

GUILLAUME LEBLON

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SEPTEMBER 2013

GUILLAUME LEBLON

AEROSOL

Labor, Mexico city, Mexico
September 7 - October 25, 2019

LABOR is pleased to present AEROSOL, Guillaume Leblon's first solo show in Mexico.

Since the beginning of the 2000's, Guillaume Leblon has explored the expanded field of sculpture. Through his diverse practice, ranging from sculpture and site-specific installations to film and performance, and his astute manipulation of the built environment, Leblon has acquired a prominent position in the contemporary art world.

Leblon's oeuvre sketches an intriguing world that shifts between abstraction and figuration while questioning the ceaseless tension between materiality and immateriality, appearance and disappearance, creation and destruction. Leblon manipulates shapes and segments borrowed from the everyday, including natural, domestic, autobiographical and architectural habitats so as to evoke the uncanny and ephemeral and to affect as well as stimulate spatial and temporal perceptions.

Although Leblon's objects are designed as conceptual structures, they often function on a poetic level. In his universe, the familiar grows unfamiliar and immediately recognizable references turn emblematic and metaphorical. In so doing, he avoids intellectual determinism and encourages multiple readings based on personal experiences.

Leblon first show in Mexico is called AEROSOL. The title comes from the inherent structure of this material: the suspension of fine solid or liquid particles in gas, smoke or fog that mist the atmosphere and flood the space, not a void but the cohesive force that constructs the materiality of the show. Sensuality charged with a humorous undertone of deviant voyeurism and even slight pervert allusions, we have a chance to conceive that the body absorbs everything around it, reminding us of our primal instincts like oral fixation, breathing, breastfeeding and mating. Our organism transports the absorbed particles and transforms them, meaning that everything that is outside our body crosses us and affects us. The installation works like a living organism, full of objects where time converges and the evanescent and tangible merge. With a strong and seductive material presence the artist allows these symbols to tell new stories.

Inhalation is the first act of the living body, and the last act before death. Each one we take distributes the body with information / particles that we sponge up and transform incessantly. A series of drawings depicting atmospheric elements, like pollution or humidity, made from dry pastels where in the process of making the artist submerges in clouds of its residues and explores the different layers that the ambience produces within a landscape. Combining the same range of colors in different order, the results are a variation of shades varying from human flesh to wild cherry tones. The presence of a layered shell or jellyfish in the gallery, whose transparency and texture reminds us of the morphing intangibility, the appearance and disappearance of subtle light, like a night-table lamp that portrays our humanity as being held in the backburner for posterior and ulterior motives. The relationship within a color system and pipelines, provide AEROSOL with the imaginary of how body and sculpture are crossed, as well as how we embrace with our bodies the anatomy and ergonomics in design with new technologies for inhalation and the intimate relations we create, like mouth to vape or a discarded wet towel in a bathroom.

text by Miguel Ochoa



Guillaume Leblon

(also next page) Exhibition views: Aerosol, Labor, Mexico city, 2019



GUILLAUME LEBLON

IN COLLABORATION WITH THOMAS BOUTOUX

BUSY

Front International: Cleveland Triennial for Contemporary Art, Cleveland, USA
July 14 to September 30, 2018

Galerie Jocelyn Wolff proudly announces Guillaume Leblon's participation in the Cleveland Triennial with *Busy Time*, a project specially conceived for the occasion.

Busy Time is an installation by artist Guillaume Leblon conceived as a possible theater set. It consists of a large curtain serving for a backdrop, a thick polystyrene structure that sketches the floor of a stage, and a series of discreet objects, which could be as much sculptures as theatrical props.

Busy Time is the text of a short play written by the artist in collaboration with writer Thomas Boutoux. It is the second time that they collaborate together, as Leblon and Boutoux had already written and published the play *The Interview* in 2008, which has been staged on numerous occasions worldwide. In many aspects, *Busy Time* is a sequel to this previous text, or rather, its actualization ten years later. *Busy Time* recasts the two main protagonists who, in the course of the play reflect on, adjust, and react to one another's attempts at defining their positions on art-making and writing about art. Their professional/amiable conversation quickly develops into a dramatic series of misunderstandings, standoffs, and provisional agreements, as they are struggling to find, or better, to invent a common ground.

Leblon's project *Busy Time* for Front International thus combines an empty theater set design, an audio piece which is a recording of the public performances of the short play by three actors, produced on the occasion of the opening of the exhibition. The materials employed in the set design, the events and improvisations that occurred on the occasions of the performances, the physical presence of the audience equally concur to the representation of the life of the work, the main motif of the conversation of the characters of the play.

We thank the support of Étants Donnés Contemporary Art.



Guillaume Leblon in collaboration with Thomas Boutoux
Busy, 2018
project specially conceived for the Cleveland Triennial

Exhibition view: Front International: Cleveland Triennial for Contemporary Art, Cleveland, USA

GUILLAUME LEBLON

THERE IS A MAN AND MORE

S.M.A.K., Gent, Belgium
March 10 - June 03, 2018

Press release

S.M.A.K. recently acquired the installation *There is a man* (2016) by the French artist Guillaume Leblon (1971). The museum has thereby added to its collection a key work by one of the most important artists in contemporary sculpture. In the exhibition *There is a man and more*, S.M.A.K. is showing not only this installation by Leblon, but also a broader selection of his work from the last 10 years. This ensemble provides an insight into the many aspects of his practice.

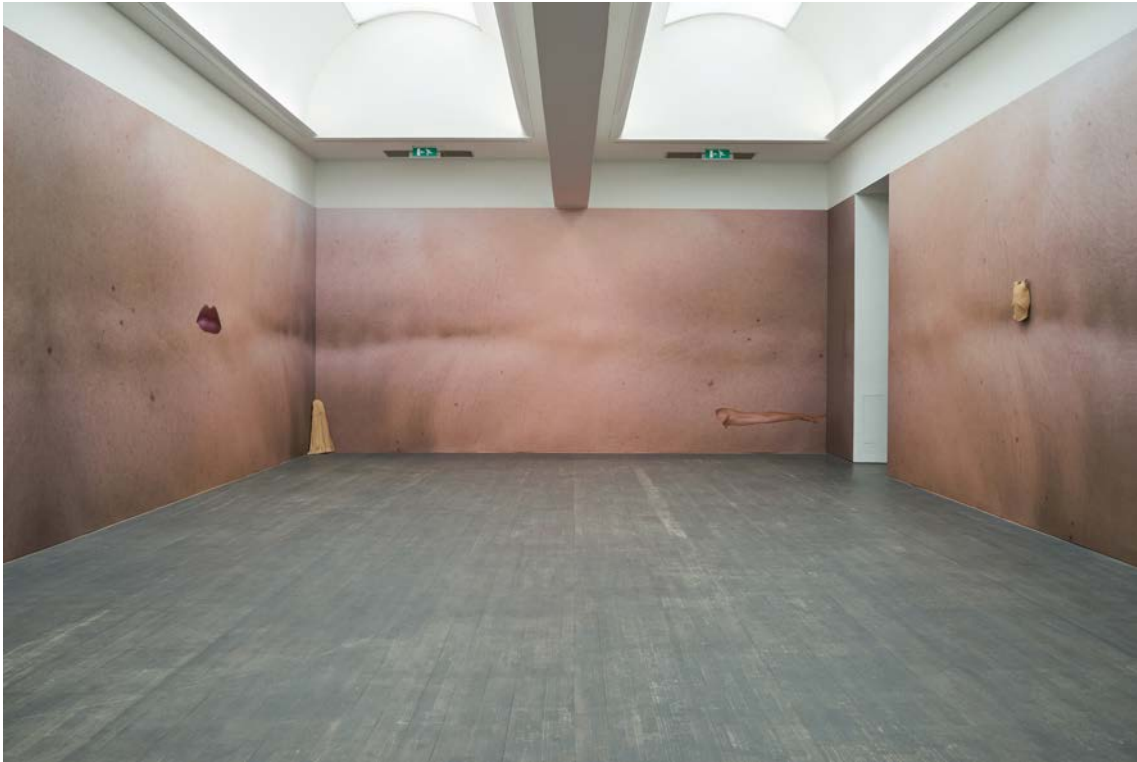
Guillaume Leblon explores such subjects as the body, space and time. His sculptural installations shift between a poetic articulation of space and an uncomfortable, oppressive atmosphere. One of the core motifs in his oeuvre is the interplay between the body and its absence. In the last few years, the starting point for Leblon's work has evolved from found remnants and organic materials to e.g. sand, marble and cast aluminium. In the light of his sustained interest in the temporary, Leblon sees this development as a transformation of the relationship between his work and time.



Guillaume Leblon

THERE IS A MAN, 2014- '16 (fragment), foam carpet, glass, oil paint, canvas, wood, metal hook, epoxy, polymethyl methacrylate, video, Dimensions variable, Courtesy of the artist and carlier | gebauer.

Exhibition views: THERE IS A MAN at S.M.A.K., Gent, Belgium, 2018



Guillaume Leblon

Exhibition views: THERE IS A MAN at S.M.A.K., Gent, Belgium, 2018

GALERIE JOCELYN WOLFF



Guillaume Leblon

Exhibition views: THERE IS A MAN at S.M.A.K., Gent, Belgium, 2018

GALERIE JOCELYN WOLFF

GUILLAUME LEBLON

(...) «YOUPOORN», «ZBOOBY», «ZEROGRAS»,
«ZÄ©ZETTE» (...)

Galerie Jocelyn Wolff

October 20 - December 23, 2017

Press release by Clara Schulmann

She had recently stumbled upon a study about women who were hyperactive and highly educated top executives. To keep up the pace and deal with the pressure at work, more and more of these consume substances that are more or less licit. They live in concealment, hiding their regular consumption from their partners and social circles. The numbers are impressive yet even more difficult to determine: how does one get these women to tell about the very thing they are hiding? It is impossible to evoke lawful or unlawful products, drugs or medications. However, tools and resources so to improve their ability to work, yes. While reading the article, she asked herself if it was enough to make words a bit more warm or cold so to tell a possible version of a story. "Tools", "resources": far from being narcotics. The real experience is withheld within the very words used to describe it. At times, it's the contrary where both are linked together: the word sticks perfectly to the story.

There was a time when she spent her days on her phone. She would wait for a sign, a mail, a text message, anything. She'd spend her time refreshing her pages. She'd take the train to work, listening vaguely, with one ear, to what was going on around her. But the truth is that she heard nothing. She was waiting. Feverish, tense, horrified by the thought of not having anymore battery – obviously she had given all the asked for access codes and passwords when Yahoo informed her of a maintenance issue. Within twelve hours, her account had been hacked; everything had disappeared.

She couldn't access it anymore; and while losing all of her contacts, she was no longer able to be reached. She didn't really notice until she was leaving the cinema. She had gone by herself to see *Gone Girl*, the film by David Fincher, in the far end of the 13th arrondissement. *Gone Girl* is the story of a woman who disappears inside a macabre partition only to end up reappearing. Looking at her phone, she realized that something wasn't quite right. Later that evening, she had taken a taxi, to get there faster, and found herself at the office trying to fix the problem.

But she couldn't and was paralyzed. Nothing good arose to drive her visions. Behind these, there was an emanation, a store of emotions that came from the time when the word and the object was the same thing. To be saved by a word! It was the word "despair" that came to her first, and it clung to her vocabulary like a phantom ship above a still sea. Despair, she said to herself, this is what I'm feeling. An ancestral feeling that everyone experiences. The word "despair" was like a slightly acid drug, a layer of flavors that enveloped itself around her fears. Never before had she felt a word resounding on her so. Never before had a word been so powerful as to humiliate all the small psychological bits, these labels that peel off under the rain.

To never be connected to anything or anyone prevented her from thinking. Once everything was reprogrammed, she chose "GoneGirl" as her password. For a few hours there, she too had disappeared. In the film, Amy and Nick meet at a trendy New York party. The two are good looking, intelligent, programmed to hit it off. The dialogues that mark their initial communication are sharp, cutting. What matters is finding the right word: between irony, self-criticism, with a dose of seduction. It's all in the rhythm. When he asks what she does for a living, Amy submits three options: A. she carves whale bone. B. she is a more or less influential warlord. C. she writes personality tests for different magazines. A., B. or C. *Gone Girl* is a large opinion survey, an infinite declination of interrogations, rebus, questionnaire forms. But in this game, there are only wrong answers, misunderstandings and deceptions. False passwords.

The dialogues, images, house interiors, the characters themselves: everything is covered with a kind of shiny varnish. A vast decor, lit like a studio. During the hacking episode, she told herself: words have a temperature. They attract me once their level of heat rises to a certain degree. Sometimes, she dreams about a word, that having become too hot and too attractive, begins to boil, and she can no longer read it or think about it. Most of the women questioned in the study on narcotics indicated that their consumption did not help them to become more performant during the day as much as it helped them rest at night. The "tools", the «resources» enabled them to sink into sleep. *Gone, Girl*. And yet, sleep is like a cat: it only comes to you if you ignore it.

