EN ANGLE MORT (IN THE BLIND SPOT)

JEAN-LUC MOULÈNE

BRUSSELS
FROM JANUARY 19 TO MARCH 31, 2018

CURATOR:
GUILLAUME DÉSANGES

BALLISTIC POETRY SEASON

PRESS RELEASE
EN ANGLE MORT (IN THE BLIND SPOT)

Jean-Luc Moulène

EXHIBITION FROM JANUARY 19 TO MARCH 31, 2018
PRIVATE VIEW THURSDAY JANUARY 18, FROM 6 P.M. TO 9 P.M.

Jean-Luc Moulène (b.1955, living and working in Paris), is the latest artist invited by curator Guillaume Désanges to take part in the Ballistic Poetry series, presenting an ensemble of new, concrete, terrestrial works, both in motion and subject to the force of gravity, within the space of La Verrière.

‘For more than twenty years, Jean-Luc Moulène has developed a complex body of work, both analytical and mysterious, of which photography has long constituted the most visible and best-known part. From the Disjunctions—a series of seemingly banal, frequently urban images that function as indeterminate topographical references at the heart of the real world—to the celebrated Objets de grève (‘Strike objects’: product shots of industrial artefacts made by striking workers, subverting the tools of their trade), Moulène’s photographs are strikingly raw, cruel and uncompromising, but always secretly metaphorical.

Drawings and sculptural objects have always played a part in his work, but both have assumed greater importance in recent years, superseding photography to become the chief component of Moulène’s most recent, large-scale exhibitions, though the essential spirit driving his distinctive oeuvre remains unchanged. Moulène’s works explore the question of representation in his chosen media, while at the same time drawing on their essential physicality and materiality to engage tirelessly with political, social and ontological issues ‘made flesh’—notably through the concept of ‘transaction’, an economically and sensitively charged term applied to the ongoing transaction between the imagination and reality.

As the latest guest artist in the series ‘Ballistic Poetry’, Jean-Luc Moulène presents a new work created specifically for the space at La Verrière. Organic paintings in a mix of oil and tar feature alongside strange, eminently ‘ballistic’ figures produced by a natural process: the decomposition of fungi on paper. Photographs and sculptures complete the ensemble. Mobile mirrors offer a furtive, complementary perspective on the installation as a whole. The precise positioning of these images, disrupted by their own endlessly re-programmed reflections, does not seek to generate meaning, but on the contrary to explore the essential notion of the “subject” in negative, through its mutation into “object”, and its resistance to interpretation.’

Guillaume Désanges

The exhibition is produced in association with the CAC (contemporary art centre)–la synagogue de Delme.

LA VERRIÈRE, BRUSSELS (BELGIUM)
50, BOULEVARD DE WATERLOO
TUESDAY TO SATURDAY, 12 P.M. – 6 P.M.
FREE ADMISSION
GUIDED VISITS EVERY SATURDAY AT 3 P.M.
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Cover image:
Jean-Luc Moulène, Spores 3, 2017
Spores and graphite on card, 36 × 43 cm
Photo: Émile Ouroumov, 2017
Courtesy Galerie Chantal Crousel © Jean-Luc Moulène / ADAGP Paris 2017
EN ANGLE MORT (IN THE BLIND SPOT)
Jean-Luc Moulène

Extracts from a conversation between Jean-Luc Moulène and Guillaume Désanges, which can be read in its entirety in the Journal accompanying the exhibition (publication available on request from January 2018).

GD: When I began planning the ‘Ballistic Poetry’ season, exploring the links between programmatic practice and poetry in contemporary art, it was immediately obvious to me that your work should be present. Can you explain why?
JLM: Perhaps because I’m familiar with the concept of ‘projectile and subjectile’ which we talked about at the time. Because I think the ‘conceptual’ category to which we seem to belong is not a construct of artists, but of critics and language, and that even the most radical concept is mounted on a canvas of sorts. It has a format and a materiality, a fabric. The ineffable, the incompressible, the incomprehensible, even the futile in art, clearly equates to whatever is infinite or open-ended in our practice. Life, love and death are what interest me. As an artist, I don’t see why I shouldn’t reinject them into my work. Art isn’t made to be understood, anyway. We should simply carry on thinking of art as the practice of art, and not as its own commentary, or mirror.

GD: When I began working in the art world, I failed to take an interest in your work because I didn’t understand it at all. And then suddenly, I became very interested in it for the same reason.
JLM: You had obviously done some work in the intervening time. It seems to me that the starting-point for our coming together, the thing that propelled you into a new phase in your investigation of art and poetry, is the concept of initiation. But crucially, your initiation was not necessarily elitist – in the sense of being dispensed by masters in the field – because you were able to experience it yourself, first-hand. But crucially, too, it is connected necessarily connected with the question of what is considered sacred. It is possible to imagine a secular sense of the sacred, in the same way that it’s possible to conceive of a form of initiation from the bottom up, or laterally, from other fields.

