

BENOIT MAIRE

SELECTED WORKS - JUNE 2009



LA COULURE CONSTANCE MAYER, peinture glycerol sur toile, 45 by 90 cm, 90 by 160 cm, 160 by 320 cm, 2005.

LA COULURE CONSTANCE MAYER, encore, peinture glycerol sur toile, 45 by 90 cm, 90 by 160 cm, 160 by 320 cm, 2008.

Interrompre Jacques Lacan



INTERROMPRE JACQUES LACAN, (to interrupt Jacques Lacan), performance with students, 55'00, view in Capc-Musée, Bordeaux, 2007.

Based on the 1973 conference by Jacques Lacan, which was interrupted by a twenty-year-old Situationist (Anatole Atlas). Maire readapts the event as a theatrical piece, at the capc Museum in Bordeaux, using art students as actors.



ÉTUDE POUR LE NOMBRE, oil painting, cardboard, spray, 45 by 45 cm, 2007.



TIRÉSIAS OPEN, baryt prints, various dimensions, 2007. (exhibition view Wallspace gallery, NY)

Working with ideas of blindness and sight, myth and reality, and appearance and identity, inspired by the figure of Tiresias, the artist digitally created this collage series. Images of the first photograph of the moon, and uncovers of original figures are fonded repeatedly throughout the series.



N^o4-TIRÉSIAS OPEN, baryt print, 12 by 17 cm, 2007.

Working with ideas of blindness and sight, myth and reality, and appearance and identity, inspired by the figure of Tiresias, the artist digitally created this collage series. Images of the first photograph of the moon, and uncovers of original figures are fonded repeatedly throughout the series.



N^o6-TIRÉSIAS OPEN, baryte print, 12 by 17 cm, 2007.

Working with ideas of blindness and sight, myth and reality, and appearance and identity, inspired by the figure of Tiresias, the artist digitally created this collage series. Images of the first photograph of the moon, and uncovers of original figures are found repeatedly throughout the series.

Aesthetics of the Conference of Aesthetics

« c'est assez dire : abîme et saïre de l'abîme »

Jacques Derrida, *la vérité en peinture*, Flammarion, Paris, 1978

« We screw it all up »

Easy Rider, 1969

« Art is the definition of art »

Joseph Kosuth, *Art after philosophy*, 1969

This short text aims at questioning the nature of the space-time experienced by an audience attending a conference of aesthetics. To question the *quality of nature* means to insist not on the concepts the conference produces, but rather on the space-time it generates for an audience, and on the spectacular which is at stake. The situation is as follows: There is a face-to-face, someone addresses an audience about – or in the name of? – art, and there is an absent object – during the conference, art is not directly and immediately present, it is at best represented by means of slides – and there is a discourse.

Does this discourse frame its object? Is it situated between the inside and the outside? Is it in short a *parergon* with respect to its object? If this question was crucial in 1978, it no longer is the case today, since we consider that the conference of aesthetics is a format of contemporary art and is thus totally inherent to it – the categories of art and philosophy dissolved in 1969, as we will see in a moment. So, without even mentioning frames, what can be said about the relationship between an audience and the sonic sculpture made by an aesthetician speaker? This is a new question, which can arise through questioning the relationship between art and truth in post-fictional statements.

a—on post-fiction

After the stage of post-modern fiction as emergence of authoritative discourses after the era of narratives¹ – the first stage of a theoretical fiction tainted with a nihilism linked to the notion of crisis and the collapse of reference points – the idea of truth returns in aesthetics in a conceptual aspect. Truth returns, though not like a ghost returns to the place it haunts; it is not the idea of truth which returns, but its new embodiment: truth returns to its concept and is thought as a philosophical category. Alain Badiou: "Which can be said as well: art itself is a truth procedure. Or: the philosophical identification of art belongs to the category of truth". Therefore this new fact, the coming of truth as a concept and not as an *ideality*, happens in theoretical post-fiction. Indeed, it appears that the break with postmodernity (in its aftermath, its "post-", its "square post-", or its "modernist-alternativity"), is being elaborated or plotted² in contemporary aesthetic thought, under its various possible names ("post-post-...", "after", "alter-...") which can also be thought as theories of post-fiction. But in such a *break with*, can there be an agreement on a category of truth and how can it be elaborated in the artistic space?

b—on performative statements

There is this recent fact: the importance of a direct communication unmediated by screens, that is, the re-assessment – in recent artworks – of performativity: the only traces of an artistic event lie in it being told by word of mouth, by a person to another, by connoisseurs to their friends. Can we speak here of a sonic sculpture whose supporting element is the very body of an audience absent during the original performative event? Does this open up a liberated relationship

¹ See Thierry De Duve, *Kant after Duchamp* (Cambridge, Mass.: MIT Press, 1998).

² What is called "narratives" after Lyotard is not fiction in terms of their proper historical efficiency; rather they become fiction retroactively from the perspective of postmodernity which no longer believes in them. Since postmodernity treats past ideologies as narratives, it talks about its own relationship with ideology – a relationship with fiction.

³ Alain Badiou, *Petit Manuel d'esthétique* (Paris: Éditions du Seuil, 2000, p. 21)

⁴ The *plot* is a form of conceptual elaboration.

with representation, a resistance to its regime of codification and fiction? His threefold question, which can also emerge through another relation to truth through its performative fact. But can it be described as a performative statement? The Searle-Derrida controversy about this answer this question.

In *How to do things with words* Austin defines a performative statement. For instance a priest says "I baptise you", he actually baptises a child. Along with the same time, the priest baptises a child. These statements cannot be severed from the context of their utterance, and must be fully present in the world during a performance. This affirmation puzzles Jacques Derrida who considers that the iteration of a statement - the repetition - is a performative act. Derrida's position - the first - is a theoretical disagreement between the Anglo-American and Continental traditions about context: the first asserts that it can be severed from the context of its utterance in empiricist terms whereas the second asserts, in the tradition of Heideggerian hermeneutics, that it cannot be severed.

An artistic performance is often defined as an artistic accomplishment producing a work. Just as a performative statement a performance sustains itself by its being absent to an external term: "It does not describe something that exists outside language and before it", Jacques Derrida writes. In this sense, its accomplishment marks a beginning, and can be grasped in the terms of the conceptuality of the event. This interpretive leap from performative statement to the concept of event is an attempt to connect Derrida and Badiou, and aims at questioning the relationship of performative statements with post-fictional truth. This jump may not be legitimate: it is merely asserted. It enables us to suggest that performative statements are performative in so far as they do not refer to an object; thus they can be described in terms of a category of truth. They are events within a given order of discourse because they modify the logical modalities of this order.

c—on the performative space of the conference – the truth-effect

In 1969, Joseph Kosuth made a proposition about the historical dimension of the knot of art and philosophy: "The 20th century saw the coming of a time which could be said to be that of the *end of philosophy and the beginning of art*". This "historicisation" of art after philosophy turns out to be in effect a disintegration of art within philosophy. As Seth Price puts it in "Dispersion", conceptual art "efloaks itself in other disciplines (philosophy being the most famous example)". This disintegration occurred in Kosuth's work which had recourse to the logical style of philosophy, using syllogistic and tautological forms: "Art is the definition of art", Kosuth says around the end of his text. My hypothesis about the truth-effect of statements within the conference of aesthetics emerges from the fact that art, which is absent during the talk – apart from its representation through slides –, is presented differently, through its pure presence in the form of discourse. The discursive form of the conference which takes art as its subject-matter is a format of conceptual art, and the philosophy which supports it is after art after philosophy. The space of the conference of aesthetics, which is a performative space in so far as the objects it refers to are absent (art is always absent even if one refers to it), creates a timely situation for a post-fictional event. This event is the bearer of an immanent, singularised, post-fictional truth.

In philosophy after art after philosophy, which is a *post-fiction*, a new truth-procedure arises about statements performed live. The sonic material of the conference which produces concepts does not consist in framing art but in creating situations. It creates a space for performing thought. This space of performance is non-material, it cannot be reduced to the traces it leaves - sites, digital recording, memories - rather, it is an attempt to create a present stretching into both past and future.

The post-fictional statements performed during conferences of aesthetics after 2005 have a truth-value in so far as they create the present itself. Truth and the creation of the present overlap in aesthetic performance, which tries to escape the immediacy of view.

Benoît Maire, Paris, January 2006

This text was written for the occasion of the conference, *Art After the End of Art: An International Conference in Contemporary Aesthetics in Honour of John Deane*, on Saturday 4th February 2006 at LSE Old Theatre, Old Building, Houghton Street, London. WC2A 3AE.

* Joseph Kosuth, "Art after Philosophy", in *Conceptual Art. An Anthology* (Cambridge, MA: MIT Press, 2000, p. 237)
* Seth Price, "Dispersion", www.distributedhistory.com
* Kosuth, "Art after Philosophy", p. 241.