Communiqué de presse de Clara Schulmann

Elle est tombée récemment sur une enquête réalisée auprès de femmes très diplômées, cadres supérieures, hyperactives. Pour tenir le rythme, faire face à la pression du travail, elles sont de plus en plus nombreuses à consommer des substances, peu ou pas licites. Elles vivent dans la dissimulation : cette consommation régulière est cachée à leurs conjoints, à leur entourage. Les chiffres sont impressionnants d'autant qu'ils sont difficiles à recueillir : comment faire raconter à ces femmes ce qu'elles masquent? Impossible de parler de produits licites ou illicites, de drogues ou de médicaments. Par contre : d'outils, de ressources pour bien travailler, oui. En lisant l'article, elle s'est demandée s'il suffisait de tiédir, de refroidir les mots pour raconter une version possible d'une histoire. « Outils », « ressources » : on est loin des stupéfiants. L'expérience réelle est tenue à l'écart des mots qui pourraient la décrire. Parfois, au contraire, on raccorde les deux : le mot colle à l'histoire, parfaitement.

À une époque, elle était pendue à son téléphone. Elle attendait un signe, un mail, un texto, n'importe quoi. Elle passait ses journées à rafraîchir les pages. Elle partait travailler, prenait le train, écoutait vaguement, d'une oreille, ce qu'il se passait autour d'elle. En vérité elle n'entendait rien. Elle attendait. Fébrile, crispée, affolée à l'idée de ne plus avoir de batterie, elle avait évidemment donné tous les codes d'accès et mots de passe qu'on lui avait demandés lorsqu'un mail de Yahoo l'avait informée d'un problème de maintenance. Dans les douze heures, son compte était piraté, tout avait disparu.

Elle ne pouvait plus se connecter, elle avait perdu ses contacts, elle n'était plus joignable. Elle ne s'en était vraiment aperçue qu'en sortant du cinéma. Elle avait vu *Gone Girl*, le film de David Fincher, toute seule, dans le fin fond du 13ème arrondissement. L'histoire d'une femme qui disparaît au gré d'une partition macabre, et qui finit par réapparaître. En regardant son téléphone elle avait compris qu'un truc n'allait pas. Elle avait pris le taxi tard dans la soirée, pour aller plus vite, et s'était retrouvée au bureau, à essayer de résoudre le problème.

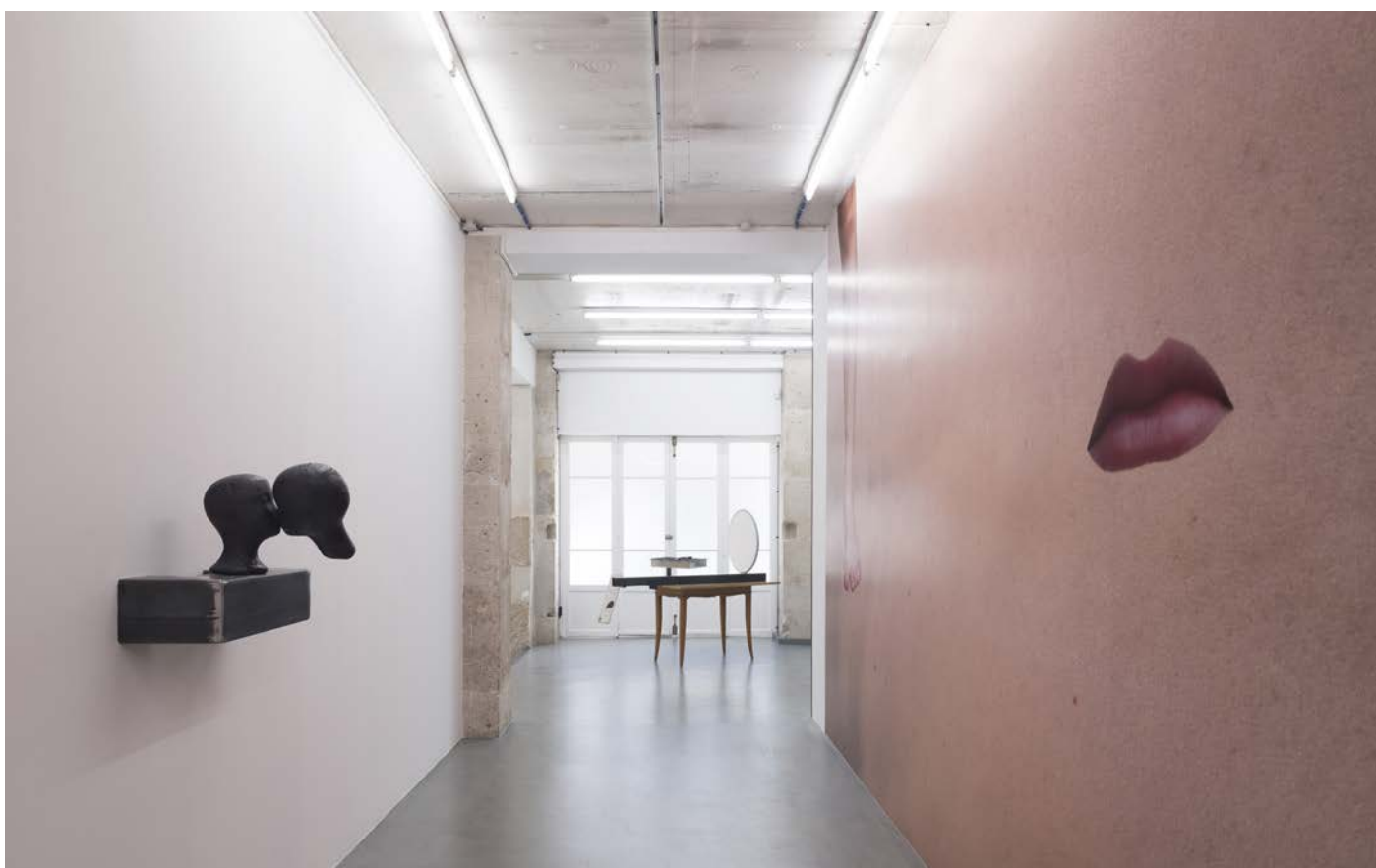
Mais elle n'y arrivait pas, elle était tétanisée. Rien de bon ne venait animer ses visions. Derrière celles-ci il y avait une émanation, un stock d'émotions qui remontait au temps où pour elle le mot et l'objet n'étaient qu'une seule et même chose. Être sauvée par un mot !... C'est le mot « désespoir » qui vint à elle en premier et il se cramponnait à son vocabulaire comme un vaisseau fantôme penché au-dessus d'un océan inerte. Du désespoir, c'est bien cela que je ressens, se dit-elle. Un sentiment ancestral dont tout le monde fait l'expérience. Le mot « désespoir » était comme une drogue acidulée, une couche de saveurs qui venait envelopper sa peur. Jamais un mot n'avait eu un pouvoir aussi retentissant sur elle. Jamais un mot n'avait été assez puissant pour humilier toutes les petites miettes psychologiques, ces étiquettes qui se détachent comme des slogans sous la pluie.

Ne plus être reliée à rien ni personne l'empêchait de réfléchir.

Une fois tout reprogrammé, elle a choisi « GoneGirl » comme mot de passe. Finalement, pendant quelques heures, elle aussi avait disparu. Dans le film, Amy et Nick se rencontrent lors d'une soirée branchée new yorkaise. Ils sont beaux, pleins d'esprit, ils sont programmés pour se plaire. Les dialogues qui marquent leurs premiers échanges sont vifs, incisifs. Ce qui compte, c'est de trouver le bon mot : entre ironie, autocritique, avec une dose de séduction. Tout est dans le rythme. Lorsqu'il lui demande ce qu'elle fait dans la vie, Amy soumet à Nick trois options : A. elle fait de la gravure sur os de baleine. B. elle est un chef de guerre plus ou moins influent. C. elle écrit des tests de personnalité pour différents magazines. A., B. ou C. *Gone Girl* est une grande enquête d'opinion, une déclinaison infinie des formes de l'interrogatoire, du rébus, du questionnaire. Mais à ce jeu-là, il n'y a que des mauvaises réponses, des malentendus, des déceptions. De faux mots de passe.

Les dialogues, les images, les intérieurs des maisons, les personnages eux-mêmes : tout est recouvert par une sorte de vernis glacé. Un vaste décor, éclairé comme dans un studio. Pendant son histoire de piratage, elle se disait : les mots ont une température. Ils m'attirent lorsqu'ils parviennent à un certain degré de chaleur. Parfois, elle rêve qu'un mot, devenu trop chaud et trop attirant, se met à bouillir et qu'elle ne peut ni le lire ni penser à lui. La plupart des femmes interrogées dans l'enquête sur les stupéfiants signalent que cette consommation ne les aide pas tant à améliorer leurs performances pendant la journée qu'à trouver du repos la nuit. Les « outils », les « ressources » leur permettent juste de sombrer dans le sommeil. *Gone, Girl*.

Pourtant, le sommeil est comme un chat. Il ne vient à vous que si vous l'ignorez.



Guillaume Leblon

Exhibition view: (...) «youporn», «zbooby», «zerogras», «zÄ@zette» (...), Galerie Jocelyn Wolff, Paris, 2017



Guillaume Leblon

Exhibition view: (...) «youporn», «zbooby», «zerogras», «zÄ©zette» (...), Galerie Jocelyn Wolff, Paris, 2017



Guillaume Leblon

Coke, mangmerde et suspicions, 2017, aluminum, steel, plexiglas, hand-blown opal glass, 191 x 270 x 47 cm

Exhibition view: (...) «youporn», «zbooby», «zerogras», «zÄ@zette» (...), Galerie Jocelyn Wolff, Paris, 2017



Guillaume Leblon

8-Ball, 2017, poplar, walnut and maple wood, steel, 111 x 120 x 80 cm

Exhibition view: (...) «youporn», «zbooby», «zerogras», «zÄ©zette» (...), Galerie Jocelyn Wolff, Paris, 2017



Guillaume Leblon

... Don't Believe in Jesus, 2017, digital print on vinyl, max. size (height): 3m50cm x 7m; min. size (height): 2m90cm x 6m

(next page, top): Petite Armure, 2017, terracotta, 40 x 27 x 10 cm

(next page, bottom): Temperature maximale, 2017, aluminium, paint, 30 x 69 x 60 cm

Exhibition views: (...) «youporn», «zbooby», «zerogras», «zÄ©zette» (...), Galerie Jocelyn Wolff, Paris, 2017





Guillaume Leblon

Likely, a smoker, 2017, plaster, resin, tobacco juice, steel, wires, fabric, 184 x 85 x 108 cm

Exhibition view: (...) «youporn», «zbooby», «zerogras», «zÄ©zette» (...), Galerie Jocelyn Wolff, Paris, 2017

GUILLAUME LEBLON

SEVERAL YEARS NOW

A JOINT PROJECT BY JOCELYN WOLFF AND JEAN-DAVID CAHN DURING FIAC

Atelier Grésillon (Grésillon metal shop)

October 20-22, 2017

Press release:

Several Years Now is the fruit of a collaboration between Galerie Jean-David Cahn AG and Galerie Jocelyn Wolff. Represented by Guillaume Leblon and Prinz Gholam, this ephemeral, experimentally and collectively conceived exhibition takes place at Grésillon Metal Shop.

Working with both galleries on a regular basis and located just steps from Galerie Jocelyn Wolff in the 20th arrondissement in Paris, Grésillon Metal Shop is one of the last remaining industrial metallurgical spaces in Paris.

Founded in Basel in the continuity of a hundred-year-old family tradition in 1999, Galerie Jean-David Cahn is specialized in classical Greek and Roman art. The gallery's work is unique in how it does not oppose the esthetic value of the object to its initial function, use and scientific content.

Recently at the documenta 14, Prinz Gholam, a Berlin-based artist duo, presented an ensemble of works in dialogue with Athenian archeological sites: the Temple of Olympian Zeus and the Odeon of Agrippa at the centre of the Agora of Athens.

Composing a genealogy of shapes across time and the history of art, their practice summons an iconographical repertoire that mixes epochs and artistic fields, inciting a work of identification, association and supposition.

The exhibition design and scenography primarily developed by Guillaume Leblon could constitute a form of extension of his personal exhibition that coincides from October 19 to December 23 at Galerie Jocelyn Wolff.

Several Years Now is the third project the two galleries have conducted together, following Independent Brussels in 2016, a concept initiated by Guillaume Leblon, and Palaeolithic to contemporary – Icons and tools presented at Galerie Jean-David Cahn in 2017.

