 3rd year when the political agenda showed no more interest in this activity and closed the space. Without an exhibition space, Gildas wondered what he could do to encourage the work of artists.*



*No doubt imbued with Eva's professional practices, he wrote a training course "The artist in the digital age", providing an inventory of the visibility of artists on the web and networks. The Covid slowed down the launch of this initiative, with its share of prohibitions without proof of vaccination, which Gildas protested against, drawing a parallel with Apartheid in South Africa, which he experienced from the metropolis in his twenties.*

*He rented an artist's studio in the neighborhood called «la Goutte d'Or". Despite the fact that this district was little known for its artistic vocation, the space was alive and popular, exhibiting art, with yoga classes and training programs. In June 2022, he decided to move neighborhoods because it was not sustainable for the gallery.*



Galerie de la Goutte d'or





Conforté dans ses objectifs, Gildas Gentil cherche et trouve un local pour installer sa Galerie 18bis, où elle est à l'heure actuelle, dans le 6<sup>ème</sup> arrondissement. Si les alentours sont plus classiques à ceux que l'on attend d'une galerie d'art parisienne, cette dernière n'a rien perdu de son ADN et de [son objectif d'origine](#). Cliquez sur le lien pour écouter Gildas GENTIL

*Comforted in his objectives, Gildas Gentil found new premises to settle Galerie 18bis, at its current location in the 6th district. Even if the surroundings are very classic for a Parisian art gallery, Galerie 18Bis has retained its original DNA and objective.*

*Gildas exhibits the art that he has always wanted to offer: committed, multidisciplinary, with artists whose art he appreciates, also for their human qualities in individual or collective exhibitions.*

Un relationnel qui s'inscrit également dans la vision que Gildas porte sur l'artiste et sa relation à la blockchain : une technologie pour l'art tangible qu'il voit comme étant une source d'inviolabilité, d'infalsifiabilité, de traçabilité, de transparence, d'assurer les royalties des artistes et de toucher de nouveaux collectionneurs. Gildas a d'ailleurs rédigé une formation consacrée, poussant sa réflexion jusqu'à la tokenisation.

Cliquez sur la photographie



*A relationship which is also part of Gildas' vision of the artist and his relationship to the blockchain: a technology for tangible art which he sees as being a source of inviolability, unfalsifiability, traceability, transparency, ensuring artist royalties and reaching new collectors. Gildas has also written a professional training program, gradually leading to the tokenization of art.*

*A bet on the future for Gildas, just like opening a gallery in 2023, an act that he himself admits was risky, even suicidal, but above all courageous. More than 300 artists have been presented at Galerie 18bis and the rich program offered is proof that he was right.*

Adeline GUILLEMAUT