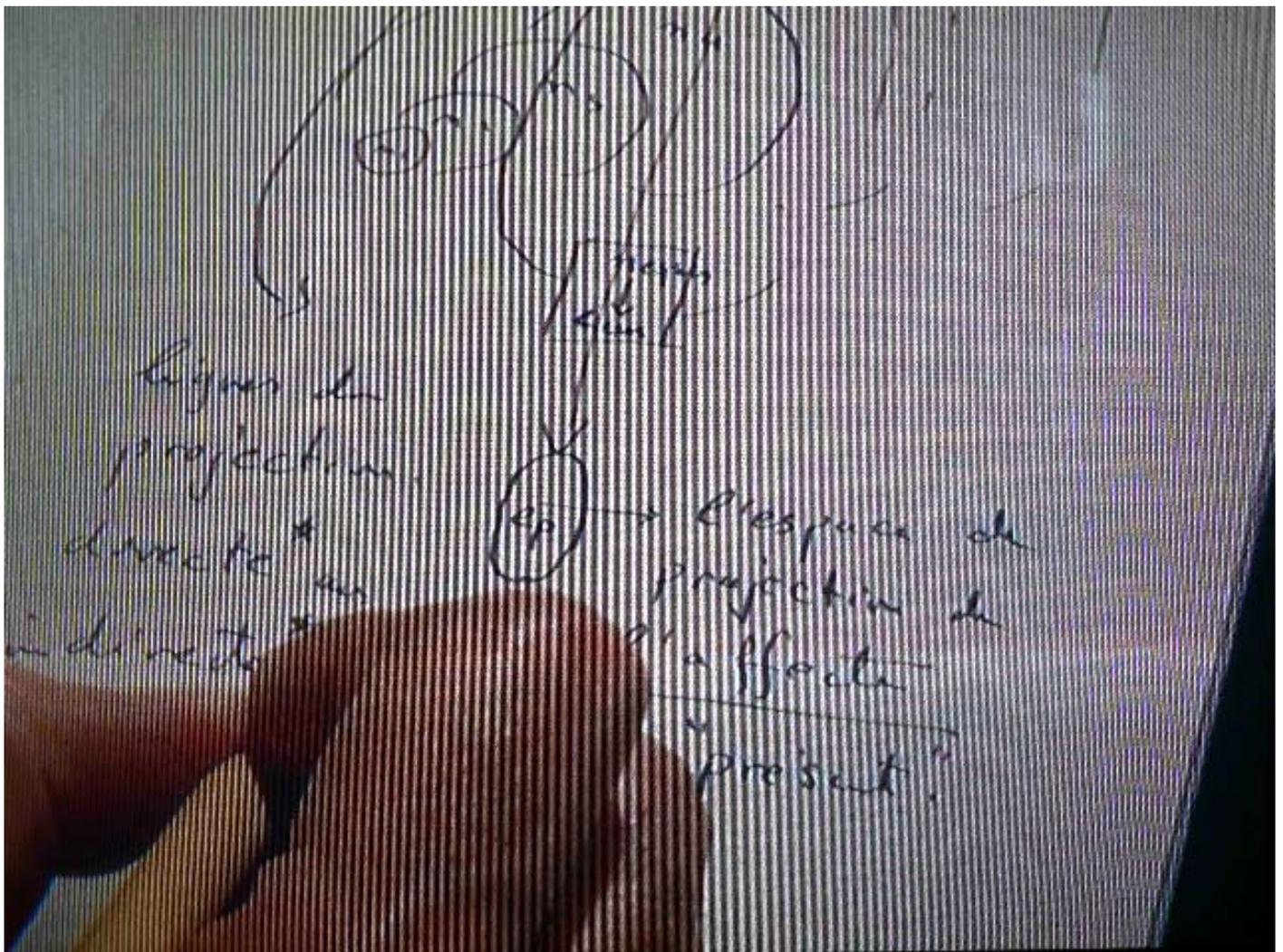


LES PLEURS, tasseaux en saule pleureurs, impression jet d'encre sur feuille de livre, 60 by 25 by 15 cm, 2007.



N°1—THE HISTORY OF THE GEOMETRY, digital collage, lambda print, 60 by 60 cm, 2007

Histoire de la géométrie # 1 shows a man leaning attentively over the piece *Untitled (mirrored cubes)* by Robert Morris (1965). He is the actor Boris Karloff, cut out from a scene in the film *The Black Cat* (1934) where he plays a game of chess against Bela Lugosi, and we find him duplicated in *Histoire de la géométrie # 2* where he is looking at a multiple by Dan Graham. Morris' mirrored cubes and the multiple one, sliding puzzle by Dan Graham are self-definable and repetitive geometries. The work by Dan Graham parodies a game of solitaire (by highlighting all the squares that can be manipulated in an identical way). This misappropriated image of an eliminatory mental process serves as a negative of the game of chess, when its central hole conjures up the hole of thought. The two men demonstrate extreme concentration, for their life is at stake when they play this match. Confronting historic examples of minimal and conceptual art, the isolation, splitting and duplication of these two thoughtful figures question the nature of the relationship we now have with that heritage. The reflexivity depicted here is affective in nature.



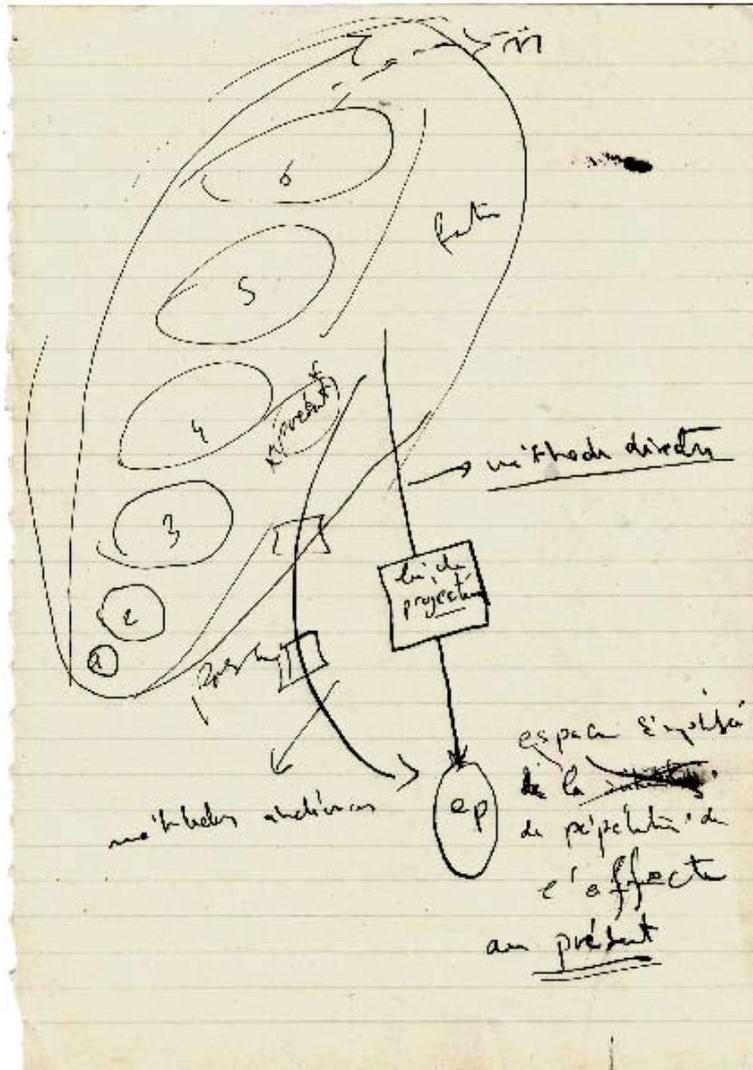
MEETING SÉBASTIEN PLANCHARD, video installation, still screen, 2006.

The artist here meet a fictionnal character from a book that he had written himself. The meeting was scripted by the artist, and the character was played by an actor.



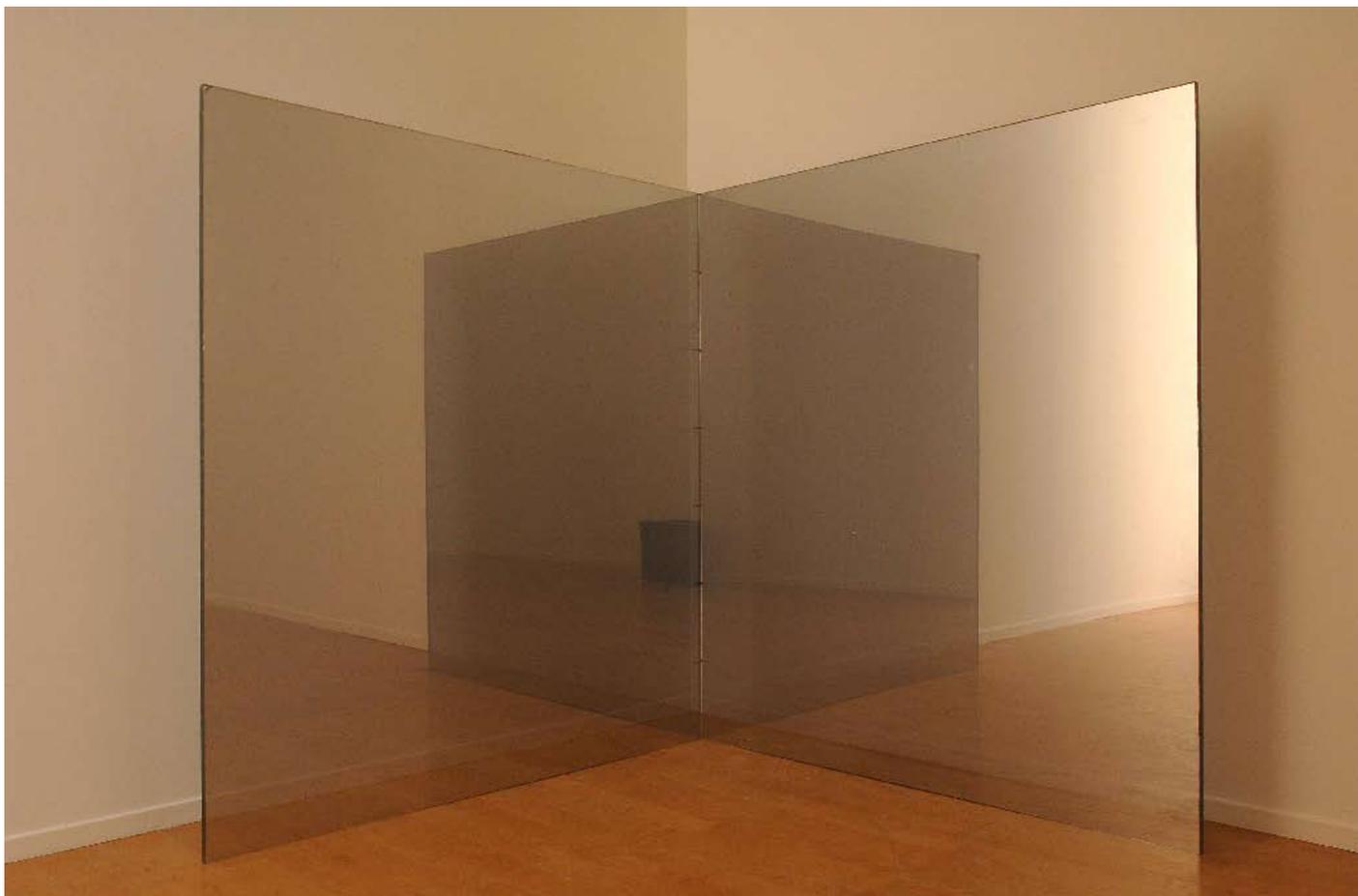
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The artist here meet a fictionnal character from a book that he had written himself. The meeting was scripted by the artist, and the character was played by an actor.



MEETING SÉBASTIEN PLANCHARD, video installation, drawing, 2006.

The artist here meet a fictionnal character from a book that he had written himself. The meeting was scripted by the artist, and the character was played by an actor.



CORNER WITHOUT OBJECT (FOR ANATOLE ATLAS), perspex, mirror film, 190 by 190 by 210 cm,



ELEMENTS FOR A DISCUSSION AFTER THE END OF NEONS IN EXHIBITIONS, display of objects, poster, documented discussion, installation view in Palais de Tokyo 2006.

Setting for a possible discussion with Alain Badiou. The installation included screens projecting static and the audio from a previous discussion with Arthur Danto, a poster with the title of the project, and various objects questioning a chapter of a Badiou text on formalisation of the real.



THE SQUARE IN A FOREST, 32 wood panels and black serigraphies of a printed text, 30 by 40 cm each, 2007 .

The artist here composes a text to accompany an invented exhibition entitled "The Square In A Forest".



THE SIGNIFYING MONKEY, lecture, performance, screening and various objects, held in Kunstverein Braunschweig, 2007.

credit photo: Achim Lengerer



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credit photo: Achim Lengerer

LACANE, moulding in resine, white stick, 120 by 12 cm,
view in Cortex Athlético, Bordeaux 2006.