Communiqué de presse:

Several Years Now est le fruit d'une collaboration entre la Galerie archéologique Jean-David Cahn et la Galerie Jocelyn Wolff représentée par les artistes Guillaume Leblon et Prinz Gholam.

Cette exposition éphémère conçue de façon expérimentale et collective se tient dans l'atelier de métallerie Grésillon. A quelques mètres de la Galerie Jocelyn Wolff, dans le vingtième arrondissement de Paris, l'atelier Grésillon est un des derniers espaces de production industrielle parisiens avec lequel les deux galeries travaillent régulièrement.

La Galerie Jean-David Cahn, fondée à Bâle en 1999 dans la continuité d'une tradition familiale plus que centenaire, est spécialisée en antiquités grecques et romaines.

Elle est unique par son travail qui n'oppose pas le contenu scientifique des objets, leur fonction initiale et leurs usages, à leur valeur esthétique.

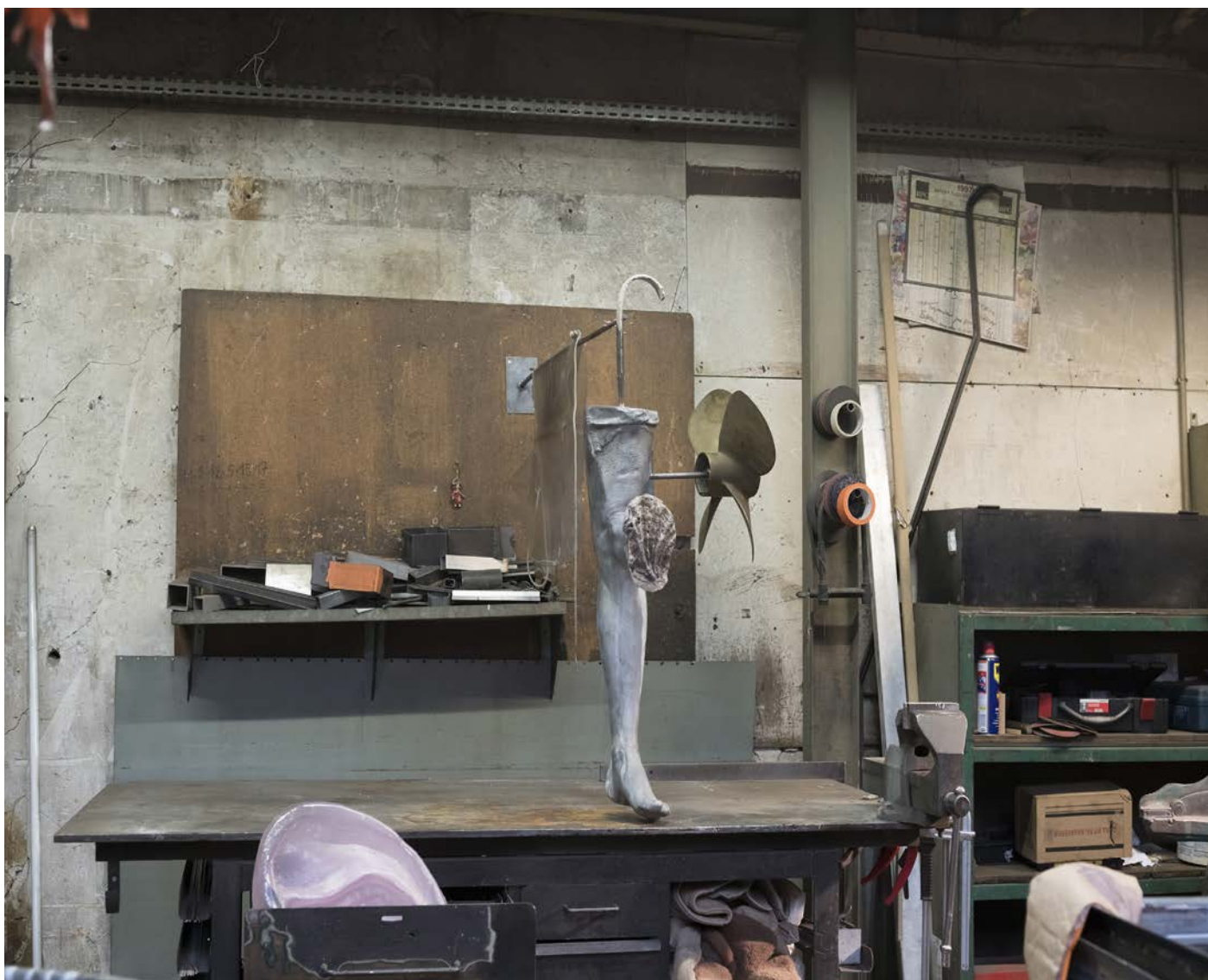
Prinz Gholam, duo d'artistes berlinois, a récemment présenté à la documenta 14 un ensemble d'oeuvres en dialogue avec les sites archéologiques athéniens: Olympiéion (temple de Zeus olympien) et l'Odéon d'Agrippa au centre de l'Agora d'Athènes.

Leur pratique compose une généalogie de formes à travers le temps et l'histoire de l'art et convoque un répertoire iconographique mêlant époques et champs artistiques qui incite à un travail d'identification, d'association et de supposition.

Les propositions scénographiques développées par Guillaume Leblon pourraient constituer une forme d'extension de son exposition personnelle qui se tiendra en parallèle à la galerie Jocelyn Wolff, du 19 octobre au 23 décembre.

Several Years Now est le troisième projet commun entre les deux galeries après Independent Brussels en 2016, dont le concept avait été initié par Guillaume Leblon, et Palaeolithic to contemporary – Icons and tools présenté à la Galerie Jean-David Cahn en 2017.

GALERIE JOCELYN WOLFF



Guillaume Leblon

Everything became nothing again, 2016, aluminium, blown glass, oyster shell, sheepskin, boat propeller, LED bulb, shelf galvanized, 194 x 160 x 91 cm

Exhibition view: Several Years Now, Atelier Grésillon, Paris, 2017



Guillaume Leblon

Everything became nothing again, 2016, aluminium, blown glass, oyster shell, sheepskin, boat propeller, LED bulb, shelf galvanized, 194 x 160 x 91 cm (detail)

Exhibition view: Several Years Now, Atelier Grésillon, Paris, 2017

GUILLAUME LEBLON

PALEOLITHIC TO CONTEMPORARY ICONS AND TOOLS

A JOINT PROJECT BY JOCELYN WOLFF AND JEAN-DAVID CAHN DURING ART BASEL

Galerie Jean-David Cahn, Basel, Switzerland
June 13-17, 2017

Press release by Jocelyn Wolff

English:

Most of the artist that I work with look at and analyse archaeological objects, tools, funerary objects and works of art (these categories often blend together in the eyes of the contemporary beholder).

For them, the field of archaeology is equally a source of inspiration and a critical tool, and they use it to situate themselves more consciously in their own time, suspended as they are in a vertiginous genealogy of forms. The world of archaeology is parallel to and consubstantial with that of art history, and the question of the artist, or of authorship, if you prefer, is constantly posed.

When Jean-David Cahn invited me to work with Katinka Bock, Guillaume Leblon and Francisco Tropa to realize an exhibition in his gallery at Malzgasse in Basel, I immediately accepted as it presents the opportunity to extend the exercise in relational contrasting between contemporary artworks and archaeological objects that we first envisaged for the joint exhibition that we staged at Independent Brussels in 2016. Minimalist, rough and refined at the same time, the gallery at Malzgasse is a perfect showcase for an exhibition associating the research of these three sculptors, who develop both a conceptual discourse (the process, the deconstruction of the image...) and expertly play with the choice and combination of materials.

German:

Der Grossteil der Künstler, mit denen ich arbeite, betrachten und analysieren archäologische Objekte, Werkzeuge, Gegenstände, die mit Begräbnisriten verbunden sind, oder auch Kunstwerke (die Grenzen zwischen diesen Kategorien sind etwas fließend für den modernen Betrachter). Sie sind eine Quelle der Inspiration aber auch ein kritisches Werkzeug, das die Künstler benötigen, um sich bewusster in ihrer eigenen Epoche zu situieren. Im Spannungsfeld einer schwindelerregenden Genealogie der Formen bildet die Archäologie eine parallele und konsubstanziale Welt zu derjenigen der Kunstgeschichte. Die Frage nach dem Künstler, oder wenn sie lieber wollen, nach dem Autor wird ständig gestellt. Als Jean-David Cahn mir vorschlug mit Katinka Bock, Guillaume Leblon und Francisco Tropa zusammenzuarbeiten, um eine Ausstellung in seiner Galerie an der Malzgasse in Basel zu realisieren, habe ich sofort zugesagt, um damit die Arbeit, die wir an unserer gemeinsamen Ausstellung an der Independent Brussels im Jahr 2016 begonnen hatten, fortzusetzen. Es ging und geht dabei um die relationale Spannung zwischen den archäologischen Objekten und den Werken der zeitgenössischen Kunst. Die Galerie an der Malzgasse ist minimalistisch, roh und raffiniert zugleich und somit einen idealen Ort für eine Ausstellung, welche die Recherchen dieser drei Plastiker präsentiert. Die Künstler begeben sich in einen experimentellen Diskurs, der sowohl konzeptuell ist (der Prozess, die Entspannung des Bildes), als auch ein gekonntes Spiel mit der Wahl und der Kombination der Materialien darstellt.



Guillaume Leblon

Objets sommaires, 2011, ceramics, cardboard or wood, steel, ensemble of 7 objects: H:25 x 40 x 25 cm

Exhibition view: Paleolithic to contemporary, Galerie Jean-David Cahn, Basel, Switzerland, 2017

GALERIE JOCELYN WOLFF



Guillaume Leblon

Objets sommaires, 2011, ceramics, cardboard or wood, steel, ensemble of 7 objects: H:25 x 40 x 25 cm

Exhibition view: Paleolithic to contemporary, Galerie Jean-David Cahn, Basel, Switzerland, 2017



Guillaume Leblon

untitled (grands creusets aluminium), 2011, ceramics, brass, aluminium

untitled (petits creusets), 2011, ceramic, brass, aluminium

Exhibition view: Paleolithic to contemporary, Galerie Jean-David Cahn, Basel, Switzerland, 2017



Guillaume Leblon
untitled (grands creusets aluminium), 2011, ceramics, brass, aluminium
untitled (petits creusets), 2011, ceramic, brass, aluminium

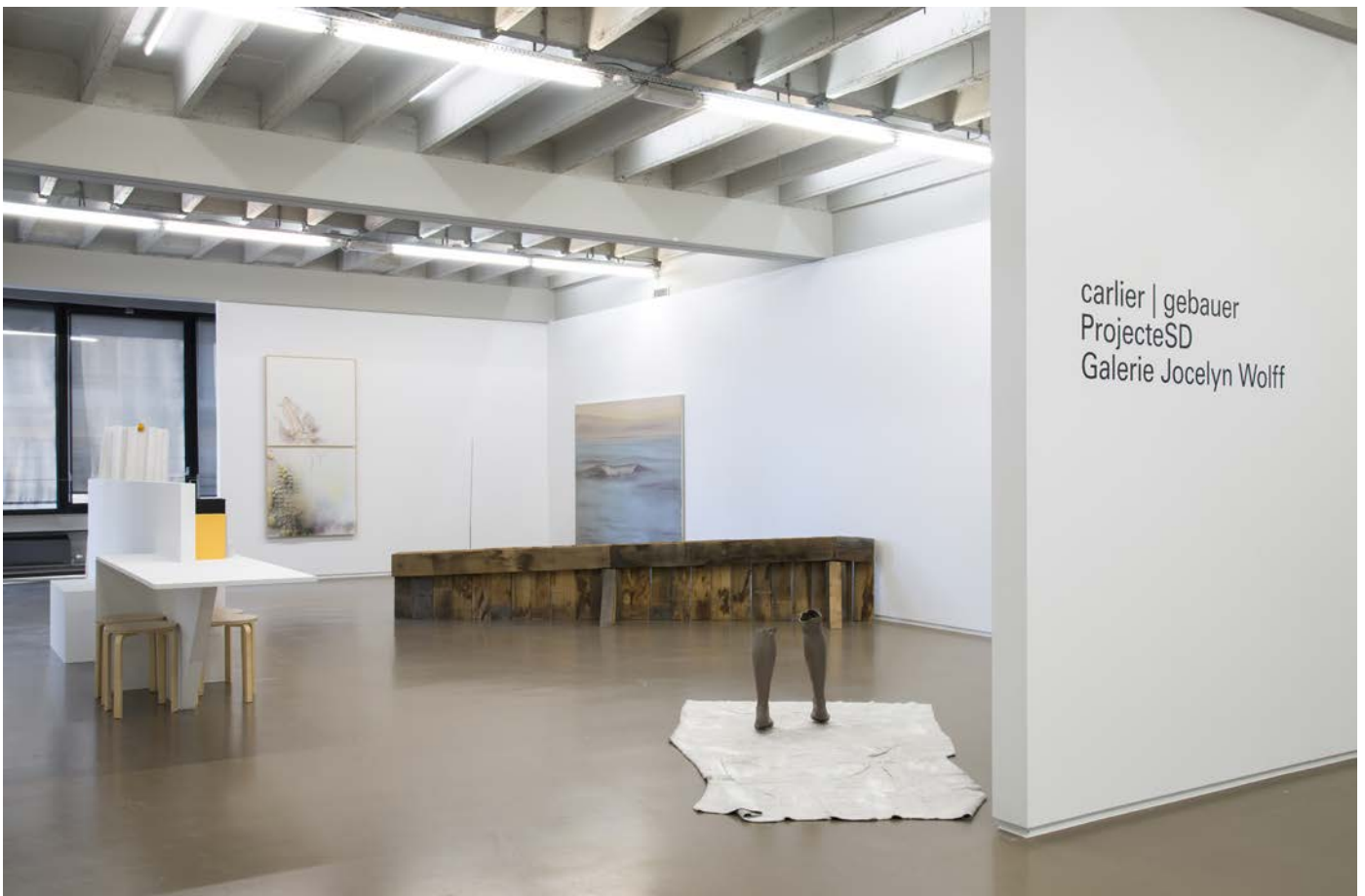
Exhibition view: Paleolithic to contemporary, Galerie Jean-David Cahn, Basel, Switzerland, 2017

