

# ERICAILCANE

## APRÈS LA PLUIE

March 5<sup>th</sup> — April 25<sup>th</sup>, 2026  
17 rue Martel | 75010 Paris

Opening in the presence of the artist  
Thursday, March 5<sup>th</sup> at 6 pm

Signing book and performance of the artist  
Saturday, March 7<sup>th</sup> at 3 pm



**Ericailcane, like the 19th-century caricaturist Grandville, adopts anthropomorphism as his visual language to deliver a sharp and often cynical critique of contemporary social, economic, ecological, and political dynamics.**

Through a sensitive, fluid, and meticulously controlled line—where emotion is conveyed through posture and gaze—the Italian artist unfolds a tragic narrative in which animals, victims of human excess, embody the fragility of our era.

Yet far from resigned, Ericailcane's bestiary stages an animal uprising. His creatures mimic and parody human struggles in works that are at once critical, humorous, and powerfully resonant.

Echoing both Hieronymus Bosch and Dürer, his richly detailed zoomorphic imagery revisits medieval bestiaries through the lens of Victorian illustration, developing a precise, anatomical language that is unmistakably his own.

Educated at the Academy of Fine Arts in Bologna and shaped from an early age by his naturalist father, Ericailcane moves effortlessly between intimate, finely wrought drawings and monumental murals, as well as collages, installations, and engravings. Whatever the medium, his compositions teem with life and unfold as implicit social and ecological fables. Organic and invasive, the forms themselves seem to occupy space as forcefully as the themes they address—violence, resistance, survival.

His father preserved his childhood drawings—already remarkably rich and inventive—which Ericailcane revisited twenty-four years later, in 2009, reinterpreting them through the lens of his mature artistic practice. The resulting project, *Potente di Fuoco*, stands as a landmark in his career, alongside the acclaimed book *Il Canto della Foresta* (2012), where warrior rabbits and prophetic stags inhabit a universe rendered with the precision of old master engravings.

Born in northern Italy and immersed in wild landscapes from an early age, the famously discreet artist has long scrutinized plants, bark, and stones in search of hidden alphabets—animal signs, or warnings left unread in the face of destructive capitalism.

This poetic inquiry raises a pressing question: does nature signal our own self-destruction? Were these warnings that humanity failed to decipher?

In the exhibition *Après la pluie*, presented at Galerie Martel in Paris, Ericailcane imagines a post-anthropized world in which animals—and nature at large—can no longer rely on humankind. Instead, they reclaim and reinvent the remnants of human culture, drawing inspiration from the ethos of punk.

Punk once declared that there was “no future,” yet it continued to fight for the possibility of another world—one beyond the capitalist model.

The narrative of the exhibition begins in the aftermath of the violent police repression during the 2001 G8 summit in Genoa, an event that extinguished the hopes and struggles of a generation. From that rupture onward, the story traces the gradual collapse of the capitalist system through a fauna demanding reinvention—a world in which nature reclaims its voice in response to human self-destruction.