LAMIA, CANCELLED LINES FROM II-81, wood and indian ink, 30 by 40
cm, 2007.
credit photo: Aurélien Mole



l'autre et de l'autre côté
certaines choses à régler
comme l'écriture, comme
un livre, mais on ne peut
pas se faire de la force
à l'égard de l'autre
Il y a un objet unique
en lui-même, et c'est
ce qui est le plus important
dans la situation, et c'est
ce qui est le plus important

Notes sur la question :

La question est à travers,
non en dessous ni au-delà.

En fin de compte, celui qui
manipule un réseau d'ix mis
en balance à travers et par
la conscience d'un tiers peut
bien dire : "je connais la réponse,
mais quelle était la question ?"
et cela par le fait qu'il a
un réseau d'ix mis en balance,



L'OBJET DE SINGE (*object of monkey*), perspex, stones paint white, 2007. (exhibition view Hollybush Gardens, Londres)

Playing with the viewer's perception, the artist installs a small perspex, covered with a mirrored film, amidst a group of stones, in order to create a third image.



L'OBJET DE SINGE, NÉGATIF (*object of monkey, negative*), perspex, stones paint white, 2007. (exhibition view 220 jours / gb agency, Paris)

Playing with the viewer's perception, the artist installs a small black and reflective perspex, amidst a group of stones, in order to create a third image.



IN FORECAST OF OCTOBER 22, lambda print, 30 by 40 cm, 2007.
performance prise en photo par Abake
photograph of a performance taken by Abake

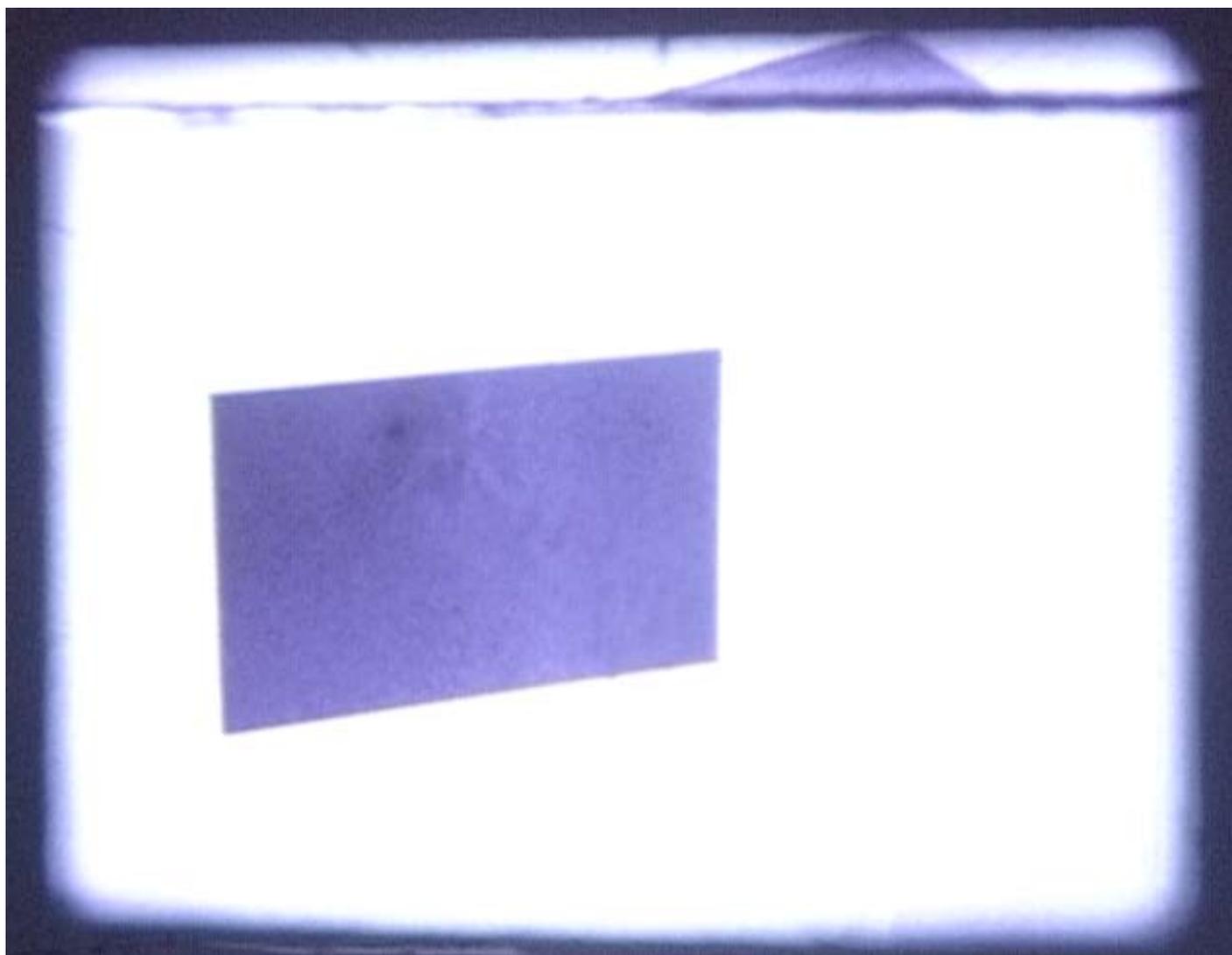


THE QUESTION, canvas, textil, cardboard, found image,
30 by 60 cm, 2008.

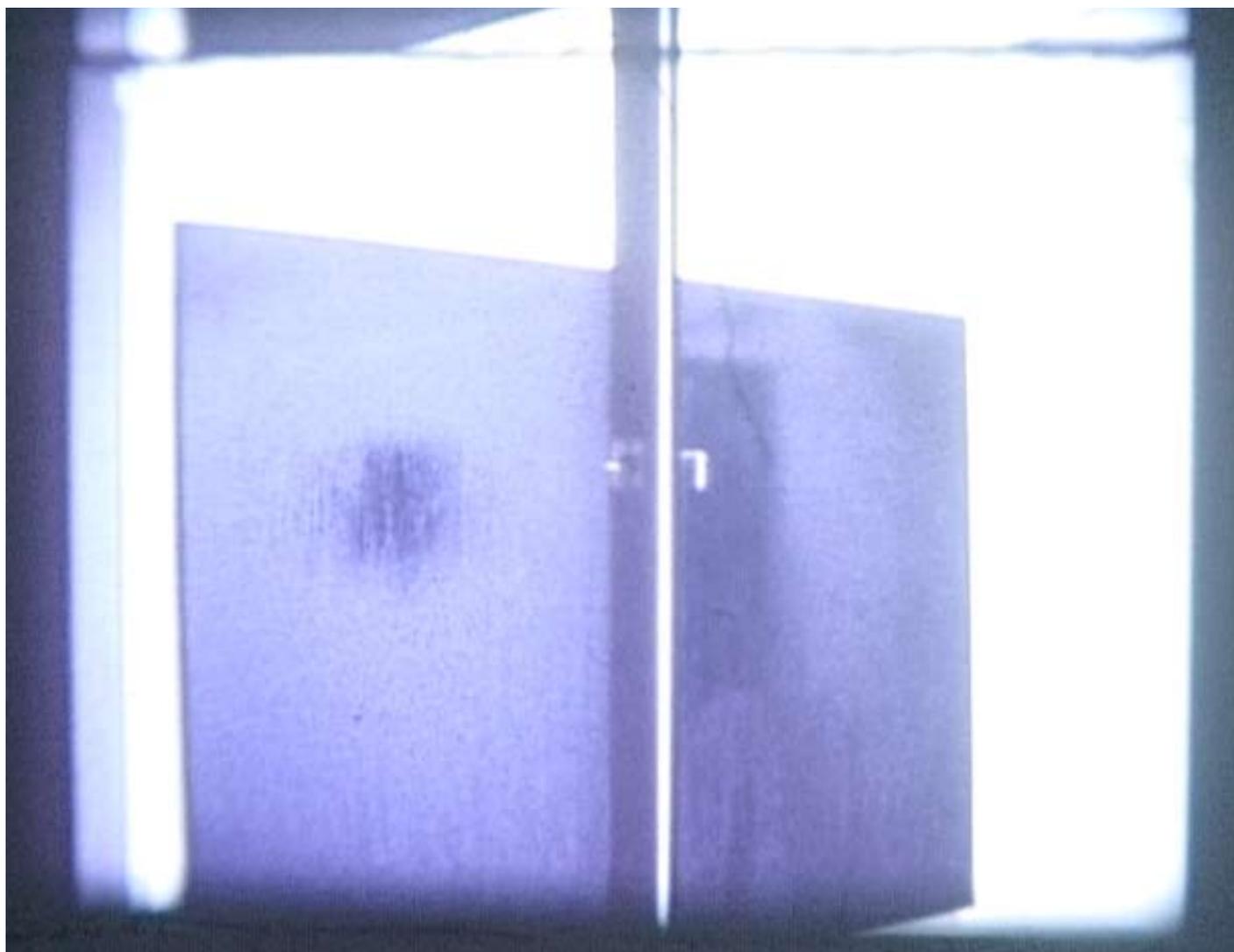


ELEMENTS FOR A DISCUSSION AFTER THE END OF NEONS IN EXHIBITIONS, display of objects, poster, documented discussion, installation view in Bucarest biennial, 2006.

