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# GALERIE JÉRÔME POGGI

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## JULIEN CRÉPIEUX

*Corpusculum Flotans*

From March 22<sup>nd</sup> to May 3<sup>rd</sup> 2014

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Jérôme Poggi is happy to inaugurate his new space next to the Centre Pompidou with the second solo show that he devotes to Julien Crépieux.

Following his recent solo project at Carré d'art - Museum of Contemporary Art in Nîmes (FR), the show gathers new works, including his recent video installation *L'Opérateur*. Julien Crépieux will premiere series of cristalline images of clouds copied from 18th century engravings. Made of salt, these works experiment a new technic, in between watercolor and silk-screen process.

Taking part in the critics texts collections that the gallery has introduced two years ago, Vincent Romagny who curated the exhibition at the Contemporary Art Center of Strasbourg (CEAAC), in which was showed Julien Crépieux's *L'Opérateur*, has been invited to write about the exhibition *Corpusculum Flotans*, a text published in this booklet.

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*Graduated from School of Fine arts of Montpellier (FR), Julien Crépieux(1979) lives and works in Paris. His work gained an increasing interest in recent years from critics and curators who invited him for many exhibitions in France (Palais de Tokyo, Contemporary and Modern Art Museum of Nîmes, Modern and Contemporary Art Center of Nice, Contemporary Art Center of Quimper, Contemporary Art Center of Sète,) and abroad (Hermes Und Der Pfau in Stuttgart, French Institute, South London Gallery, GAMEC, Contemporary and Modern Art museum of Bergame (IT), Art Center of Nijny in Russia, Mercer Union-Centre for Contemporary Art in Toronto and at the GODIA foundation in Barcelona).*

*Laureate of the LOOP 2012 Price (Barcelona), Julien Crépieux has recently joined many important public collections including FRAC Ile-de-France, FRAC PACA, FRAC Haute-Normandie, FRAC Languedoc-Roussillon, Kadist foundation, and GAMEC (Modern and Contemporary Art Museum of Bergame, Italy).*

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Thanks to Isabelle and Jean Conrad Lemaitre as well as Vincent Romagny.

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**«Crépieux's Lability**  
by Vincent Romagny

It sometimes seems that the works of Julien Crépieux resonate with the questions of the Greek metaphysical philosophers and the mythological answers of the Latin poets. When we think in retrospect that they were establishing the foundations of a rationality, they were actually giving shape to a dream tied to the elements, trying to make sense of change, and were producing treaties in which intelligence argued over it with poetry (Didn't Aristotle explain that "birds close their eyes by means of a lower lid"?). Maybe the loss of a number of their treaties and their essentially fragmentary form should encourage us to share their intuitions and to carry out real thinking experiences today. We will be grateful to the works of Julien Crépieux for offering updates of these forms, in an all the more relevant manner that they do not share their ancient version: informed by knowledge of the history of techniques and cultural forms that a light poetry does not hesitate to overthrow, they invite the viewer to share intuitions that create new categories as well as destabilize the old. The artist endeavours to embrace the forms of movement and change, the ancients' subject of choice, based on the history of cultural forms and contemporary techniques. Mainly playing with the gap between a recording and its rendering, he proposes many works of which the shaping is also a *mise en abîme*.



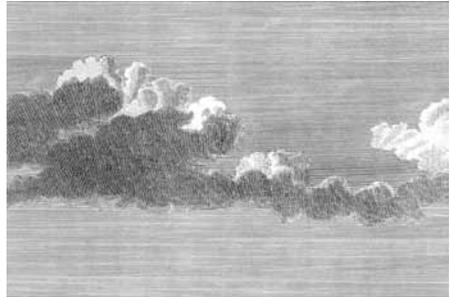
**Julien Crépieux**, *L'Opérateur*, Video installation, 2013, fabric screens, a steel structure, rope, projector, player and speakers (12'15")

the movement of the spectators. Possibly filming the mirror in the dance room, the viewer can face the camera held by the dancer, and carried by the mobile arm... as many mediations that transmit a continuous movement, possibly contradictory, through the mediation of the camera, the screen, the mobile... giving *L'Opérateur*, despite its imposing size, the floating qualities of clouds : are the latter not also "hung in the middle of the sky" (Virgil, *Georgics*, I, 214)?

In the second series of works in the exhibition, the cloud no longer determines the movement of the work, but its final form - yet again the effect of a continuity, brilliantly orchestrated by the artist. Through simple technical mediations that copy a natural mode of