GUILLAUME LEBLON

INDEPENDENT BRUSSEL 2017

Vanderborght building, Schildknaapstraat, Brussels, Belgium
April 19-23, 2017

A collaboration between Carlier Gebauer, Berlin, ProjecteSD, Barcelona, and Galerie Jocelyn Wolff, Paris





Guillaume Leblon

Exhibition view: Independent, Brussels, Belgium, 2017

GALERIE JOCELYN WOLFF



Guillaume Leblon
Abandoned window, 2017, ceramic, resin, 165 x 70 cm

Exhibition view: Independent, Brussels, Belgium, 2017



Guillaume Leblon

Channel, wood, 80 x 500 x 100 cm

Still wave (blue), 2016, oil on canvas, 183 x 244 cm

Exhibition view: Independent, Brussels, Belgium, 2017



Guillaume Leblon
Fishing for Stability, 2010, iron and plastiline, 80 x 165 x 35 cm

Exhibition view: Independent, Brussels, Belgium, 2017



Guillaume Leblon

La grande seiche II, 2014, plaster, polyethylene, pigment, animal ink and wood, 204 x 102 x 4 cm

Still wave (blue), 2016, oil on canvas, 183 x 244 cm

Exhibition view: Independent, Brussels, Belgium, 2017



Guillaume Leblon
Examen de minuit, 2012, ceramics, blanket covered with white painting
73 x 224 x 123 cm

Exhibition view: Independent, Brussels, Belgium, 2017



Guillaume Leblon
Examen de minuit, 2012, ceramics, blanket covered with white painting
73 x 224 x 123 cm

Exhibition view: Independent, Brussels, Belgium, 2017

GUILLAUME LEBLON

UNTANGLED FIGURES

Contemporary Art Gallery, Vancouver, Canada

October 14, 2016 - January 1, 2017

Press release:

The Contemporary Art Gallery presents the first solo exhibition by French artist Guillaume Leblon in a Canadian museum. His practice is characterized both by its diversity and the artist's shrewd manipulation of space. While he creates powerful, discrete objects, films and paintings, the presentation in Vancouver choreographs his works into a larger spatial narrative within the gallery venue exuding a potent sense of ephemerality and the uncanny.

Creating fictional landscapes or altering an existing space has long been Leblon's favoured technique for fuelling uncertainty and doubt in order to undermine the stark purity and perfect finish of the museum. At CAG Leblon transforms our gallery rooms with a major intervention. Plywood alterations to the floors and walls modify our perception of the space not only physically but also through the changes in acoustics, and so, by means of such a gesture of immediate and deft simplicity, we engage in a shared make-believe and the experience of a space redefined. Our awareness of the space is further shifted by a shelf that runs around the gallery wall perimeter, its changing height creating an odd disorientation disturbing our sense of sureness.

Interspersed among these new floor surfaces and along the sloping shelf is a selection of new and recent works which characteristically create a poetic universe, a world of its own, extending Leblon's ongoing propositions with a more tangible figurative presence. We are transported into a different realm, embracing an active, mobile, open relationship with the world. Questions arise concerning established associations – historically, culturally and socially constructed – between the exceptional and the normal, the manufactured and the existent, the personal and impersonal, the ephemeral and the permanent, the old and the new, the dead and the alive. The gallery becomes a landscape, a site somewhere between what is almost known and barely known.

This atmosphere or narrative impulse is created in other ways too. Incorporating familiar objects into his sculptures, from tables and shelves to industrial materials and processes such as plywood and casting, Leblon presents enigmatic constructions and subtly affected combinations which have a powerful, seductive, material presence. While his works refuse a single reading, Leblon having a non-hierarchical approach to his materials, they often conjure images of the ruin and the passage of time, the notion of the vanitas bringing the present and the past into contact. Leblon transforms everyday components into sculptures that attain a relic-like quality or the aura of a classical statue.

For this new exhibition Leblon brings together a group of works that evoke the suggestive potential of the body through the material and image of the resolved pieces themselves. A blank face without features, detached arms without hands, a clothed torso; each of these new evocative sculptures comprises a sort of shell or envelope for an absent body, a hollow core that speaks to questions of memory, dreams, fragmentation and possibility. This body of work also marks a transition in process and materials for Leblon. Over the years, the artist has shifted from working with found materials, remnants and organic matter to foundry work in materials like aluminum, marble and sand. Always invested in temporal concerns, Leblon sees this mutation in process as a transformation of the work's relationship to time.

While absence of the body is suggested, sometimes an imprint reveals a human form with shapeless contours, where the body is sensed by the viewer, or clothing and other fragments are employed where, ironically, there may remain traces of cigar ashes or of wear. The sculptures perform like characters within some larger narrative. Likely *Political Circumstances* (2016) is a man's jacket hovering phantom-like above dismembered arms as if held upright by an invisible thread, a scene of some violent action; *Brother* and *Brother II* (both 2016) both present a vessel form, also suggestive of hollowed out partial skulls, evoking a sliced through container whereby we might contemplate its former function or the potential to hold something be it matter or an idea.

This interest in transformations manifests itself in works that hint at a kind of alchemy for the artist. In these new works, Leblon uses forms that are made from hand blown glass or newer technologies, for the first time producing objects using 3D printing, the final sculptures retaining textural and visual evidence of its original humble material. Despite Leblon's notionally post-apocalyptic world his installations and collections of sculptures teem not only with innumerable, partially perceptible thoughts, but also with movement and life.



Guillaume Leblon

Exhibition view: Untangled Figures, Contemporary Art Gallery, Vancouver, Canada, 2016-2017



Guillaume Leblon

Likely Political Circumstances, 2016

Exhibition view: Untangled Figures, Contemporary Art Gallery, Vancouver,
Canada, 2016-2017



Guillaume Leblon

Brother II, 2016

Exhibition view: Untangled Figures, Contemporary Art Gallery, Vancouver, Canada, 2016-2017



Guillaume Leblon

Portrait, 2016
hand-blown opal glass (pink iridescent blue),
50 x 30 x 23 cm

Exhibition view: Untangled Figures, Contemporary Art Gallery, Vancouver,
Canada, 2016-2017



Guillaume Leblon

Nature of Duration, 2016

Exhibition view: Untangled Figures, Contemporary Art Gallery, Vancouver, Canada, 2016-2017

GUILLAUME LEBLON

ON SITE

FIAC, Petit Palais, Paris, France

October 20-23, 2016

curated by Christophe Leribault & Eva Wittocx

Lost friend (chien) & Lost friend (cheval), 2014

Plaster, fabric, metal

Extrait de texte pour l'exposition « A dos de cheval avec le peintre » à l'IAC, Villeurbanne, 2014:

„ Guillaume Leblon a relevé une empreinte de mannequins animaliers : un cheval et un chien.

Enveloppes partielles rappelant le carapaçon¹ médiéval, ces « peaux » de plâtre soulignent les cavités, confèrent à ces figures un caractère désincarné, fantomatique.

Inscrite dans une longue tradition iconographique, le motif du cheval renvoie inévitablement au caractère noble et hiératique de la statuaire équestre, mais également à l'idée d'une nature animale domestiquée. Le chien, lui, n'est pas une monture mais le fidèle compagnon de l'homme qui le suit dans ses promenades.

Saisis dans un moment d'arrêt, [...] ils sont aux aguets. Renvoyant à la notion de domestication, c'est précisément l'absence d'un cavalier et donc de l'Homme qui est soulignée par ces sculptures.

Dans le travail de Guillaume Leblon, la conception de la balade est indissociable de la notion de paysage.“

¹ grande couverture qui [...] servait à protéger et orner les chevaux.



Guillaume Leblon
Lost friend (chien) & Lost friend (cheval), 2014
Plaster, fabric, metal

Exhibition view: ON SITE, FIAC, Petit Palais, Paris, France, 2016



Guillaume Leblon
Lost friend (chien) & Lost friend (cheval), 2014
Plaster, fabric, metal

Exhibition view: ON SITE, FIAC, Petit Palais, Paris, France, 2016



Guillaume Leblon
Lost friend (chien) & Lost friend (cheval), 2014
Plaster, fabric, metal

Exhibition view: ON SITE, FIAC, Petit Palais, Paris, France, 2016

GUILLAUME LEBLON

ACCROCHAGE

Pinault Collection, Punta della Dogana, Venice, Italy

April 17 - November 22, 2016

curated by Caroline Bourgeois

Press release:

The 2016 exhibitions at Palazzo Grassi and Punta della Dogana will open on Sunday 17 April.

Palazzo Grassi will host the first major personal exhibition in Italy dedicated to Sigmar Polke (1941-2010) while Punta della Dogana will present "Accrochage", a selection of works from the Pinault Collection displayed for the first time in Venice.

At Punta della Dogana, the show "Accrochage" is curated by Caroline Bourgeois.

The seventy works on view are the outcome a minimal gesture, evoking both a search for emptiness and a mise en abyme of art history.

All the works, and nineteen of the thirty artists, are presented for the first time in an exhibition of the Pinault Collection.

Among the artists selected: Absalon, Pier Paolo Calzolari, Nina Canell, Tacita Dean, Peter Dreher, Fernanda Gomes, Pierre Huyghe, On Kawara, Edward Krasinski, Louise Lawler, Guillaume Leblon, Sol LeWitt, Bernd Lohaus, Goshka Macuga, Fabio Mauri, Prabhavathi Meppayil, Jean-Luc Moulène, Henrik Olesen, Michel Parmentier, Philippe Parreno, Florian Pumhösl, Charles Ray, Thomas Schütte, Tino Sehgal, Haim Steinbach, Niele Toroni, Günther Uecker, Dewain Valentine, Franz West, Cerith Wyn Evans.

Communiqué de presse:

« Accrochage » est une expérimentation fondée sur une règle de départ simple et unique: présenter quatre-vingt œuvres qui n'ont jamais été exposées depuis qu'elles sont entrées dans la Pinault Collection et s'attacher au processus de création et à la recherche de chaque artiste plutôt qu'à des considérations purement esthétiques. En d'autres termes, « Accrochage » explore davantage le comment que le pourquoi de ces œuvres.

Reflète de la Pinault Collection dans son ensemble, la sélection que présente Punta della Dogana rapproche artistes historiques et artistes émergents, de Sol LeWitt à Prabhavathi Meppayil, de Philippe Parreno à Cerith Wyn Evans, de Pierre Huyghe à Nina Canell, et bien d'autres encore. Malgré leur radicale diversité, les œuvres de ces artistes ont en commun une simplicité formelle et une tension contenue qui ont pour effet d'amplifier l'espace de l'autre, c'est-à-dire du spectateur et de la spectatrice. C'est cette liberté face à l'expression artistique que veut encourager l'exposition « Accrochage », dont le titre volontairement générique, neutre, en retrait laisse la pleine lumière aux œuvres et nous lance une invitation simple :

« regardez ! »



Guillaume Leblon
Le Manteau d'Alberto, Green Anasol marble, 2015

Exhibition view: Accrochages, Pinault Collection,
Punta della Dogana, Venice, Italy, 2016

GUILLAUME LEBLON

LE POIDS QUE LA MAIN SUPPORTE

Fondation Ricard, Panorama de la Friche de la Belle de Mai, Marseille, France

du 23 mai au 2 août 2015

Communiqué de presse d'Alexandra Delage:

A l'invitation qui lui a été faite par la Fondation d'entreprise Ricard d'investir le Panorama de la Friche la Belle de Mai à Marseille, Guillaume Leblon répond par une installation qu'il a spécifiquement conçue pour l'espace et l'occasion.