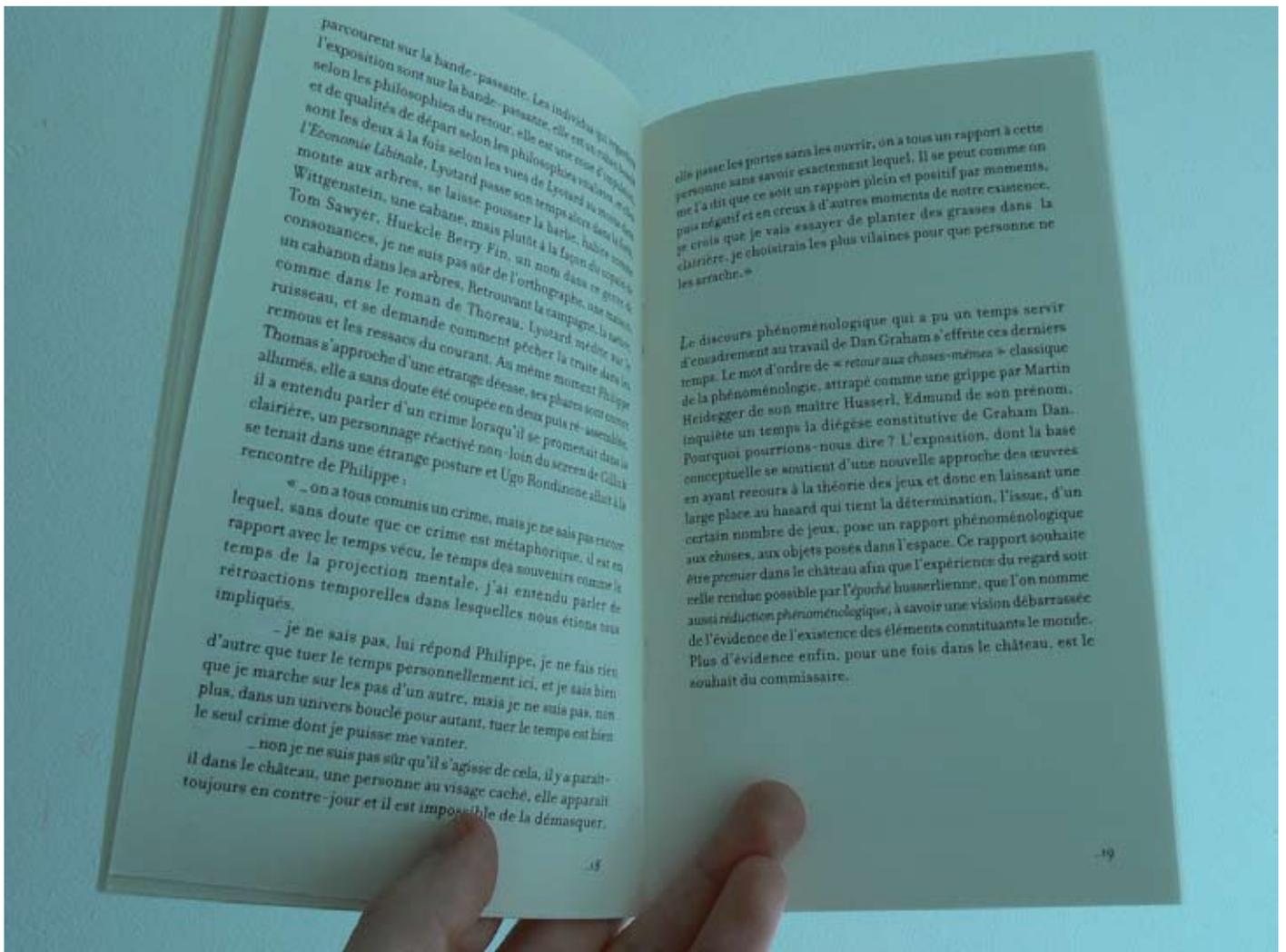
Discussion with philosopher Ciprian Mihali, under a glass on a carpet.



LE SOUVENIR DE LA COULURE CONSTANCE MAYER, film 8mm transfered on dvd, 3'30, 2005.



LE SOUVENIR DE LA COULTURE CONSTANCE MAYER, film 8mm transfered on dvd, 3'30, 2005.



parcourent sur la bande-passante. Les individus qui regardent l'exposition sont sur la bande-passante, elle est en train de passer selon les philosophes du retour, elle est une chose d'importance et de qualité de départ selon les philosophes vivants, et elle sont les deux à la fois selon les vues de Lyotard au moment de l'Economie Libérale. Lyotard passe son temps alors dans la forêt monte aux arbres, se laisse pousser la barbe, habite comme Wittgenstein, une cabane, mais plutôt à la façon du sculpteur Tom Sawyer, Huckle Berry Fin, un nom dans ce genre de consonances, je ne suis pas sûr de l'orthographe, une maison un cabanon dans les arbres. Retrouvant la campagne, la nature comme dans le roman de Thoreau. Lyotard médite sur le ruisseau, et se demande comment pêcher la truite dans les remous et les ressacs du courant. Au même moment Philippe Thomas s'approche d'une étrange déesse, ses phrases sont comme allumés, elle a sans doute été coupée en deux puis ré-assemblée, il a entendu parler d'un crime lorsqu'il se promenait dans la clairière, un personnage réactif non-loin du secret de Gollum se tenait dans une étrange posture et Ugo Rondinone allait à la rencontre de Philippe :

« ... on a tous commis un crime, mais je ne sais pas creator lequel, sans doute que ce crime est métaphorique, il est en rapport avec le temps vécu, le temps des souvenirs comme le temps de la projection mentale, j'ai entendu parler de rétroactions temporelles dans lesquelles nous étions tous impliqués.

- je ne sais pas, lui répond Philippe, je ne fais rien d'autre que tuer le temps personnellement ici, et je sais bien que je marche sur les pas d'un autre, mais je ne sais pas, non plus, dans un univers bouclé pour autant, tuer le temps est bien le seul crime dont je puisse me vanter.

... non je ne suis pas sûr qu'il s'agisse de cela, il y a paraît-il dans le château, une personne au visage caché, elle apparaît toujours en contre-jour et il est impossible de la démasquer.

elle passe les portes sans les ouvrir, on a tous un rapport à cette personne sans savoir exactement lequel. Il se peut comme on me l'a dit que ce soit un rapport plein et positif par moments, puis négatif et en creux à d'autres moments de notre existence, je crois que je vais essayer de planter des graines dans la clairière, je choisis les plus vilaines pour que personne ne les arrache.»

Le discours phénoménologique qui a pu un temps servir d'encadrement au travail de Dan Graham s'effrite ces derniers temps. Le mot d'ordre de « retour aux choses-mêmes » classique de la phénoménologie, attrapé comme une grippe par Martin Heidegger de son maître Husserl, Edmund de son prénom, inquiète un temps la diégèse constitutive de Graham Dan. Pourquoi pourrions-nous dire ? L'exposition, dont la base conceptuelle se soutient d'une nouvelle approche des œuvres en ayant recours à la théorie des jeux et donc en laissant une large place au hasard qui tient la détermination, l'issue, d'un certain nombre de jeux, pose un rapport phénoménologique aux choses, aux objets posés dans l'espace. Ce rapport souhaite être premier dans le château afin que l'expérience du regard soit réelle rendue possible par l'époque husserlienne, que l'on nomme aussi réduction phénoménologique, à savoir une vision débarrassée de l'évidence de l'existence des éléments constitutifs du monde. Plus d'évidence enfin, pour une fois dans le château, est le souhait du commissaire.

THE SQUARE IN A FOREST, printed text, 2006 .

The artist here composes a text to accompany an invented exhibition entitled "The Square In A Forest".



LE JEU DE CHATEAU OU LA DÉCISION, bench in wood 200 by 60 by 50 cm, box in cardboard, with paper, dices and resine, 2007.



HISTOIRE DE LA GÉOMETRIE #5 (étude pour l'industrie), collage made with images from a book, wood, plastique, 60 by 35 cm, 2008.

credit photo: Aurélien Mole



FEUILLE BLANCHE #1, 2007, #2, #3, #4 2008, gouache tempera on wood, 22 by 35 cm.

The artist here composed white paintings with several horizontal lines and one vertical, made with a pencil and ruler during a day of boredom.

credit photo: Aurélien Mole



THE TWILIGHT OF THE COPYISTS, lambda print, 60 by 80 cm, 2006.

The artist had a sign by a stone engraver which read, le crépuscule des copistes, or the twilight of the copyists, and planted it by a road in Argentina. This series of photographs documents the sunset from this point.



THE TWILIGHT OF THE COPYISTS, lambda print, 60 by 80 cm, 2006.

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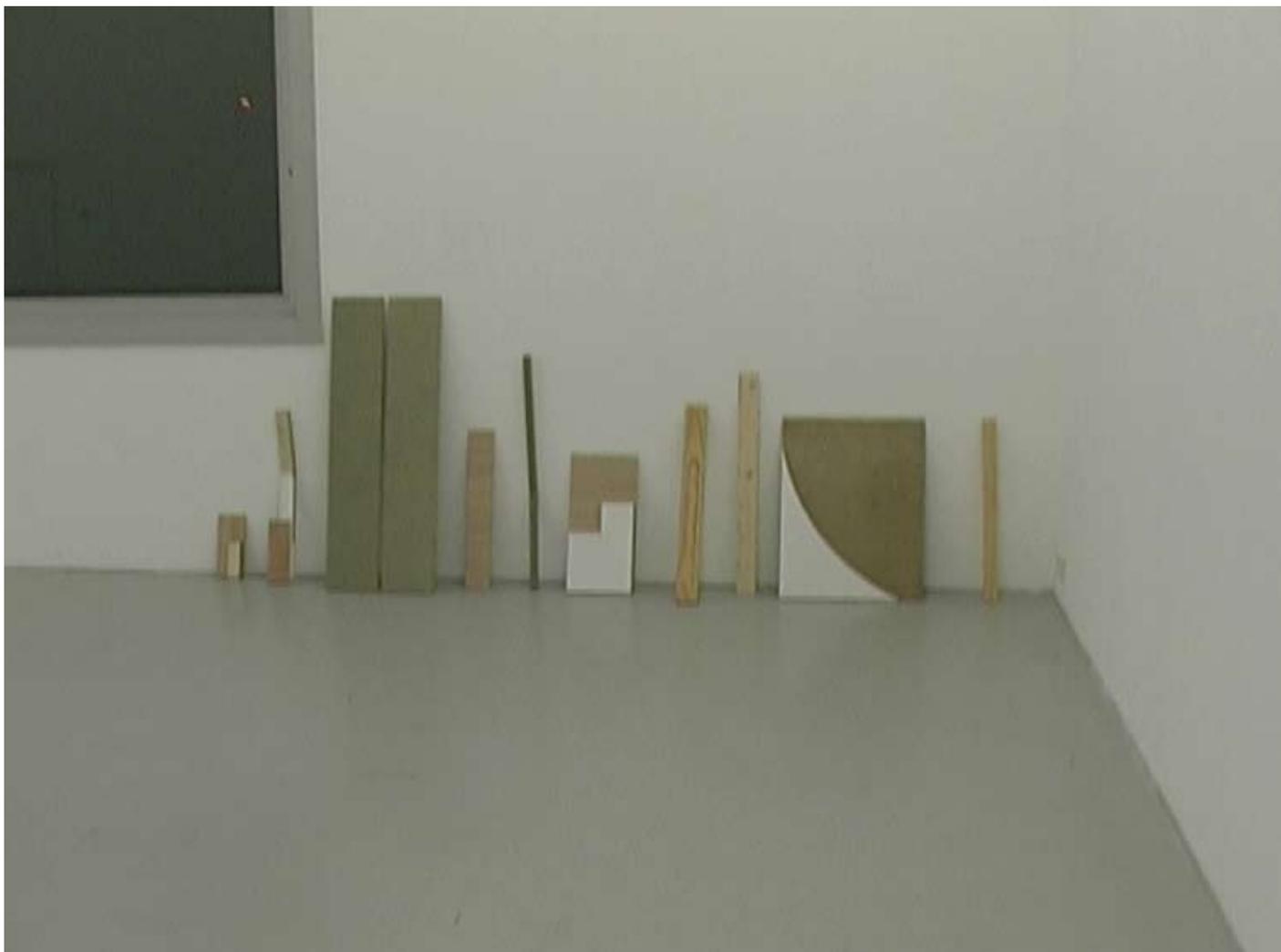
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POSITION ACTUELLE DE L'IDÉALISME, (with Etienne Chambaud), draft, argos marker, world map, 2007-08.