**Eric Surmont**  
Art director

#### Institutional exhibitions

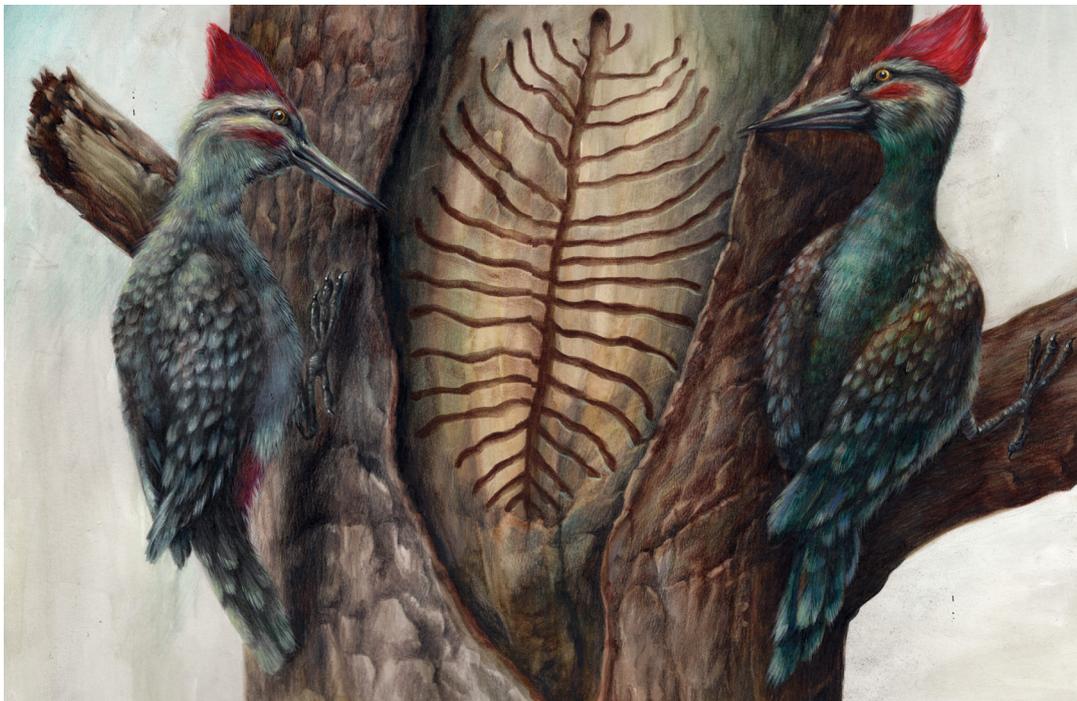
2012 — Exposition *Potente di Fuoco* au Centre d'Action Culturel de Niort

2015 — Exposition *Potente di Fuoco* au Musée d'histoire Naturelle de Toulouse

2017 — Exposition *Potente di Fuoco* au Musée du Temps de Besançon

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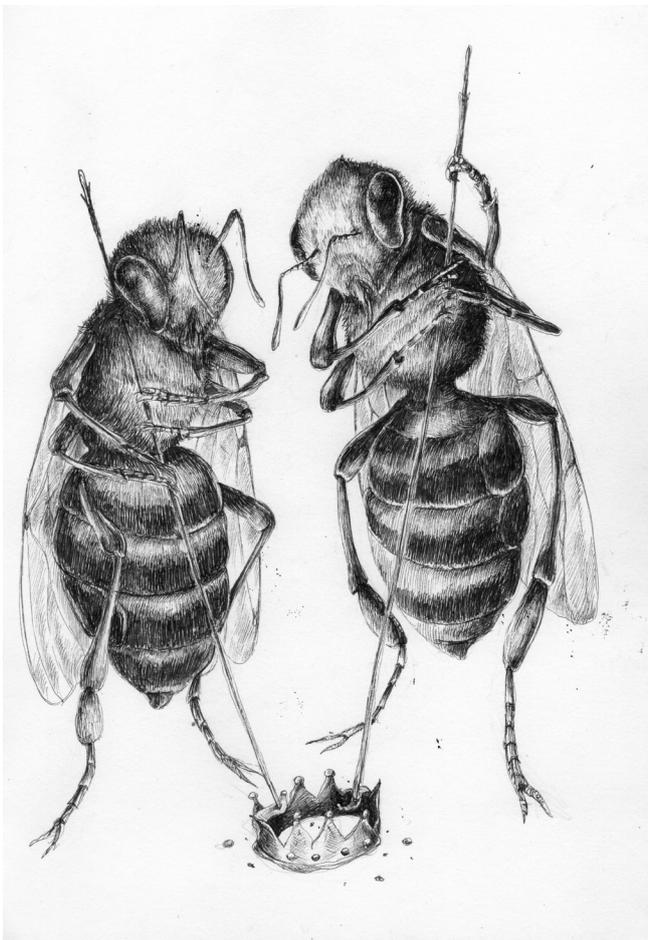
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ERICAILCANE, *Picchi*, 42 x 30 cm, gouache on paper ©ERICAILCANE / courtesy Galerie Martel



ERICAILCANE, *FAI, manifesto delle federazioni anarchiche*, 21 x 30 cm, ink on paper ©ERICAILCANE / courtesy Galerie Martel



ERICAILCANE, *Che fine ha fatto la regina*, ©ERICAILCANE / courtesy Galerie Martel



ERICAILCANE, *Ultimo ballo*, ©ERICAILCANE / courtesy Galerie Martel

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