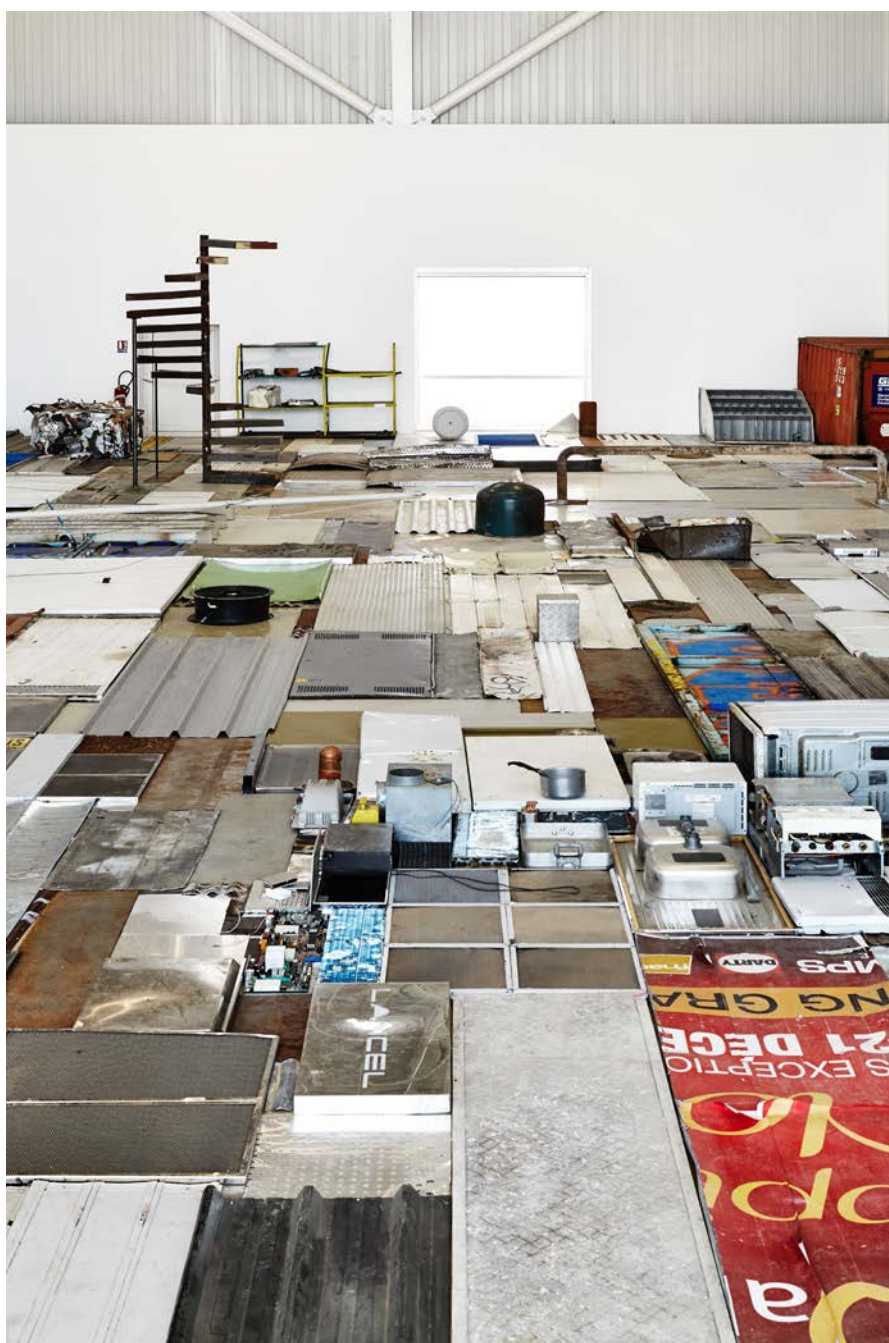
Le poids que la main supporte, œuvre créée in-situ, résulte d'un procédé de collecte à travers Marseille mis en place en amont du montage de l'exposition. Il aura fallu traquer les mis-au-rebut, les délaissés, les prêts-à-jeter, disséminés dans les marges et les friches de la ville, et sélectionnés pour leur potentiel narratif ou leur typologie formelle ou fonctionnelle. Composée d'éléments exclusivement métalliques, l'installation recompose ainsi un espace résonnant et praticable à partir d'éléments rudimentaires tels qu'un panneau de signalisation, une couscoussière, une barge, une porte de garage, un radiateur de climatisation, ou un escalier.

Carcasses hors d'usage, évacuées du circuit des consommables ou des utilitaires, ces éléments dépourvus de fonctions deviennent les signes abstraits d'un état transitoire, quelque part entre culture et nature. « Les délaissés résultent de l'abandon d'une activité. Ils évoluent naturellement vers un paysage secondaire »* – que le paysagiste français Gilles Clément nomme « Tiers paysage ». Dans un Manifeste publié en 2004, il écrit : « Le Tiers paysage – fragment indécidé du Jardin Planétaire, désigne la somme des espaces où l'homme abandonne l'évolution du paysage à la seule nature. »*

Avant la collecte, les éléments composant Le poids que la main supporte traçaient ainsi des angles morts dans la ville, des espaces improductifs et sacrés où ils continuaient de chuchoter une mémoire et une conscience collectives, tassées dans les décombres ou en prise au vent. De ces formes souterraines du flux social, Guillaume Leblon n'a retenu que leurs contours, leurs masses, leurs surfaces. Après les avoir désignées et prélevées, il les a assemblées par une opération d'aplanissement et de montage. Du volume à la surface, ces éléments hétéroclites mis bout à bout deviennent autant de parcelles d'un paysage fragmenté que le visiteur peut appréhender et fouler aux pieds.

Cette question de « géologie de la mémoire » traverse en continu le travail de Guillaume Leblon, qui préfère (ré)investir des espaces vides et a priori sans qualités plutôt que de formuler ex-nihilo des symboles iconographiques exhortant à l'exercice de mémoire collective. Il se contente de sculpter le déjà-là et le latent par des interventions et des gestes minimaux d'addition et de soustraction qui permettent ici un basculement d'échelle (du glanage à l'échelle d'une ville au sol bien délimité d'un espace d'exposition) et de perception sensible (de l'extérieur à l'intérieur, de l'objet au plan) et transforme la mémoire en expérience. « En toutes circonstances le Tiers paysage peut être regardé comme la part de notre espace de vie livrée à l'inconscient. Profondeurs où les événements s'engrangent et se manifestent de façon, en apparence, indécidée. »* Avec Le poids que la main supporte c'est la mémoire de Marseille faite paysage que vous, visiteurs, parcourez

* Toutes les citations suivies d'un astérisque sont tirées du « Manifeste du Tiers Paysage » de Gilles Clément, initialement paru aux éditions Sujet/Objet en 2003.



Guillaume Leblon

Exhibition view: Le poids que la main supporte, Friche de la Belle de Mai,
Marseille, France, 2015

GALERIE JOCELYN WOLFF



Guillaume Leblon

Exhibition view: Le poids que la main supporte, Friche de la Belle de Mai,
Marseille, France, 2015

GALERIE JOCELYN WOLFF



Guillaume Leblon

Exhibition view: Le poids que la main supporte, Friche de la Belle de Mai, Marseille, France, 2015

GALERIE JOCELYN WOLFF



Guillaume Leblon

Exhibition view: *Le poids que la main supporte*, Friche de la Belle de Mai, Marseille, France, 2015

GUILLAUME LEBLON

SIMPLES GESTES

Centre Pompidou, Metz, Hors les murs au Musée du cristal Saint-Louis,
Saint-Louis-lès-Bitche, France

du 26 septembre 2014 au 1er mars, 2015

« L'esprit fait la main, la main fait l'esprit. Le geste qui ne crée pas, le geste sans lendemain provoque et définit l'état de conscience. Le geste qui crée exerce une action continue sur la vie intérieure. La main arrache le toucher à sa passivité réceptive, elle l'organise pour l'expérience et pour l'action. Elle apprend à l'homme à posséder l'étendue, le poids, la densité, le nombre. Créant un univers inédit, elle y laisse partout son empreinte. Elle se mesure avec la matière qu'elle métamorphose, avec la forme qu'elle transfigure. Éducatrice de l'homme, elle le multiplie dans l'espace et dans le temps. »

Henri Focillon, Éloge de la main (1934)

« Au sein de la manufacture Saint-Louis, la plus ancienne cristallerie d'Europe (1586), dans le musée qui rassemble de remarquables réalisations de ses ateliers, l'exposition Simples Gestes est conçue en contrepoint du propos développé dans l'exposition Formes simples. Si cette dernière est consacrée à la fascination engendrée par les objets eux-mêmes, l'exposition de Saint-Louis se concentre sur l'amont de leur

apparition : les gestes subtils des savoir-faire, les gestes machinaux des activités quotidiennes, les gestes aliénés de la répétition ou encore les gestes expressifs des relations humaines. Ces registres interprétés par les artistes dans leurs oeuvres montrent cette écriture du corps qui nous dit tout autant qu'elle nous permet de faire. Le parcours qui se développe dans les collections historiques rassemble des artistes qui en sculpture, photographie ou vidéo mettent paradoxalement en évidence, à une époque numérisée, l'importance effective et persistante de nos gestes et plus particulièrement de nos mains (manufacture du latin manufactura « fait à la main »).

De l'usure immémoriale du galet par la paume qui le manipule (Gabriel Orozco) aux mouvements machinaux de nos tâches quotidiennes (Natacha Nisic, Ali Kazma), de la manipulation virtuose des outils (Jean Luc Vilmouth, Guillaume Leblon) à la danse (Eva Kotatkova, Aneta Grzeszykowska et Émilie Pitoiset), ces gestes particularisent toujours l'homo faber que ce soit dans les mouvements élémentaires qui deviennent musique ou sculptures (Melik Ohanian, Jean-Marie Appriou) ou ceux codés qui aujourd'hui glissent sur les écrans électroniques (Julien Prévieux) qui ont envahi nos vies. Tous portent en eux le plus ancien et le plus actuel de notre humanité. ».

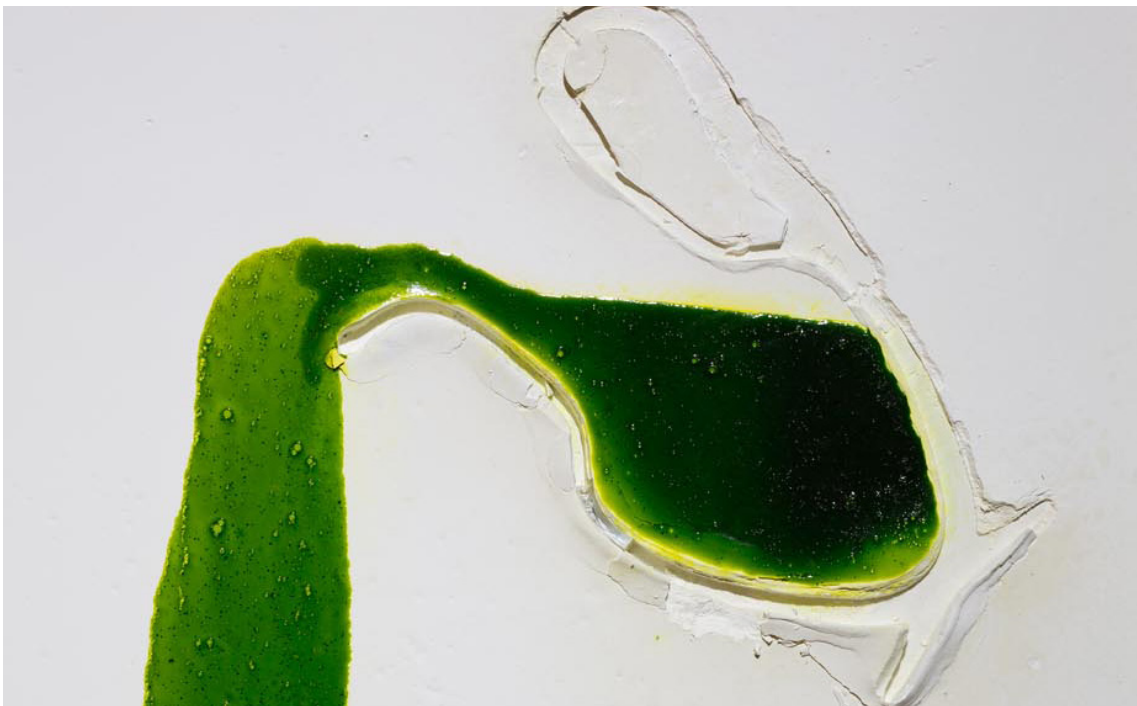
Jean de Loisy



Guillaume Leblon

Animation à intervalle court, Plaster, ink, acrylic, 2014

Exhibition view: Simples gestes, Centre Pompidou, Metz, Hors les murs au Musée du cristal Saint-Louis, Saint-Louis-lès-Bitche, France, 2014