Position Actuelle de l'Idéalisme is a work-in-progress, which was started at the end of 2007. It consists of various elements: a world map and a pin, a raft equipped with an argos marker and a postcard with a studio picture of the raft. The raft has recently been abandoned in the Atlantic Ocean and is currently drifting.



CONVERSATION AVEC LE HASARD, performance with different objects, held in espace de l'art concret, Mouans-Sartoux, 2007.

view of the video documentation

credit photo: Marie Corbin



CONVERSATION AVEC LE HASARD, performance with different objects, held in espace de l'art concret, Mouans-Sartoux, 2007.

view of the video documentation

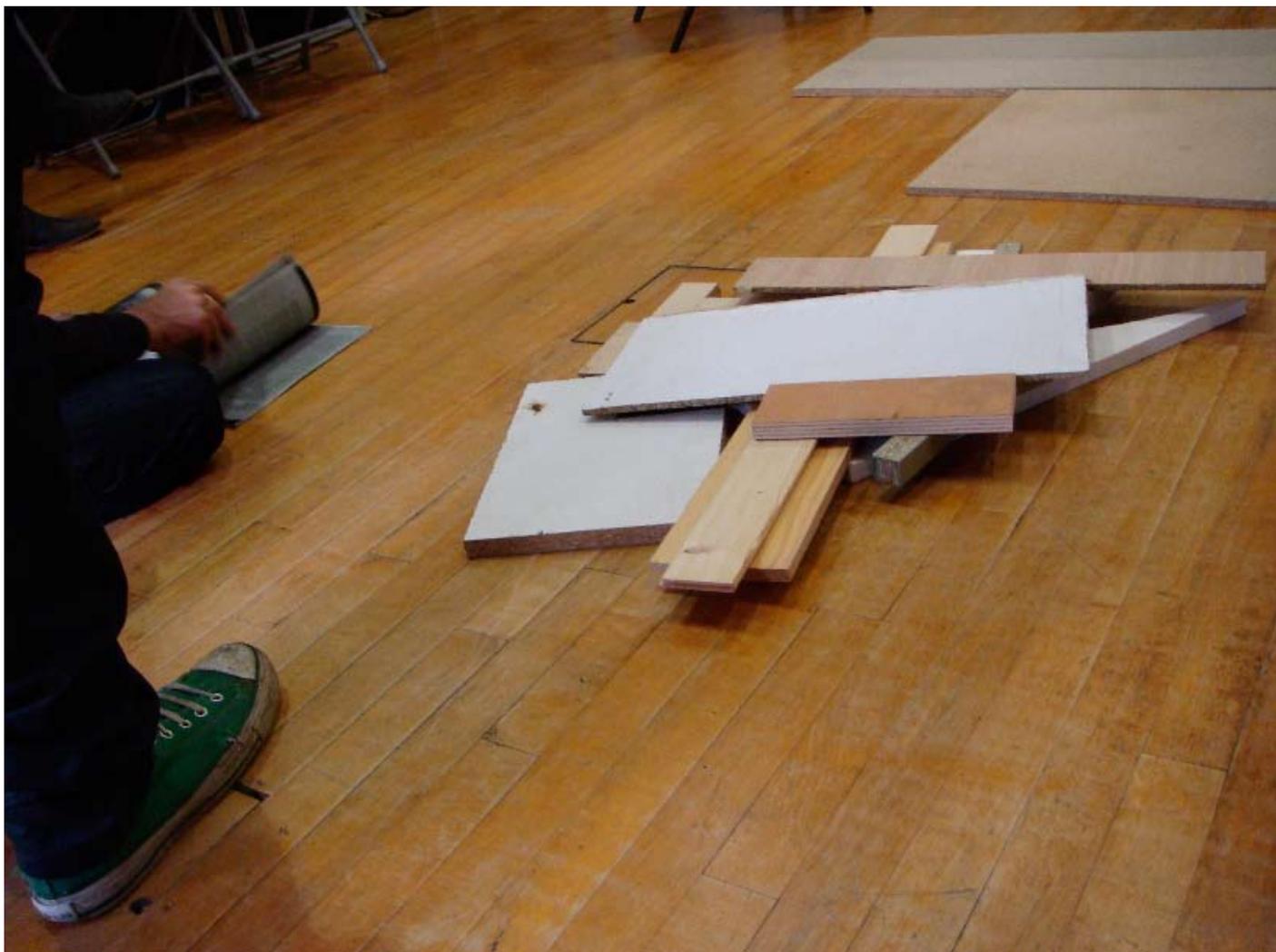
credit photo: Marie Corbin



CONVERSATION AVEC LE HASARD, performance with different objects, held in espace de l'art concret, Mouans-Sartoux, 2007.

view of the video documentation

credit photo: Marie Corbin



CONVERSATION WITH CHANCE, performance with different objects, held Royal College of Arts, 2008.

view of a photograph documentation

credit photo: Abake



CONVERSATION WITH CHANCE, performance with different objects, held Royal College of Arts, 2008.

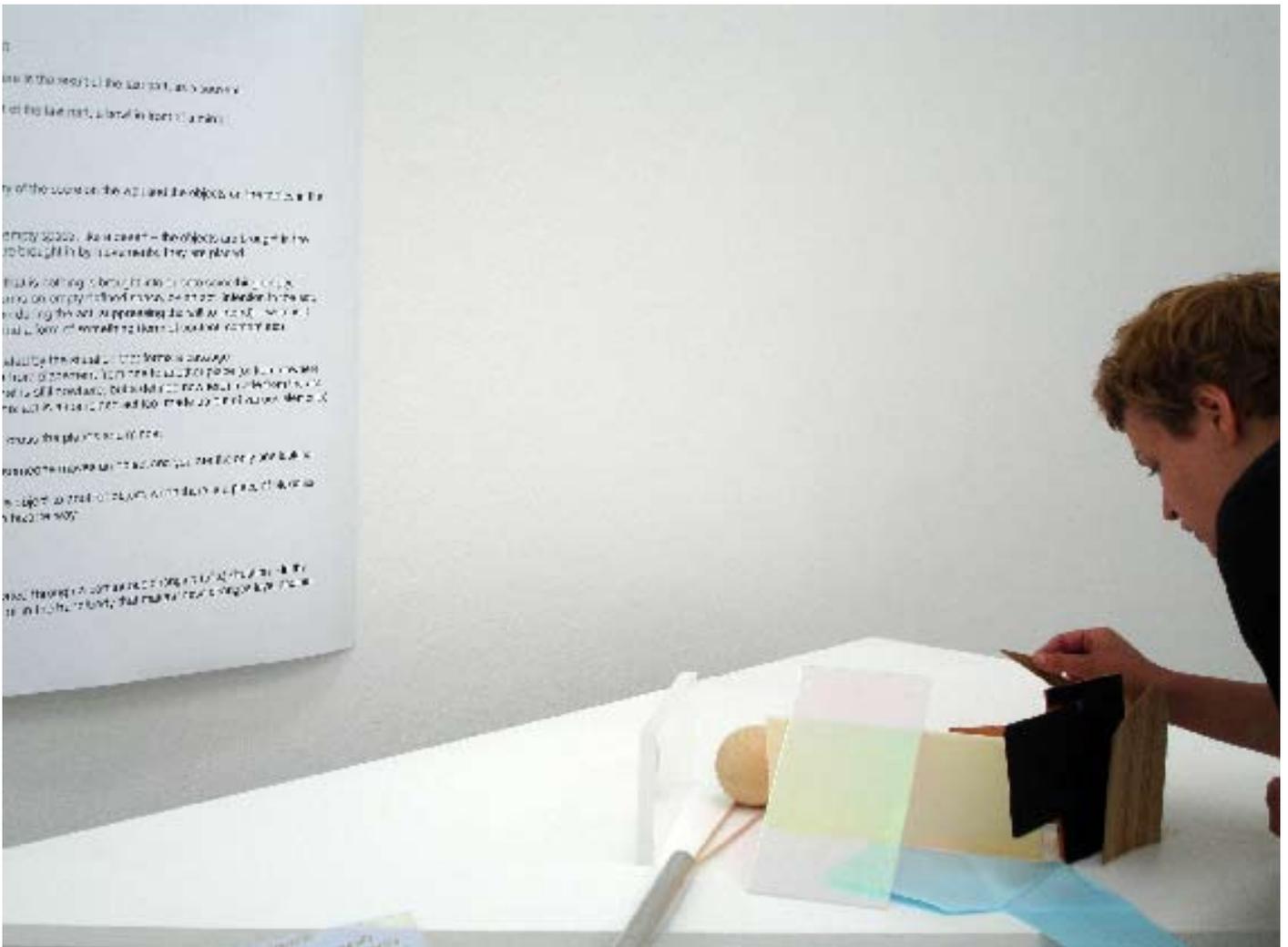
view of a photograph documentation

credit photo: Abake



ORGANON AND THE AUDIENCE PERCEPTION, (with Falke Pisano), sculpture, 6 tables, various objects made with cardboard, mirror, perspex, wood and clay, text printed on 4 posters, one performer, 2008. (exhibition view Croy Nielsen, Berlin)

The sculpture is composed by a text on perception, 6 tables and several objects that a performer can rearrange during the time of the show.