GD: I may also have been attracted by the fact that you didn’t seem understand your own work, either.
JLM: Absolutely, I’ve never understood anything about anything. I never understood anything at school, for example. I understood that the point was to try and pass something on to us as pupils, but I never had the faintest idea what it was we were supposed to learn. We lined up the signs, with no end purpose. Subsequently, I became skilled at identifying different forms of incomprehension. Gradually, I found ways to formalise relationships across these forms of non-comprehension. They say art isn’t made to be understood, and I wonder if these forms of non-comprehension are not in fact a kind of negative of the world as we see it. They introduce us to true, hermetic knowledge. They are the paths of unknowing.
Ballistic Poetry at La Verrière

Launched by Guillaume Désanges in spring 2016, the current season explores the disconnect between highly programmatic artworks and their outcomes: in particular, the difference between intention and intuition in certain forms of radical abstraction.

The five previous exhibitions in the Ballistic Poetry season are:

**APRIL - JULY 2016**
Inaugural exhibition
Ballistic Poetry
And Bernard Heidsieck – Mark Insingel – Christophe Tarkos

**OCTOBER – DECEMBER 2016**
Hessie, Soft resistance

**JANUARY – MARCH 2017**
Douglas Eynon & Erwan Mahéo, NOVELTY LTD.

**APRIL – JULY 2017**
Tris Vonna-Michell, Punctuations & Perforations

**OCTOBER 6 – DECEMBER 9 2017**
Dora García, SOMEWHERE, TWO PLANETS HAVE BEEN COLLIDING FOR THOUSANDS OF YEARS. (The Thinker as Poet)
BIOGRAPHY

Jean-Luc Moulène
Born 1955 in Rheims (France),
living and working in Paris (France).

SELECTED RECENT SOLO EXHIBITIONS

2017
The Secession Knot (5.1), Sezession, Vienna, Austria
Miguel Abreu Gallery, New York, USA

2016
Jean-Luc Moulène, Musée National d’Art Moderne/
Centre Pompidou, Paris, France
Ce fut une belle journée, Galerie Chantal Crousel, Paris,
France
Jean-Luc Moulène: Larvae and Ghosts, Thomas Dane
Gallery, London, United Kingdom

2015
Verde Azul Blanco Negro Rojo, Torre de los Vientos,
Mexico City, Mexico
Il était une fois, Villa Medicis, Rome, Italy

2013
Endwards, Extra City Kunsthall, Antwerp, Belgium
Errata, special project for the opening of the Museo
Jumex, Mexico City, Mexico
Works, Beirut Art Center, Beirut, Lebanon

2011
Jean-Luc Moulène: Opus + One, Dia: Beacon, Beacon,
USA
Dan Flavin Art Institute, Bridgehampton, New York, USA

The artist is represented by Galerie Chantal Crousel
(Paris), Galerie Pietro Sparta (Chagny), Thomas Dane
Gallery (London), Galerie Greta Meert (Brussels), Miguel
Abreu Gallery (New York), Galeria Désiré Saint Phalle
(Mexico City).
Jean-Luc Moulène, Sous-chromes 1, 2017
Oil paint on tar on board, 51 × 40,5 × 5 cm
Photo: Émile Ouroumov, 2017
Courtesy Galerie Greta Meert
© Jean-Luc Moulène / ADAGP Paris 2017

Jean-Luc Moulène, Sous-chromes 5, 2017
Oil paint on tar on board, 45,5 × 60,5 × 5 cm
Photo: Émile Ouroumov, 2017
Courtesy Galerie Greta Meert
© Jean-Luc Moulène / ADAGP Paris 2017

Jean-Luc Moulène, Sous-chromes 7, 2017
Oil paint on tar on board, 45,5 × 60,5 × 5 cm
Photo: Émile Ouroumov, 2017
Courtesy Galerie Greta Meert
© Jean-Luc Moulène / ADAGP Paris 2017

Jean-Luc Moulène, Sous-chromes 9, 2017
Oil paint on tar on board, 38 × 46 × 2 cm
Photo: Émile Ouroumov, 2017
Courtesy Galerie Greta Meert
© Jean-Luc Moulène / ADAGP Paris 2017

Jean-Luc Moulène, Sous-chromes 13, 2017
Oil paint on tar on board, 55 × 46 × 2 cm
Photo: Émile Ouroumov, 2017
Courtesy Galerie Greta Meert
© Jean-Luc Moulène / ADAGP Paris 2017

Jean-Luc Moulène, Spores 3, 2017
Spores and graphite on card, 36 × 43 cm
Photo: Émile Ouroumov, 2017
Courtesy Galerie Chantal Crousel
© Jean-Luc Moulène / ADAGP Paris 2017
Jean-Luc Moulène, Spores 5, 2017
Spores on paper, 40 × 29.7 cm
Photo: Émile Ouroumov, 2017
Courtesy Galerie Chantal Crousel
© Jean-Luc Moulène / ADAGP Paris 2017