Guillaume Leblon

Animation à intervalle court, Plaster, ink, acrylic, 2014 (detail)

Exhibition views: *Simple gestes*, Centre Pompidou, Metz, *Hors les murs* au Musée du cristal Saint-Louis, Saint-Louis-lès-Bitche, France, 2014



Guillaume Leblon

Nouvel ange (Souffleurs), Plaster, cristal, ink, 2014

Exhibition view: Simples gestes, Centre Pompidou, Metz, Hors les murs au Musée du cristal Saint-Louis, Saint-Louis-lès-Bitche, France, 2014



Guillaume Leblon

Nouvel ange (Souffleurs), Plaster, cristal, ink, 2014 (detail)

Exhibition view: *Simple gestes*, Centre Pompidou, Metz, Hors les murs au Musée du cristal Saint-Louis, Saint-Louis-lès-Bitche, France, 2014



Guillaume Leblon

Nouvel ange (Souffleur), Plaster, cristal, ink, 2014

Exhibition view: Simples gestes, Centre Pompidou, Metz, Hors les murs au Musée du cristal Saint-Louis, Saint-Louis-lès-Bitche, France, 2014



Guillaume Leblon

Nouvel ange (Souffleur), Plaster, cristal, ink, 2014 (detail)

Exhibition view: Simples gestes, Centre Pompidou, Metz, Hors les murs au Musée du cristal Saint-Louis, Saint-Louis-lès-Bitche, France, 2014

GUILLAUME LEBLON

À DOS DE CHEVAL AVEC LE PEINTRE

Institut d'art contemporain, Villeurbanne, France, 2014

du 6 Juin au 24 août, 2014

Après sa participation à différentes expositions collectives (Fabricateurs d'espaces, 2008 ; 1966-79, 2013), Guillaume Leblon répond à la nouvelle invitation de l'IAC et réalise une importante exposition personnelle, pour laquelle il investit la totalité de l'espace. Première grande monographie de l'artiste, l'exposition est conçue comme une oeuvre à part entière.

Dans un vocabulaire visuel riche et intuitif, Guillaume Leblon propose des structures en apparence rudimentaires qui modifient la perception du temps et de l'espace. Mis en valeur dans leurs potentialités physiques, les formes et matériaux travaillés par l'artiste semblent s'imprégner du passage du temps, dans sa dimension atmosphérique autant que mémorielle. Inscrites dans les oeuvres, l'intervention de la « main » de l'artiste, l'importance qu'il accorde au « faire » dans une acception large – se déplacer, bricoler, mouler, agglomérer, enfouir... – donnent à la sculpture de Guillaume Leblon une énergie vitale et une possibilité de narration.

À dos de cheval avec le peintre est une exposition pensée par l'artiste comme une promenade. Ce titre polyphonique, élégant et libre, convoque des paysages à parcourir, un cheminement cadencé et un regard éclairé, toutes choses qui habitent, en arrière-plan, le travail de Guillaume Leblon. L'artiste investit totalement l'espace de l'IAC, espace contraint dont il défie la rigidité, la symétrie, le cloisonnement, dans l'idée de créer une circulation fluide, un mouvement circulaire. Ainsi, dans l'exposition de Guillaume Leblon, le centre n'est pas le centre, l'extérieur est à l'intérieur, les masses n'ont pas de corps tandis que les surfaces se densifient, et les oeuvres traversent les murs, ou infiltrent les sols. Le rapport sensible de l'artiste aux éléments et au passage du temps imprègne les oeuvres et incarne les matériaux, induisant pour chacun une appropriation subjective.

L'espace d'exposition « vit » et se transforme, il suinte, il respire, il se sédimente ; ce qui est à voir n'est pas toujours ce que l'on voit, dans le sens où il s'agit pour l'artiste de mettre en mouvement le travail et le regard, d'inscrire l'idée de passage dans la conception même de l'oeuvre.

Cette instabilité fondatrice n'empêche pas, bien au contraire, un soin extrême apporté à l'agencement des pièces, à la compréhension des matériaux, au sens des gestes, au traitement de la lumière, au langage des formes. Dans l'exposition de Guillaume Leblon, le visiteur marche sur une oeuvre, sort de l'Institut pour parcourir l'exposition, franchit des passerelles. Il se laisse méduser par des formes en latence, devine des objets enfouis dans la matière, se souvient d'une visite d'un mastaba ou construit un récit à partir de fragments.

Résistant au discours simplificateur autant qu'à l'enfermement des formes, Guillaume Leblon élabore un nouveau paysage de sculpteur qui privilégie un rapport poétique à l'espace et au monde - une relation active, mobile, ouverte, où les questions du temps, de l'absence, de la mémoire, sont renouvelées par les oeuvres récentes de l'artiste, non pas tant inscrites dans le registre du geste, comme les oeuvres antérieures, qu'issues d'opérations de collages d'éléments ; une nouvelle famille d'oeuvres où surgissent parfois les figures humaine et animale.

On Horseback with the Painter

Institut d'art contemporain, Villeurbanne, France, 2014

June 6th - August 24th, 2014

After having associated him with various collective exhibitions, (Fabricateurs d'Espaces, 2008; 1966-79, 2013), the IAC is now inviting Guillaume Leblon to produce a major monographic exhibition.

With a rich and intuitive vocabulary, Guillaume Leblon presents structures that appear basic and that modify our perception of time and space. The artist highlights the physical potentialities of the forms and materials he uses, which seem to become permeated by the passage of time, in both its atmospheric and memorial dimensions. The intervention of the artist's "hand" and the importance that he places on "doing" in the general sense, are inscribed within the works – moving, piecing together, moulding, agglomerating, burying etc. – giving Guillaume Leblon's sculpture vital energy and narrative potential.

On Horseback with the Painter is an exhibition devised by the artist as a promenade. This polyphonic, elegant, and free title conjures up landscapes to roam among, a rhythmic path and an enlightened gaze – all things that linger in the folds of Guillaume Leblon's work. The artist totally invests the IAC space, a restricted space in which he defies rigidity, symmetry, and enclosure, with the idea of creating fluid circulation, a circular movement.

Thus, in Guillaume Leblon's exhibition, the centre is not the centre, the exterior becomes interior, masses are shapeless, while surfaces become dense, and artworks traverse walls or infiltrate floors.

The artist's sensitive relationship to the elements and to the passage of time permeates the works and embodies the materials, involving a subjective appropriation for everyone.

The exhibition space "lives" and is transformed, it seeps, breathes, and consolidates itself; what is visible is not always what we see, in the sense that it is the artist's role to activate the work and the gaze, to inscribe the idea of transition within the very conception of the work.

This fundamental instability in no way precludes extreme care being applied to the arrangement of the works, the understanding of the materials, the meanings of gestures, the treatment of light, and the language of forms.

In Guillaume Leblon's exhibition, visitors walk on an artwork, leave the IAC to visit the exhibition, and cross footbridges. They allow themselves to be hypnotised by latent forms, discerning the shapes of objects nestled within materials, recalling a visit to a mastaba or constructing a narrative based on fragments.

Guillaume Leblon resists simplifying discourses as much as the enclosure of forms, developing a new sculptural landscape that favours a poetic relationship to space and the world – an active, mobile, open relationship, with questions concerning time, absence, and memory recurring in the artist's recent works. Unlike some of his previous works, these new works are not so much within the register of the gesture as they are the result of collage operations: a new family of works from which human and animal figures sometimes emerge.



Guillaume Leblon

Le rideau courbe, Plaster, fabric, metal, 2014

Exhibition views: À dos de cheval avec le peintre, IAC, Villeurbanne, 2014



Guillaume Leblon

Le rideau courbe, Plaster, fabric, metal, 2014

Exhibition views: À dos de cheval avec le peintre, IAC, Villeurbanne, 2014

GALERIE JOCELYN WOLFF



Guillaume Leblon

National Monument, clay, cotton fabric, automatic atomiser, 2006

Exhibition view: À dos de cheval avec le peintre, IAC, Villeurbanne, 2014

GALERIE JOCELYN WOLFF



Guillaume Leblon

National Monument, clay, cotton fabric, automatic atomiser, 2006

Exhibition view: À dos de cheval avec le peintre, IAC, Villeurbanne, 2014



Guillaume Leblon

National Monument, clay, cotton fabric, automatic atomiser, 2006

Exhibition views: À dos de cheval avec le peintre, IAC, Villeurbanne, 2014



Guillaume Leblon

Lost friend (cheval), Plaster, fabric, metal, 2014

Lost friend (chien), Plaster, fabric, metal, 2014

Exhibition views: À dos de cheval avec le peintre, IAC, Villeurbanne, 2014

GALERIE JOCELYN WOLFF



Guillaume Leblon

Lost friend (cheval), Plaster, fabric, metal, 2014

Exhibition view: À dos de cheval avec le peintre, IAC, Villeurbanne, 2014



Guillaume Leblon

Exhibition views: À dos de cheval avec le peintre, IAC, Villeurbanne, 2014



Guillaume Leblon

Four Ladders, wood, steel, 2008

Field Piece, Newspapers, motors, 2014

Exhibition views: À dos de cheval avec le peintre, IAC, Villeurbanne, 2014

GALERIE JOCELYN WOLFF



Guillaume Leblon

Exhibition views: À dos de cheval avec le peintre, IAC, Villeurbanne, 2014



Guillaume Leblon

Exhibition views: À dos de cheval avec le peintre, IAC, Villeurbanne, 2014



Guillaume Leblon

Grande Chrysocale Miroir, mirror, alloy of copper, zinc and tin, 2007

Chrysocale verticale, alloy of copper, zinc and tin, 2006

Chrysocale Miroir Carrée, alloy of copper, zinc and tin, mirror, 2007

Chrysocale (Double Bed), mattress, pillows, comforter and alloy of copper, tin, and zinc, 2013

Chrysocale le Monde, alloy of copper, zinc, tin, newspaper, 2012

Musician Head, wood, stone, painting, 2013

Exhibition views: À dos de cheval avec le peintre, IAC, Villeurbanne, 2014



Guillaume Leblon

Le Manteau d'Alberto, Turquin marble, 2014

Exhibition views: À dos de cheval avec le peintre, IAC, Villeurbanne, 2014



Guillaume Leblon

Le Manteau d'Alberto, Turquin marble, 2014

Exhibition view: À dos de cheval avec le peintre, IAC, Villeurbanne, 2014



Guillaume Leblon

Still subject on passing movement

Wood, glass, plaster, plastiline, iron, stone of Bourgogne, gears, 2013

Exhibition views: À dos de cheval avec le peintre, IAC, Villeurbanne, 2014

GALERIE JOCELYN WOLFF



Guillaume Leblon

Nouvel Ange (new englanders), plaster, motor oil, wood, 2013

Villa Cavrois, 16 mm film, color, sound, 2000

Exhibition views: À dos de cheval avec le peintre, IAC, Villeurbanne, 2014

GALERIE JOCELYN WOLFF

MIRIAM CAHN ET GUILLAUME LEBLON

LA NATURE ET SES PROPORTIONS

Du 8 mars au 19 avril 2014
Vernissage le 7 mars 2014

Galerie Jocelyn Wolff, Paris, France

Pour sa nouvelle exposition, la Galerie Jocelyn Wolff propose à l'artiste Guillaume Leblon d'improviser un dialogue avec le travail de Miriam Cahn. Il s'agit de désigner un répertoire de gestes qui active la mutualité du regard dans l'acte de création, attentifs à un même horizon, La nature et ses proportions. Rencontre, liaison, aléas : le format dialogique de cette exposition est animé par l'intérêt que Guillaume Leblon porte au travail de Miriam Cahn. Du latin *curare*, qui signifie « soigner », « s'occuper de », il est moins question de « commissariat » que d'une circonstance hospitalière de l'exposition, une logique de présentation qui accueille et favorise la rencontre, une certaine fécondité dans le dialogue.