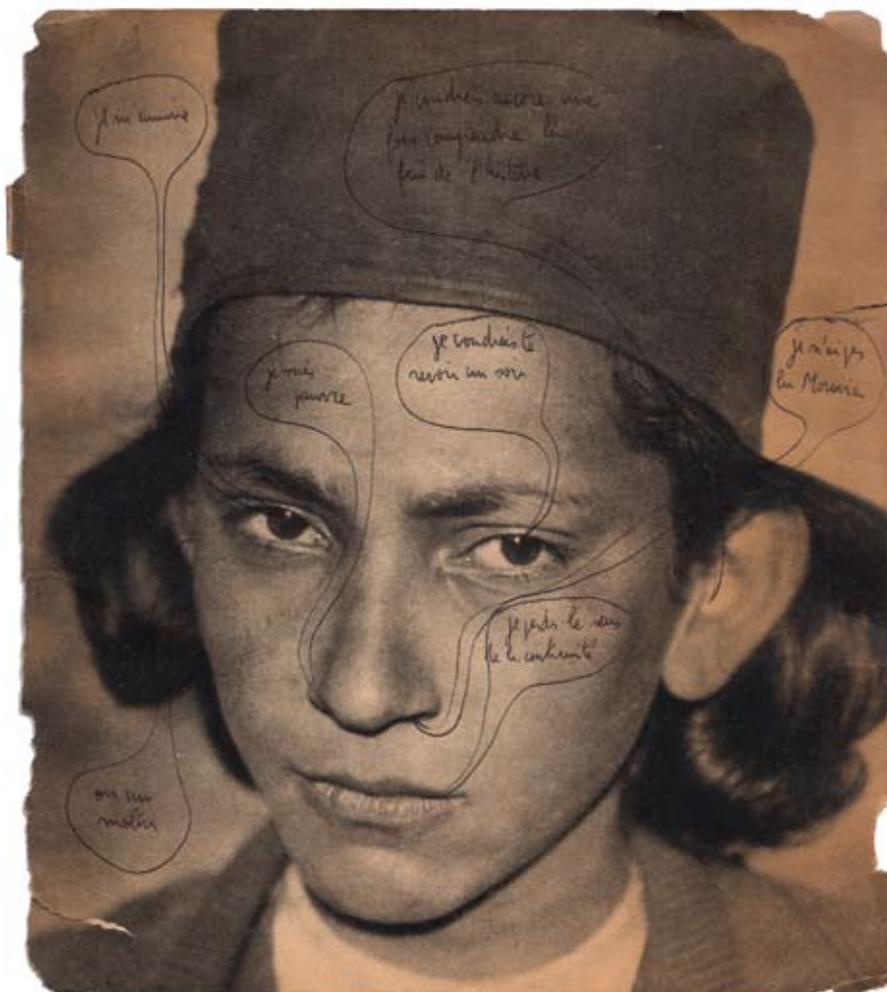
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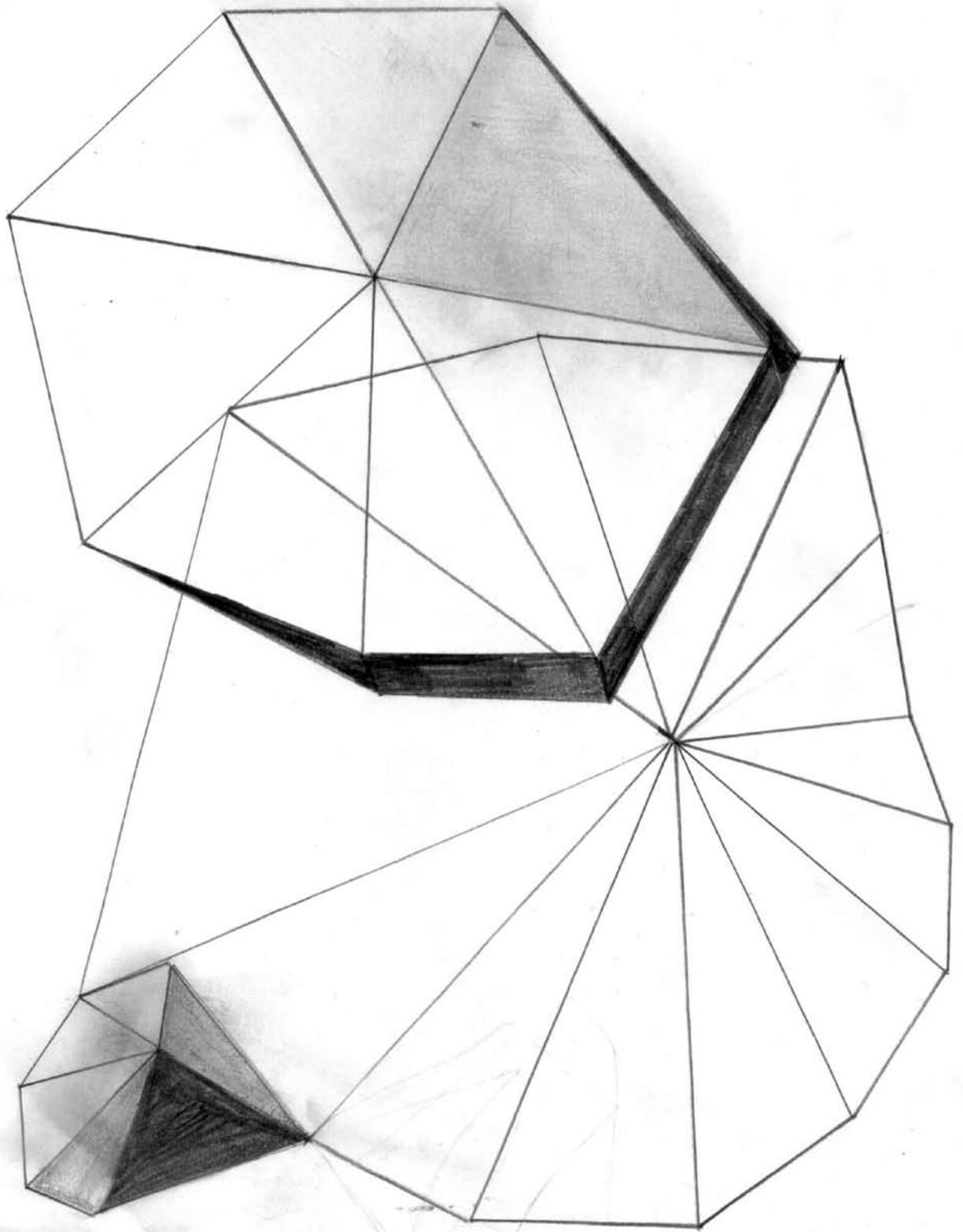


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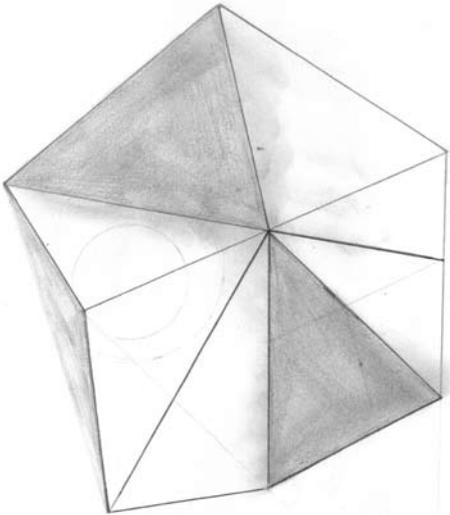
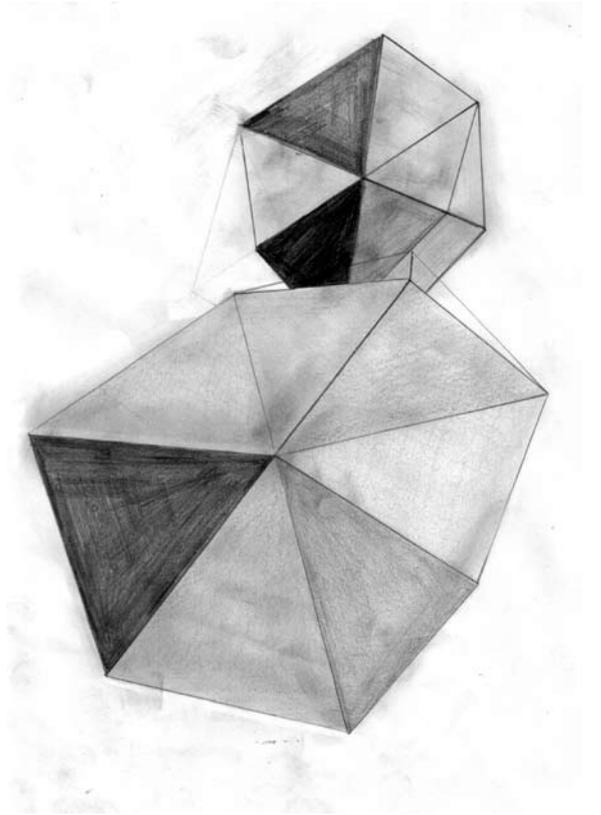
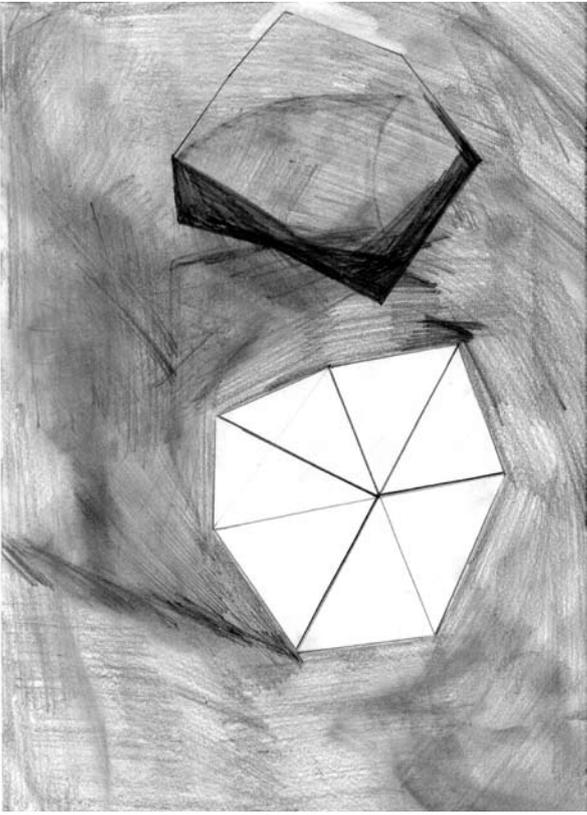


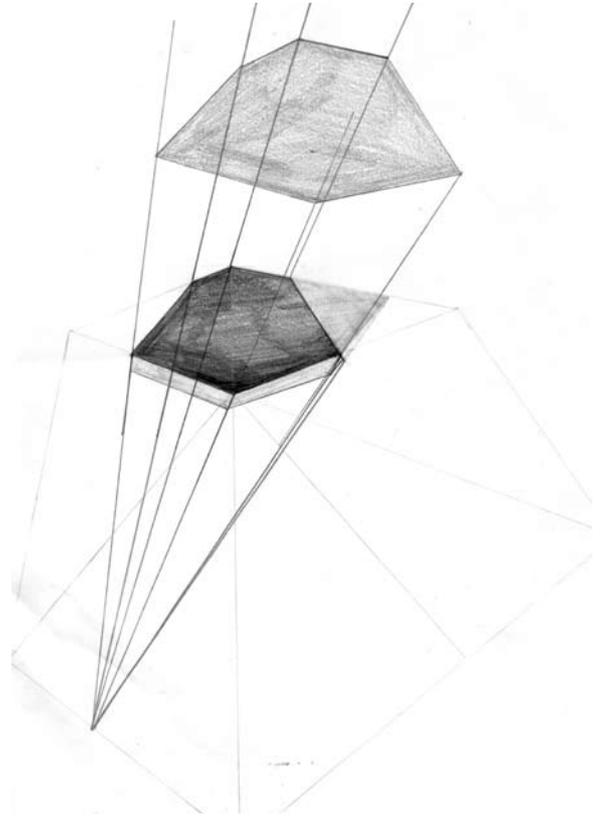
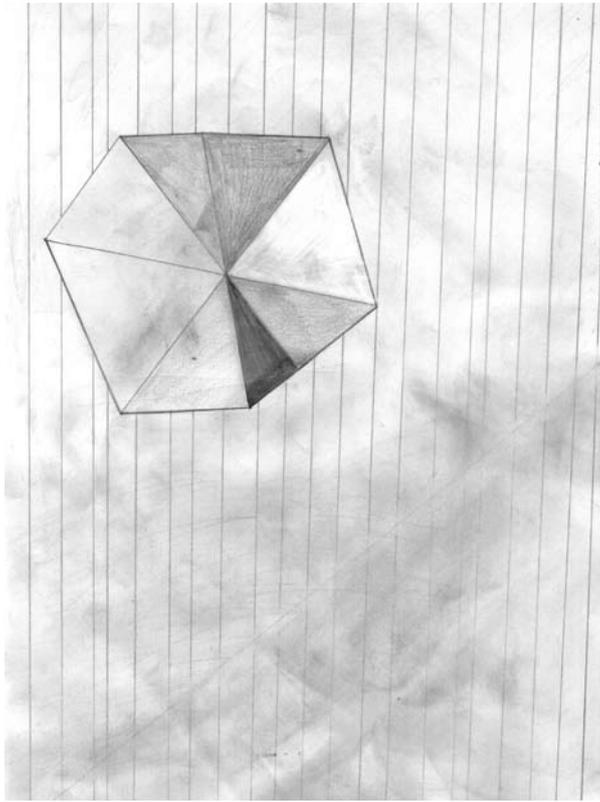
LE BERGER N⁸2, drawing on a found image, 2009.