Jean-Luc Moulène, Trou d’A380, 2012
Plastic scale model of the Airbus A380 (Heller),
wire and paint, 105 × 60 × 64 cm
Photo: Florian Kleinefenn
Courtesy of the artist and Galerie Chantal Crousel, Paris, © Jean-Luc Moulène / ADAGP PARIS 2017

12 silver soup spoons, 12 silver teaspoons, epoxy putty, 25 × 30 × 30 cm
Photo: Florian Kleinefenn
Courtesy of the artist and Galerie Chantal Crousel, Paris, © Jean-Luc Moulène / ADAGP PARIS 2017

Jean-Luc Moulène, Ciels (1), août 1989, 2004
Bromide print mounted on aluminum, 120 × 150 cm
Courtesy de l’artiste et Galerie Chantal Crousel, Paris
© Jean-Luc Moulène / ADAGP Paris 2017

Jean-Luc Moulène, Ciels (2), août 1989, 2004
Bromide print mounted on aluminum, 120 × 150 cm
Courtesy de l’artiste et Galerie Chantal Crousel, Paris
© Jean-Luc Moulène / ADAGP Paris 2017

Jean-Luc Moulène
Photo: Florian Kleinefenn, 2005

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HIGH-RES IMAGES ARE AVAILABLE AT:
WWW.FONDATIONDENTREPRISEHERMES.ORG/ACCES-PRESSE
(PASSWORD AVAILABLE ON REQUEST)
VIEWS OF THE EXHIBITION WILL BE AVAILABLE AFTER THE PREVIEW
GUILLAUME DÉSANGES

Guillaume Désanges is a freelance curator and art critic, and the founder and director of Work Method, a Paris-based agency for artistic projects. He organizes international exhibitions, projects and lectures.


NEXT AT LA VERRIÈRE

MARIE COOL AND FABIO BALDUCCI

EXHIBITION FROM APRIL 18 TO JULY 7, 2017
PRIVATE VIEW APRIL 20, 2018
SELECTED HIGHLIGHTS FROM THE FONDATION D’ENTREPRISE HERMÈS

EXHIBITION LES MAINS SANS SOMMEIL
2ND SEASON OF ARTISTS’ RESIDENCIES AT THE HERMÈS WORKSHOPS
BIANCA ARGIMON, JENNIFER VINEGAR AVERY, CLARISSA BAUMANN, LUCIA BRU, IO BURGARD, ANASTASIA DOUKA, CÉLIA GONDOL, DH MCNABB, LUCIE PICANDET
PALAIS DE TOKYO, PARIS, FRANCE
NOVEMBER 24, 2017 – JANUARY 7, 2018

EXHIBITION NORIKO AMBE, UNDER THE BIG TREE
ALOFT AT HERMÈS, SINGAPORE
NOVEMBER 22, 2017 – FEBRUARY 11, 2018

EXHIBITION ROSA MARIA UNDA SOUKI, ON THE CORNER OF LONDRES AND ALLENDE STREETS (1938-1954)
ATELIER HERMÈS, SEOUL, KOREA
DECEMBER 7, 2017 – FEBRUARY 4, 2018

EXHIBITION FUJIKO & UKICHIRO NAKAYA, GREENLAND
LE FORUM, TOKYO, JAPAN
DECEMBER 22, 2017 – MARCH 4, 2018

EXHIBITION HIPPOLYTE HENTGEN, OVERLAY
LA GRANDE PLACE, SAINT-LOUIS-LÈS-BITCHE, FRANCE
FEBRUARY 7 – JUNE 18, 2018

EXHIBITION KIM MINAE SOLO
ATELIER HERMÈS, SEOUL, KOREA
MARCH 15 – MAY 13, 2018

PROGRAMME IMMERSION
EXHIBITION TAYSIR BATNIJI, HOME AWAY FROM HOME
APERTURE GALLERY, NEW YORK, USA
MARCH 15 – MAY 10, 2018

PROGRAMME MANUFACTO,
THE SKILLS FACTORY
FIRST YEAR IN TWENTY SCHOOLS IN ILE-DE-FRANCE AND PROVENCE-ALPES-CÔTE D’AZUR, FRANCE
OCTOBER 2017 – JUNE 2018

PROGRAMME ARTISTS-IN-RESIDENCE, 3RD SEASON
3 ARTISTS IN RESIDENCE AT THE HERMÈS WORKSHOPS 1ST SEMESTER 2018

PUBLICATION CAHIERS DE RÉSIDENCES
BIANCA ARGIMON, LUCIA BRU, ANASTASIA DOUKA
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