De la nature et de ses proportions, il n'en reste finalement que quelques traces et empreintes, celles d'un temps conjugué au futur antérieur pour penser la collision entre deux états de la nature dans la matière. Ce sont autant de présences en creux, virtuelles et fantomatiques, qui habitent l'espace. Dans une approche archéologique, Guillaume Leblon présente les traces d'une vie aquatique fertile, un monde enfoui sous l'eau qui affleure à la surface. De l'abysse au bocal, l'espace de la galerie évoque le passage et le recul de la mer, l'eau étant ici le principe actif et l'agent dissolvant des formes dans le souvenir. L'artiste a volontairement découpé l'espace par des rideaux rigides, trempés dans le plâtre, qui organisent le parcours : Le Grand Rideau masque les ouvertures et désigne en même temps ce qu'il faut voir par le biais d'un index pointé tandis qu'un Isoloir découpe un recoin de la pièce. Les bas-reliefs évoquent le mouvement tentaculaire d'une seiche et les boursoufflures de la matière organique dans La Grande Seiche ; une sole dont il ne resterait ironiquement qu'un liquide fertilisant séché à la surface du plâtre intitulé Laitance évoquant les qualités opalines de la substance séminale secrétée par les poissons durant la fraie; un poisson fossile qui clignote ainsi qu'une suspension d'objets périssables (poissons, agrumes, une main comme outil du travail pictural et sculptural) intitulée Le Secret mis en relation avec une sélection de dessins et peintures de Miriam Cahn où l'on retrouve un intérêt pour le paysage, les figures enfouies et leur caractère érotique, sexué.

Le geste du sculpteur est ici réduit à sa fonction minimale, une simple pression, un contact avec la matière. Malgré le caractère figé des empreintes, c'est l'idée d'un mouvement – une lutte peut-être – qui se donne à la fois sur le mode de la survie et de la survivance. La pratique de Guillaume Leblon opère à la jonction entre imitation, ressemblance et reproduction, il s'attache à recueillir des formes naturelles, directement déduites du monde, plutôt que d'en inventer les contours.

On retrouve aussi une certaine imprécision volontaire des contours dans la série de dessins de Miriam Cahn intitulée *Klassich* (1994) dont le caractère pornographique fait écho à la matière fertile dont s'empare Guillaume Leblon. Ces esquisses montrent plusieurs corps – d'abord deux puis trois – entremêlés, déclinés en série qui évoque une progression, un mouvement. La nature et ses proportions, ce sont aussi celles du paysage de montagne, abondamment traité dans l'oeuvre de Miriam Cahn comme en témoigne la grande peinture intitulée *urzustand* (2003) à laquelle répond le petit format de la pièce intitulée *nach dem Schnee* (2004).

Guillaume Leblon s'interroge sur l'impossible pérennité des formes : que reste-t-il du mouvement d'un corps ? L'empreinte peut-elle conserver quelque chose de cette vie organique et fertile ? Agir à rebours, contre le temps, presser les formes dans la matière pour que se révèlent, au sens épiphanique, les mouvements d'un corps, d'une substance: ce sont autant de gestes de conservation et de préservation dont témoigne le travail de l'artiste.



Guillaume Leblon

Le grand rideau, 2014
plaster, fabric, metal, approx. dimensions

Exhibition views: La nature et ses proportions, Galerie Jocelyn Wolff, Paris, France, 2014

GALERIE JOCELYN WOLFF



Guillaume Leblon
Isoloir, 2014
Plaster, fabric, metal, 125 x 120 x 15 cm

Exhibition views: La nature et ses proportions, Galerie Jocelyn Wolff, Paris, France, 2014



Guillaume Leblon
Le secret, 2014
painted wax, fabric, orange, lemon, steel, 80 x 400 x 10 cm

Exhibition views: La nature et ses proportions, Galerie Jocelyn Wolff, Paris, France, 2014

GUILLAUME LEBLON

UNE PRÉFACE

FRAC Ile-de-France, Le Plateau, Paris, France, 2013

du 6 Juin au 28 Juillet 2013

Vernissage le 5 Juin 2013

Commissaires de l'exposition : Élodie Royer et Yoann Gourmel

Partager le récit d'une photographie imaginaire, transposer la caverne de Platon dans une salle de cinéma, photographier le soleil dans les yeux, façonner des objets anciens à partir de leurs reproductions pour les filmer et les remettre en circulation, fabriquer des substituts d'œuvres d'art, agencer des objets qui soient leurs propres spectateurs ou au contraire sculpter un espace à contempler comme un paysage depuis un belvédère, donner vie à une bibliothèque de livres fictifs, délivrer les pierres des fonctions que l'homme leur a attribuées pour les considérer comme des formes sculpturales indépendantes sont certains des gestes qu'il sera possible de rencontrer dans cette préface. Du fait main au faire image, des images „source“ à leurs usages, des idées vagues aux images claires, les artistes réunis dans cette exposition nous invitent ainsi à cerner les dynamiques instables de perception et d'interprétation que leurs œuvres sous-tendent, soulignant aussi bien la subjectivité et la responsabilité de celui qui donne à voir que de celui qui regarde.

Si par définition une préface est toujours placée avant un texte que l'on s'apprête à lire, en ayant pour fonction d'en amorcer ou d'en prolonger l'expérience, elle est pourtant toujours écrite et souvent lue après. Autrement dit, une préface introduit au moment où l'on termine la lecture d'un ouvrage tout en étant généralement placée au début de celui-ci. Dans un esprit non linéaire et digressif, Une préface est ici le dernier volet d'une série d'expositions proposée par Élodie Royer et Yoann Gourmel, commissaires associés au Plateau pour la saison 2011- 2013.

Artistes : Pedro Barateiro, Stéphane Barbier Bouvet, Richard Brautigan, Michael Crowe, Jimmie Durham, Philippe Fernandez, Mark Geffriaud, Ruth Krauss & Antonio Frasconi, Guillaume Leblon, Zoe Leonard, Paul Sietsema, ainsi qu'une exposition organisée par Triple Candie



Guillaume Leblon

Exhibition views: Une Préface, FRAC Ile-fe-France, Le Plateau, Paris, France, 2013



Guillaume Leblon

Exhibition views: Une Préface, FRAC Ile-fe-France, Le Plateau, Paris, France, 2013



Guillaume Leblon

Exhibition views: Une Préface, FRAC Ile-fe-France, Le Plateau, Paris, France, 2013



Guillaume Leblon

Exhibition view: Une Préface, FRAC Ile-fe-France, Le Plateau, Paris, France, 2013

GUILLAUME LEBLON

UNDER MY SHOE

MASS MoCA, North Adams, MA, USA, 2013

from May, 26th 2013 to April, 7th 2014

Press Release:

On view through April 7, 2014, this first solo exhibition of Paris-based sculptor Guillaume Leblon's work in a U.S. museum will feature a selection of works made over the last decade, in addition to two major new projects created for MASS MoCA. Leblon's practice is characterized both by its diversity and the artist's canny manipulation of space. While he creates powerful, discrete objects, he often choreographs his works into a larger spatial narrative within his exhibition venues.

Incorporating familiar objects into his sculptures, from tables to shelves, plywood, even the sails of a windmill, Leblon presents enigmatic constructions and combinations which have a powerful, seductive, material presence. While his works refuse a single reading, they often conjure images of the ruin and the passage of time, bringing the present and the past into contact. Leblon can transform everyday components into sculptures that attain a relic-like quality or the aura of a classical statue.

The artist's interest in transformations has manifested itself in works that hint at a kind of alchemy. In a recent series of sculptures which are propped against the wall, the bright colors of a beach towel peek through the holes of an outer metallic surface. To create the work, the artist poured molten brass onto a towel draped on a bed of shells and sand which mixes with the liquid material. In its final static state, the material nonetheless retains the bubbling, swirling appearance of its former movement, the mundane towel enshrined beneath given a new gravity, turned into an unexpected object of worth and contemplation.



Guillaume Leblon

Exhibition views: Under my shoe, MASS MoCA, Massachusetts, USA, 2013-2014



Guillaume Leblon

Exhibition view: Under my shoe, MASS MoCA, Massachusetts, USA, 2013-2014



Guillaume Leblon

Exhibition view: Under my shoe, MASS MoCA, Massachusetts, USA, 2013-2014



Guillaume Leblon

Exhibition views: Under my shoe, MASS MoCA, Massachusetts, USA, 2013-2014



Guillaume Leblon

Probabilité pour que rien ne se passe, 2011
wood, metal, glass, sand, clay, plastic
90 x 380 x 90 cm

Exhibition view: Under my shoe, MASS MoCA, Massachusetts, USA, 2013-2014



Guillaume Leblon

(up) PLAGE (serviette de plage), 2012

laiton, serviette de plage calcinée, coquillage, sable, résine /brass, towel, shell, sand, resin
163 x 85 x 4 cm

Exhibition views: Under my shoe, MASS MoCA, Massachusetts, USA, 2013-2014



Guillaume Leblon

(up) Chrysocale le lit, 2013
alloy of copper, zinc and tin

(down) Grande Chrysocale Miroir, 2007
mirror, alloy of copper, zinc and tin
245 x 205 x 15 cm

Exhibition views: Under my shoe, MASS MoCA, Massachusetts, USA, 2013-2014



Guillaume Leblon

Exhibition view: Under my shoe, MASS MoCA, Massachusetts, USA, 2013-2014

GALERIE JOCELYN WOLFF



Guillaume Leblon

Exhibition view: Under my shoe, MASS MoCA, Massachusetts, USA,
2013-2014



Guillaume Leblon

Exhibition views: Under my shoe, MASS MoCA, Massachusetts,
USA, 2013-2014

GUILLAUME LEBLON

«JE JOUAIS AVEC LES CHIENS ET JE VOYAIS LE CIEL
ET JE VOYAIS L’AIR» /

GUILLAUME LEBLON, LAURENT MAUVIGNIER ET OTHELLO
VILGARD

Théâtre Garonne, Toulouse, France

du 12 avril 2013 au 19 avril 2013

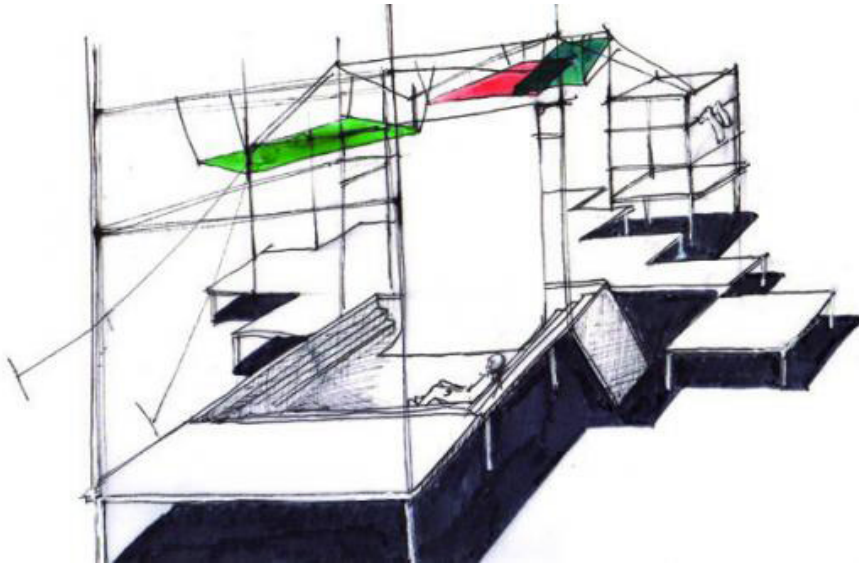
Construit sur une analogie entre mémoire et collection, exposition et retour du passé, le projet des Abattoirs - Frac Midi-Pyrénées croise les recherches théâtrales de Laurent Mauvignier et Othello Vilgard avec une intervention de Guillaume Leblon, artiste invité à penser un dispositif d'exposition de la collection.

Dans le cadre des Pléiades - 30 ans des Frac.

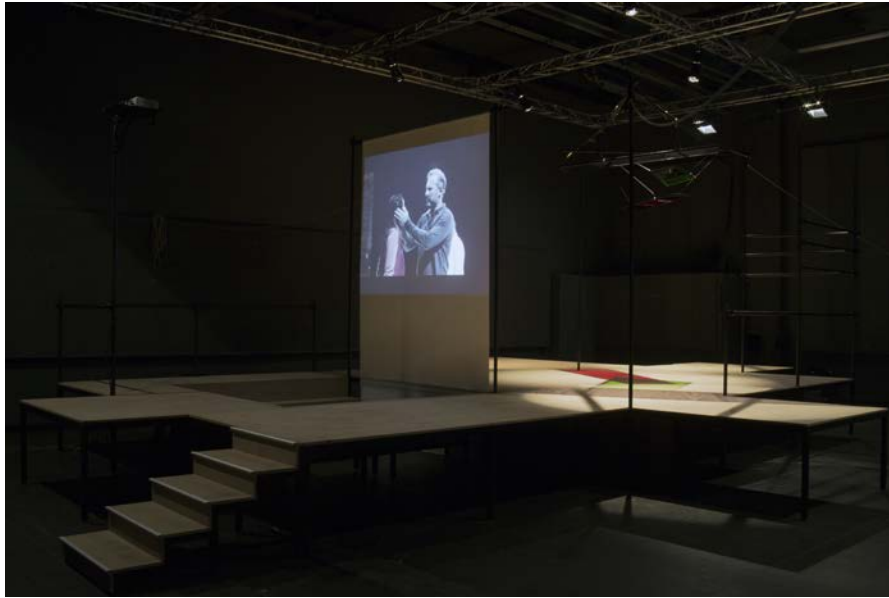
À travers une écriture dépassant les clivages entre avant-garde et littérature «classique», les romans de Laurent Mauvignier (Dans la foule, Des Hommes, Ce que j'appelle oublié) développent une question centrale : comment vivre avec le passé, avec le traumatisme, comment inventer avec ou malgré l'héritage ? Largement sculpturale, mais recourant également au film, au dessin ou au collage, l'œuvre de Guillaume Leblon a, quant à elle, été remarquée pour son dépassement des formes héritées du modernisme, au profit d'un travail qui expérimente techniques et répertoires sans se départir de sentiments intimes et domestiques.