MUSIQUE POUR UN CHEVAL CENTENAIRE, (with Etienne Chambaud), piano disklavier, partition, 2006.





DRIVE LINE, serie of 7 drawings, pencil on white paper, 21 by 29,7 cm, 2008.



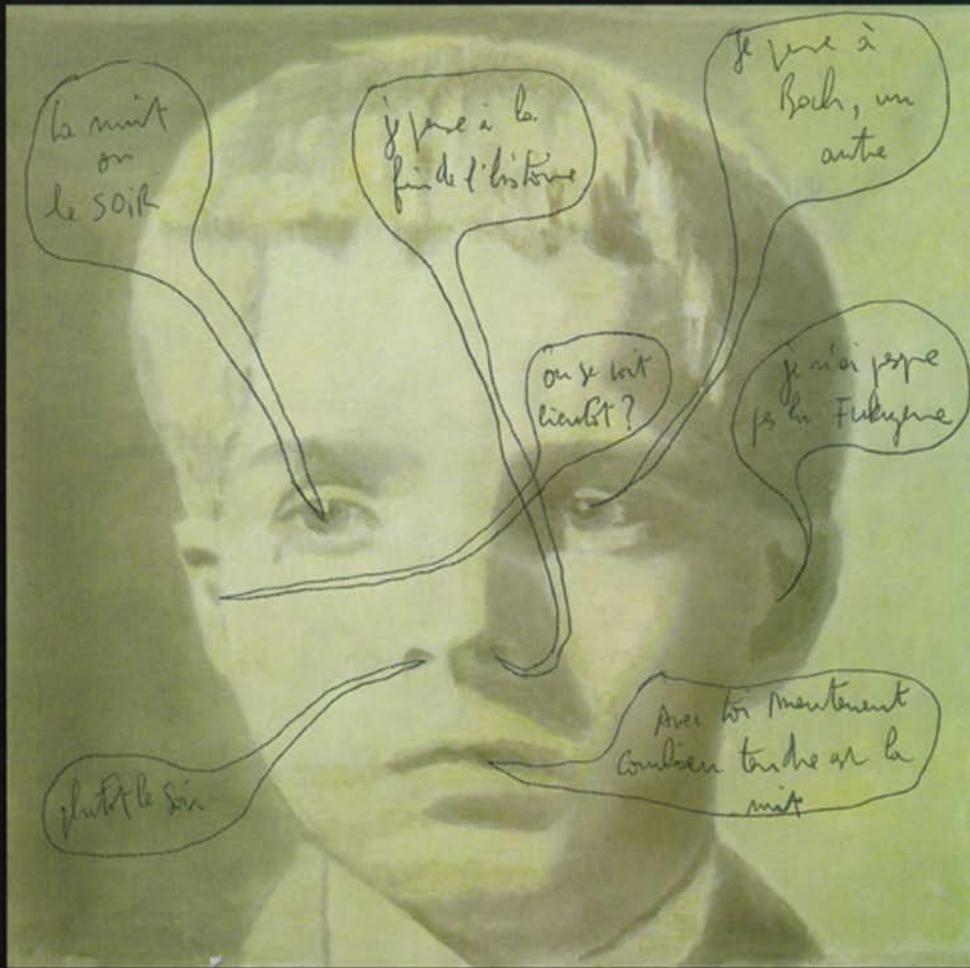
Wo ICH DIE ERDE AM SCHÖNSTEN FAND / DESERT SOLITAIRE (with Falke Pisano), plinths, poster, books, 2008, exhibition view Hollybush Gardens, London.



WO ICH DIE ERDE AM SCHÖNSTEN FAND / DESERT SOLITAIRE (with Falke Pisano), plinths, poster, books, 2008, exhibition view Hollybush Gardens, London.

In the gallery two opposing sculptural arrangements on plinths will be encountered alongside wall based texts. The sculptures will consist of different elements; carefully juxtaposed within their arrangements. More specifically, the sculptures and the text will experiment with ideas associated with mirroring. Describing the process of mirroring the text invites the viewer to activate the relationship between sculpture and text. At the same time, as the show is born out of an experiment, the three-way exchange set up between sculpture, text and reader will activate the role of chance, both temporal and formal, producing a situation that gently alludes to the instability of meaning and subjective truth.

Can the sculptures be read as sculptures-as-bearers-of- theoretical-constructs?



LE BERGER N°1, drawing on a found image, 2007.



LA GÉOMÉTRIE (TOUCHER CORDÉLIA), 2008, exhibition view module, Palais de Tokyo, Paris.



N°1—THE HISTORY OF THE GEOMETRY, digital collage, lambda print, framed ramin painted brown, 60 by 60 cm, 2007.

N°2—THE HISTORY OF THE GEOMETRY, digital collage, lambda print, framed ramin painted white, 60 by 60 cm, 2007.

credit photo: André Morin



N⁸³—THE HISTORY OF THE GEOMETRY, shoes, alabaster blocks, 20 x 30 x 15 cm, 2007.

LE NOMBRE, shaped canvas, oil, 160 x 160 cm, 2007.

credit photo: André Morin



LE NOMBRE # 1, stretcher, linen canvas, retouching varnish, 160 x160 cm, 2007.

STUDY FOR LE NOMBRE, oil and spray painting on card, 45 x 45 cm, 2007.

credit photo: André Morin



LA PORTE (DAVID HOCKNEY), door, acrylic paint, 210 x 75 x 15 cm, 2008.

HOLES IN PHILOSOPHY # 0, photocopies cut out and Sellotaped, 38 x 42 cm, 2007.

credit photo: André Morin

N⁸³—THE HISTORY OF THE GEOMETRY, shoes, alabaster blocks, 20 x 30 x 15 cm, 2007.

A composition of pieces of alabaster of varying sizes, cut by the artist, arranged in women's shoes in such a way as to fill the free space. The shoes formulate an absent female presence, for which an approximate construction of simple parallelepipeds is substituted – as if it were a question of approaching the void through geometry. A material used in sketches, alabaster makes it possible to take the measure of the sculpted subject and begin to investigate a shape. By the position of the shoes which suggests a contrapposto, he alludes to the Greek canon and classical statuary.

LE NOMBRE # 1, stretcher, linen canvas, retouching varnish, 160 x 160 cm, 2007.

STUDY FOR LE NOMBRE, oil and spray painting on card, 45 x 45 cm, 2007.

The result of reflecting about proportions, Study for le nombre is a five-sided piece of card cut out according to the golden number formula, the ideal incarnation of the harmony of proportions. This geometric shape, a kind of square with one corner cut off, has been carried over into Le nombre # 1. The latter consists of a stretcher specially shaped by the artist, and a linen canvas badly stretched so as to form folds at the angles. Covered with several layers of retouching varnish, the canvas becomes a transparent drape that discloses as much as it conceals.

LA PORTE (DAVID HOCKNEY), door, acrylic paint, 210 x 75 x 15 cm, 2008.

La porte (David Hockney) is based on a remark made by David Hockney that his physical pleasure in painting is such that he could spend a whole day repainting a door. From that quotation taken literally, there emerges a gratuitous action, born from the mere pleasure of painting. The door is charged with the time associated with an activity, in counterpoint to pieces born of an economical gesture. The decision to paint a French window likewise makes it possible to add a layer to Alberti's notion of the painting as a "window open on the world" (De Pictura, 1435).

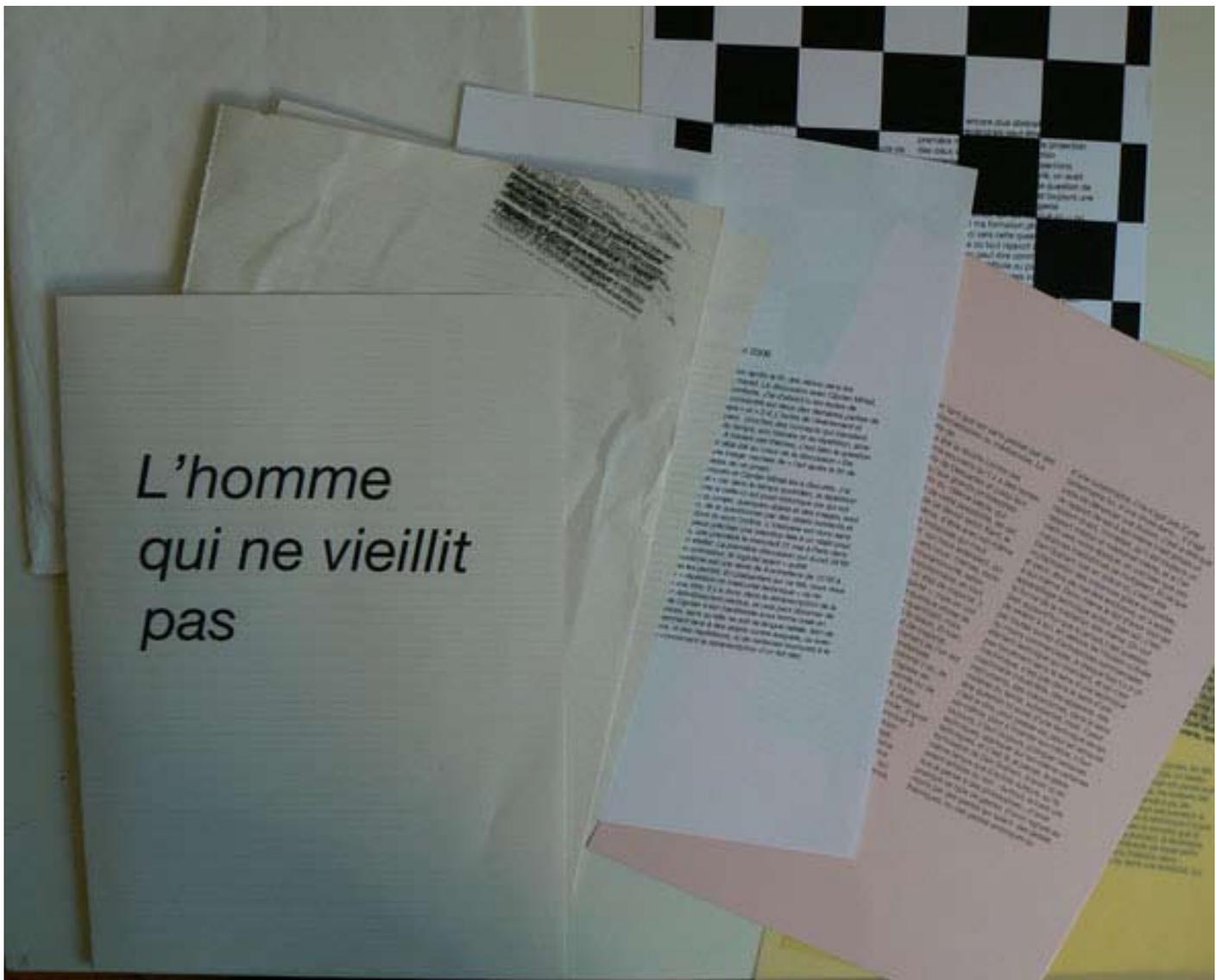
The series Holes in Philosophy is derived from cutting out and gluing down philosophical definitions. Holes in Philosophy # 0, a collage of several pages of concentric holes in the definition of chance, is the prelude to this exercise. Used twice at performances entitled Conversation avec le hasard (in 2007 and 2008), this piece posits the hypothesis of a hole in chance and features something unintended in its conceptualization. The rearranged definitions from encyclopedias in this series are chosen because of their possible philosophical connivance (subject / supposition, epoché / epicurism) and their relation to the visual arts gesture carried out.