In the Jerome Poggi gallery's new space, the exhibition *Corpusculum Flotans* hosts at its centre the video installation *L'Opérateur* [The Operator], consisting of a large mobile carrying a projector and a screen at each end. The screened film was shot in a dance studio : the camera is carried by a dancer who performs all of the movements necessary for the exhaustion of possible camera movements (dolly/pan, front/rear, left to right/right to left), accompanied by a pianist interpreting Satie's *Vexations*, a musical composition also based on a combinatorial. Through this analogy, the mobile becomes a ballerina : the movement of the mobile is superimposed on the movement of the film and carried by

production, Julien Crépieux creates a series of silkscreens on black MDF dyed in the mass. The images take up drawings of the sky that the artist borrowed from prints made during the voyages of Lapérouse and Captain Cook. He draws a parallel between these images and Luke Howard's *Treaty On the Modifications of Clouds* (1803) - almost their contemporary- in which the author attempted a classification of clouds, not based on their form but on their modifications. "By modification it is to be understood simply the Structure or manner of aggregation," stated Howards: Crépieux retains this method of cloud production, directly on their image, since he uses salt water evaporation and the salt deposition it causes on the wood, and of which the drawing shows the hollowed out etching lines that represents them the salts are no longer silver but just salts. The same movement (aggregation/evaporation) gives rise to a cloud and to its drawing, but also explains the transition between two shapes of clouds. Howard's nomenclature, undefined in the space of the sky since clouds are only movements, refers here to a virgin geographical space that only the title of the silkscreen points to. Crépieux's intuition to link a cloud to a portion of land rediscovers another ancient meaning: according to Aristotle, "for there still survives [in it] a great deal of the heat which caused the moisture to rise as vapour from the earth" (*Meteorology*, I, XI, 3).



**Julien Crépieux**, *Cumulus D'après « Canoe of Port des Français » de François Michel Blondela, (1799), 2014*, Silkscreen ink and salt on medium tinted, Unique

The shift is multiple once again : movement within movement, continuity and contiguity. The exhibition title *Corpusculum Flotans* also points to a double movement ; it is borrowed from an older video work by the artist, which combines the attributes of the two works presented here face to face: the artist has superimposed floating bodies, specific to the viewing subject and caused by the effect of retinal persistence, on shots of moving clouds succeeding one another, thus the movements of the eyes looking towards the sky. The agent of this double movement is the viewer in this video, the mobile in *L'Opérateur*, and the engraved story of the explorer in the sky silkscreens. The missing painting in the exhibition indicates that the floating body, not the source of the movement but the movement within the movement, is my own body, my standard meter in discovering the world.

We cannot tell if Julien diverts contents of scientific knowledge to scientific poetry or if he succeeds by prolonging them. In any event, all his works have in common the same effect of participation in the world: not of a repetition but a pursuit of a production method of which the beauty is revealed as we gradually realize that it is also a function of our human, technical and cultural means of perception. Like the reverie that, according to Jackie Pigeaud, is shared by Homer, Plato, Virgil, Epicurus, Galen, Winckelmann and a few others, this is a movement that "crosses the boundaries of common disciplines, [...] captures the fluidity of things, the lability of the world when it is born, a moment of indecision in time and space where form emerges, already discernible and speakable, not yet frozen" (Jackie Pigeaud (1995) *L'Art et le Vivant*, Paris : Gallimard, Coll. Nrf tests, p.11). Crépieux undeniably extends this list.

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## GALERIE JEROME POGGI

The Jérôme Poggi Gallery essentially carries out a task of prospection orientated first of all towards young contemporary creation but also toward those figures already recognized, even historical, for whom it supports the process of recognition as much in economical, as in critical and historical spheres, linking economic and critical values within a global equation where intellectual and economical speculation come to meet.

The Gallery was founded by Jérôme Poggi in 2009, and is originally based near Gare du Nord in Paris. The Gallery is opening a second space in Le Marais Paris, next to the Centre Pompidou. Jérôme Poggi is also director of «Objet de Production», a production and studies facility created in 2004, to make art appear within the society through private and public commissions as part of the New Patrons initiated by La Fondation de France.

Convinced that profound mutations confronting the art world necessitate new tools of production, distribution and reflection, the Galerie Jérôme Poggi and Objet de Production have decided to become associates and thereby create a new hybrid tool, combining commercial and political, critical and pedagogical modes of action into a new economic model for contemporary art, enabling the exploration of potential innovation within a commercial enterprise of our times. Acting thus on all levels of artistic and cultural processes, the combined action of both institutions will enable investing in public as well as private sectors.

**Anna-Eva BERGMAN - Bertrand LAMARCHE - Cédric EYMENIER - Georges Tony STOLL - Juliana BORINSKI - Julien CRÉPIEUX - Kees VISSER - Larissa FASSLER - Oleg TCHERNY - SOCIÉTÉ RÉALISTE - Sophie RISTELHUEBER - Vittorio SANTORO**

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**GALERIE JÉRÔME POGGI** - From Tuesday to Saturday from 11am to 7pm  
2, rue Beaubourg - 75004 paris - +33 (0)9 8438 8774 - [www.galeriepoggi.com](http://www.galeriepoggi.com)

**SOPHIE RISTELHUEBER**  
SOLO SHOW  
17.05 > 14.06.2014

**ANNA EVA BERGMAN**  
SOLO SHOW  
28.06 > 08.08.2014

*in collaboration with the Fondation Hartung/  
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## FAIRS

**GEORGES TONY STOLL**  
DRAWING NOW, Paris (FR)  
26.03 > 30.03.2014

**WESLEY MEURIS**  
ART BRUSSELS, Brussels (BE)  
25.04 > 27.04.2014