HOLES IN PHILOSOPHY # 0, photocopies cut out and Sellotaped, 38 x 42 cm, 2007.

HOLES IN PHILOSOPHY # 2, encyclopedia of German philosophy cut out and glued, 37 x 25 x 7 cm, 2008.

credit photo: André Morin



L'HOMME QUI NE VIEILLIT PAS, artist's book, 2006.



view of "LE SALON DE FRENCZI" in the exhibition "1929", Cortex Athletico, 2008.

HÉLOÏSE ET ABÉLARD, cage, memorized birds, 120x 45 x 45 cm, 2008.

DRAWING ATTENTION, Seats, books, performance, drawings, 2008.

THE WOUNDED PLINTH, Plinth painted white, letraset (text), 2008.

LA COULURE CONSTANCE MAYER, ENCORE, glycerol paint on canvas, 300 x 170 cm, 2008.

vue d'exposition

exposition view

credi photo: Benjamin Buchholtz



view of "PROLÉGOMÈNES À TOUTE IMAGE PLIÉE" in the exhibition "1929", Cortex Athletico, 2008.

PROLÉGOMÈNES À TOUTE IMAGE PLIÉE, silk screen on metal sheet, B, 200 x 100 cm, 2008.

PROLÉGOMÈNES À TOUTE IMAGE PLIÉE, silk screens on metal sheets, A1, A2, A3, tryptique, 3 x 200 x 100 cm, 2008.

vue d'exposition

exposition view

credi photo: Benjamin Buchholtz



view of "PROLÉGOMÈNES À TOUTE IMAGE PLIÉE" in the exhibition "1929", Cortex Athletico, 2008.

PROLÉGOMÈNES À TOUTE IMAGE PLIÉE, silk screens on metal sheets, C1 and C2, dyptique, 2 x 200 x 100 cm, 2008.

PROLÉGOMÈNES À TOUTE IMAGE PLIÉE, silk screen on metal sheet, B, 200 x 100 cm, 2008.

vue d'exposition

exposition view

credi photo: Benjamin Buchholtz





view of the exhibition "1929", Cortex Athletico, 2008.

N⁸⁷—THE HISTORY OF THE GEOMETRY, digital collage, baryt print, 10 by 15 cm, 2008.

THE WOUNDED PLINTH, Plinth painted white, letraset (text), 2008.

PROLÉGOMÈNES À TOUTE IMAGE PLIÉE, silk screens on metal sheets, A1, A2, A3, tryptique, 3 x 200 x 100 cm, 2008.

vue d'exposition

exposition view

credi photo: Benjamin Buchholtz



N⁸⁷—THE HISTORY OF THE GEOMETRY, digital collage, baryt print, 10 by 15 cm, 2008.

credi photo: Benjamin Buchholtz



view of "LE SALON DE FRENCZI" in the exhibition "1929", Cortex Athletico, 2008.

HÉLOÏSE ET ABÉLARD, cage, memorized birds, 120x 45 x 45 cm, 2008.

N⁸2—THE HISTORY OF THE GEOMETRY, digital collage, lambda print, 60 by 60 cm, 2007.

DRAWING ATTENTION, Seats, books, performance, drawings, 2008.

THE WOUNDED PLINTH, Plinth painted white, letraset (text), 2008.

vue d'exposition

exposition view

credi photo: Benjamin Buchholtz



PROLÉGOMÈNES À TOUTE IMAGE PLIÉE, silk screens on metal sheets, C1 and C2, dyptique, 2 x 200 x 100 cm, 2008.

vue d'exposition

exposition view

credi photo: Benjamin Buchholtz



ESTHÉTIQUE DES DIFFÉRENTS 1.1 à 2.9, mixed media, drawings, lambda prints, quotes, perspex, installation: 540 x 60 X 120 cm, vidéo: 15'30, 2009.

installation view

vue d'installation

credit photo: Aurélien Mole



ESTHÉTIQUE DES DIFFÉRENDS 1.1 à 2.9, mixed media, drawings, lambda prints, quotes, perspex, installation: 540 x 60 X 120 cm, vidéo: 15'30, 2009.

installation view

vue d'installation

credit photo: Aurélien Mole



ESTHÉTIQUE DES DIFFÉRENTS 1.1 à 2.9, mixed media, drawings, lambda prints, quotes, perspex, installation: 540 x 60 X 120 cm, vidéo: 15'30. 2009.

installation view

vue d'installation

credit photo: Aurélien Mole

1.5 — écrire le différend (son esthétique) par différend semble une nécessité, mais est également une facilité, (une fainéantise) —> révélatrice ? procédure plastique (maniérisme de la note un peu _____)
—> l’habillement – ment – le corps

VRAI / faux
efficace
—> affreux

1.5 — using the differend in writing about the differend (its aesthetics) seems a necessity, but is also an easy way, (a certain laziness) — revealing ? a plastic procedure (mannerism of the note a little_____)

—> l’habillement – ment – le corps*

TRUE/false
efficient
—ghastly

*Litterally : « The clothing – lies – the body », the author makes a pun between the French word « habillement » which means clothing and the word « ment », which means to lie at the third person of singular. Lying as telling lies. TN

plateau A.1 — intermédiaire : le pointeur

stage A.1 — go-between : the pointeur

1.10 — je meurs de soif
je perds le sens de la continuité
j’étais un enfant
un matin
j’étais un enfant
sans toi je suis un tout sans unité

1.10 — I’m dying of thirst
I’m losing the sense of continuity
I was a child
one morning
I was a child
without you I am a whole without unity

plateau A.2 — intermédiaire : la fabrique du cyclope

stage A.2 — go-between : the making of the Cyclops

ESTHÉTIQUE DES DIFFÉREND 1.1 à 2.9, mixed media, drawings, lambda prints, quotes, perspex, installation: 540 x 60 X 120 cm, vidéo: 15’30, 2009.

extrait du texte sur le moniteur
extract of the text on the monitor



ESTHÉTIQUE DES DIFFÉRENTS 1.1 à 2.9, mixed media, drawings, lambda prints, quotes, perspex, installation: 540 x 60 X 120 cm, vidéo: 15'30, 2009.

installation view

vue d'installation

credit photo: Aurélien Mole



ESTHÉTIQUE DES DIFFÉRENDS 1.1 à 2.9, mixed media, drawings, lambda prints, quotes, perspex, installation: 540 x 60 X 120 cm, vidéo: 15'30, 2009.

installation view

vue d'installation

credit photo: Aurélien Mole



view of the show "The Photograph", Croy Nielsen, 2009

The title, *The Photograph*, relates to a photograph shot in a previous exhibition by Benoît Maire (1929 at Cortex Athletico in Bordeaux), representing a naked woman watching *Prolégomènes à toute image pliée* ('Prolegomena to all folded images'): a series of works that meets the viewer in the front space of Croy Nielsen, where five large sheets of zinc with screen prints juxtapose four screens in a pop-art-like gesture. Three of them are images taken from classical Greek statuary, acting as the icons at the origin of the classical representation. The peculiarity of every sheet is in its hanging, which allows them to slightly fold onto themselves, suggesting the idea that the faces can turn into and onto themselves. The images of the classical Greek statuary are immediately recognizable to the viewer without necessarily knowing the origin. The fourth screen is a text, reading as a constantly interrupted script that can be perceived as a conversation between the Greek heads. It is part of a text by Beckett that has been readapted by the artist, adding words like fold, stones, and French dogs.



view of "PROLÉGOMÈNES À TOUTE IMAGE PLIÉE" in the exhibition "THE PHOTOGRAPH", Croy Nielsen, 2009.

PROLÉGOMÈNES À TOUTE IMAGE PLIÉE, silk screens on metal sheets, E1, E2, E3 and H, 200 x 100 cm, each, 2008.



view of the show "The Photograph", Croy Nielsen, 2009

N^o3—THE HISTORY OF THE GEOMETRY, second version, shoes, alabaster blocks, 20 x 30 x 15 cm, 2009.

PROLÉGOMÈNES À TOUTE IMAGE PLIÉE, silk screens on metal sheet, D, 200 x 100 cm, 2008.



N^o3—THE HISTORY OF THE GEOMETRY, second version, shoes, alabaster blocks, 20 x 30 x 15 cm, 2009.



DRAWING ATTENTION, 2 seats, Piles of books, performance drawings, 2008-...

Drawing Attention involves a simple set of two facing vintage chairs and a pile of books, all dealing with the notion, the figure, and the myth of Medusa. During a short performance, the artist is seated and waits for someone to seat in the opposite chair. Once he has a facing potential visitor, he picks up one of the books and draws a blind portrait of the person on one of the pages, without ever looking at the drawing in process. Afterwards it is torn out of the book and pinned on the wall. The accumulation of randomly chosen pages (still readable underneath the portraits) and images form a new story about Medusa while the pile of books represents the preceding 25 centuries of reflection on what Benoît Maire considers to be the perfect myth about seeing. The work questions the notions of mirroring, representation, the status of the artist and the audience, and it also proposes a re-interpretation of the dialogic situation and transmissions between artist and audience.



DRAWING ATTENTION, 2 seats, Piles of books, performance drawings, 2008-...

detail



DRAWING ATTENTION, 2 seats, Piles of books, performance drawings, 2008-...

detail



LUXE (WORKING TITLE), Lambda print framed 40 x 43 cm, 2009.



TÊTE DE MÉDUSE, oil painting, 50 x 50 cm, 2008.



TÊTE DE MÉDUSE, 15 x 15 x 20 cm, bronz, 2008.