Parallèlement à la mise en scène par le collectif «Les possédés» de la pièce Tout mon amour, un texte qu'il a publié en 2012, Laurent Mauvignier s'est associé avec le réalisateur Othello Vilgard pour réaliser un film. Composé d'enregistrements de la pièce, de séances de répétitions ou de plans extérieurs à celle-ci, ce long-métrage sera présenté au sein d'une construction pensée par Guillaume Leblon pour montrer de manière itinérante la collection des Abattoirs - Frac Midi-Pyrénées. Une des particularités de ce dispositif est de prévoir un lieu dédié à la présentation d'images en mouvements. Le film, niché au sein d'un espace consacré à l'accrochage d'œuvres, devient un arrière-plan narratif à une exposition d'œuvres revenues du passé, un objet sur lequel l'exposition viendrait s'adosser.

Destinée à être un module itinérant de présentation de la collection, cette réalisation de Guillaume Leblon sera montrée pour la première fois sur scène au Théâtre Garonne, à Toulouse, du 12 au 19 avril 2013. Elle sera pour cette «première», habitée par le film de Laurent Mauvignier et une exposition de la collection pensée par l'artiste avec l'équipe des Abattoirs.



Exhibition views: «Je jouais avec les chiens et je voyais le ciel et je voyais l'air» / Guillaume Leblon, Laurent Mauvignier et Othello Vilgard, 2013, Théâtre Garonne, Toulouse, France, 2013



Exhibition views: «Je jouais avec les chiens et je voyais le ciel et je voyais l'air» / Guillaume Leblon, Laurent Mauvignier et Othello Vilgard, 2013, Théâtre Garonne, Toulouse, France, 2013

GUILLAUME LEBLON

LES NOUVEAUX ANGES

Galerie Jocelyn Wolff, Paris, France

March 2 - April 27, 2013

Opening: March 1, 2013

For his new exhibition at Galerie Jocelyn Wolff, Guillaume Leblon brings together a group of works that convoke the suggestive potential of the body through the material: grains of sand conglomerate with sea shells to form the body of a Nageuse endormie. The series that gives the exhibition its title, Les Nouveaux Anges, consists of paster bas-relief panels that evoke the absence of the body. The procedure of the imprint reveals a human form with shapeless contours, where the body is suggested by the imprint of clothing, and where, ironically, there remain traces of cigar ashes, of a scarf. Reference to Egypt is recurrent in the work of Guillaume Leblon and appears here through many themes: everyday objects, the figure of the swimmer (la nageuse), and the way the profiles of the bas-relief are treated. The notion of vanity is evoked through the alterations of the fruit with Trois pommes in painted wax. Moitié de nuit and Robinet reflect the artist's inclination for everyday objects, which, through their simplicity, engage in a shared make-believe and the experience of a lived-in space.

In redefining the gallery space, Guillaume Leblon relocated a wall from the inside the gallery, which he first destroyed and then rebuilt on the sidewalk. The artist arranged the space so that it is both open and closed, open to deterioration and bad weather, closed to the public space of the sidewalk, while functioning as a doorway to the open sky. The artist also raised the floor within the gallery space using construction material of a color that blends in with the sand and the gallery's walls of stone.

Eline Grignard

GUILLAUME LEBLON

LES NOUVEAUX ANGES

Galerie Jocelyn Wolff, Paris, France

Du 2 Mars au 27 Avril 2013

Vernissage le 1er Mars 2013

Pour sa nouvelle exposition à la Galerie Jocelyn Wolff, Guillaume Leblon articule un ensemble de pièces qui convoquent le potentiel suggestif du corps travaillé par la matière: le grain du sable s'agglomère aux coquillages pour former le corps d'une Nageuse endormie. Les Nouveaux Anges, série qui donne son titre à l'exposition, sont des bas-reliefs en plâtre qui évoquent l'absence du corps. La procédure de l'empreinte révèle une forme humaine aux contours informes, un corps suggéré par l'empreinte des vêtements, dont il ne resterait ironiquement que les cendres d'un cigare, un foulard. La référence à l'Égypte ancienne est récurrente dans le travail de Guillaume Leblon et apparaît ici à travers plusieurs thèmes : les objets du quotidien, la figure de la nageuse et le traitement de profil des bas-reliefs. Les Trois pommes, en cire peinte, renvoient par les altérations du fruit à l'idée de vanité. Moitié de nuit et Robinet rappellent le goût de l'artiste pour les objets du quotidien qui par leur simplicité engagent un imaginaire commun et l'expérience d'un espace vécu.

Afin de redéfinir l'espace de la galerie, Guillaume Leblon a en quelque sorte délocalisé un mur intérieur qu'il a détruit puis reconstruit sur le trottoir. L'artiste aménage un lieu à la fois clos et ouvert, soumis aux dégradations et aux intempéries, qui déborde sur l'espace public et fonctionne comme un seuil à ciel ouvert. L'artiste est par ailleurs intervenu sur le sol en le réhaussant avec un matériau de construction dont la couleur s'harmonise avec le sable et la pierre apparente de l'espace de la galerie.

Eline Grignard



Guillaume Leblon

Exhibition view: Les Nouveaux Anges, Galerie Jocelyn Wolff, Paris, France, 2013



Guillaume Leblon

Exhibition view: Les Nouveaux Anges, Galerie Jocelyn Wolff, Paris, France, 2013



Guillaume Leblon

Exhibition view: Les Nouveaux Anges, Galerie Jocelyn Wolff, Paris, France, 2013



Guillaume Leblon

Exhibition view: Les Nouveaux Angés, Galerie Jocelyn Wolff, Paris, France, 2013



Guillaume Leblon

Il est temps, 2013
plastic, bronze
105 x 120 x 64 cm

Exhibition view: Les Nouveaux Angès, Galerie Jocelyn Wolff, Paris, France, 2013



Guillaume Leblon
Le vide au milieu, 2013
metal, cord
160 x 130 x 25 cm

Exhibition views: Les Nouveaux Anges, Galerie Jocelyn Wolff, Paris, France, 2013



Guillaume Leblon

Exhibition view: Les Nouveaux Anges, Galerie Jocelyn Wolff, Paris, France, 2013

GALERIE JOCELYN WOLFF



Guillaume Leblon

Exhibition views: Les Nouveaux Anges, Galerie Jocelyn Wolff, Paris, France, 2013



Guillaume Leblon
Nageuse au repos, 2013
plastiline, sand, shells, paper, metal, foam, plastic
68,5 x 196,5 x 85 cm

Exhibition view: Les Nouveaux Angés, Galerie Jocelyn Wolff, Paris, France, 2013



Guillaume Leblon
Nouvel Ange (au cigare), 2013
plaster, ashes
200 x 93 cm

Exhibition view: Les Nouveaux Anges, Galerie Jocelyn Wolff, Paris, France, 2013



Guillaume Leblon
Moitié de nuit, 2013
wax
9 x 29 x 10 cm

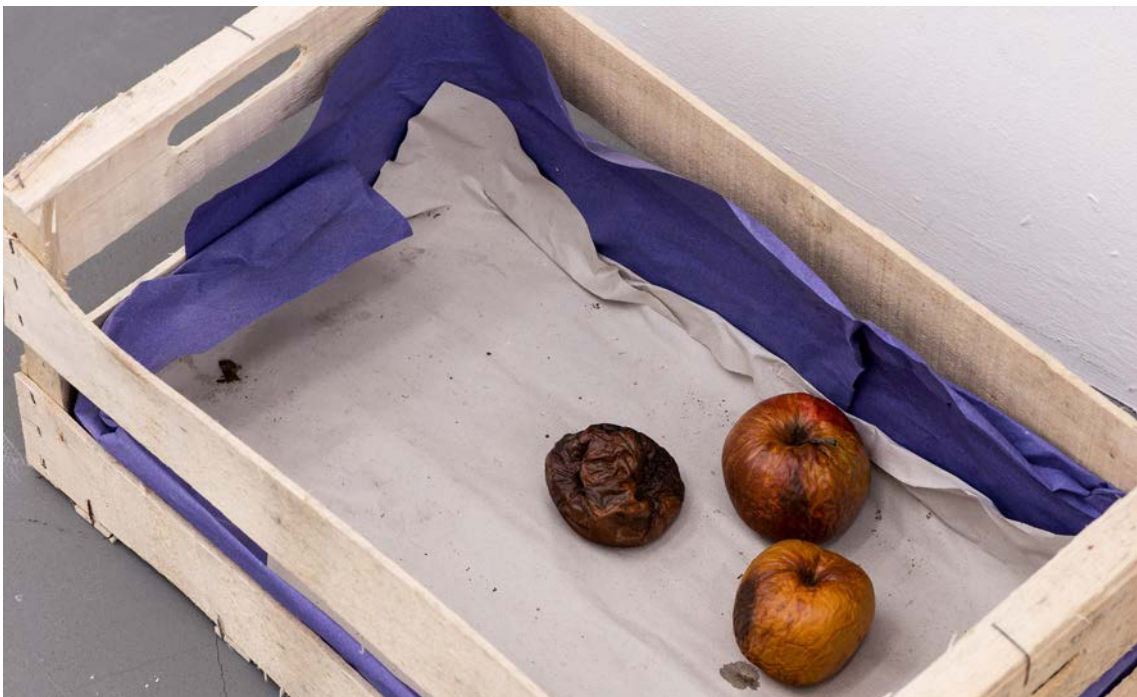
Exhibition view: Les Nouveaux Anges, Galerie Jocelyn Wolff, Paris, France, 2013



Guillaume Leblon

Exhibition view: Les Nouveaux Anges, Galerie Jocelyn Wolff, Paris, France, 2013

GALERIE JOCELYN WOLFF



Guillaume Leblon
Trois Pommes, 2013
wood, painted wax, paper
20 x 50 x 30 cm

Exhibition views: Les Nouveaux Angès, Galerie Jocelyn Wolff, Paris, France, 2013



Guillaume Leblon
Nouvel Ange (au foulard), 2013
plaster, cotton
200 x 93 cm

Exhibition view: Les Nouveaux Anges, Galerie Jocelyn Wolff, Paris, France, 2013



Guillaume Leblon
Nouvel Ange (le poète marocain), 2013
plaster, wool fiber
200 x 293 cm

Exhibition view: Les Nouveaux Anges, Galerie Jocelyn Wolff, Paris, France, 2013

GUILLAUME LEBLON

CORRESPONDANCES

Espace culturel Louis Vuitton, Paris, France

du 25 Février au 5 mai 2013

L'espace culturel Louis Vuitton consacre sa vingtième exposition au Mail Art. "Correspondances" se propose de nous initier à cette forme d'art méconnue qui utilise le courrier postal comme medium artistique.

Erik Verhagen, commissaire de l'exposition, a fait le choix de la chronologie. On y découvre ainsi en premier le travail, rarement montré, de l'artiste pionnier Ray Johnson. Dans le sillon du Dadaïsme et de Pop Art, ses collages souvent poétiques, parfois cocasses ont ouvert la voie à d'autres artistes présents dans l'exposition.

L'oeuvre d'Eleanor Antin en fait partie. A la croisée entre Art Conceptuel et Mail Art, sa série de cartes postales "100 boots", mettant en scène une centaine de paires de bottes dans des endroits incongrus, a été envoyée à 1 000 destinataires. Une manière de revendiquer une forme d'art pour tous et d'introduire ce dernier dans le quotidien.

Que l'on connaisse le contenu d'une lettre ou justement que ce dernier soit précieusement dissimulé, les oeuvres présentées exhalent toutes cette magie indéfinissable, comme venue d'une autre époque. A l'heure du tout numérique, les trois générations d'artistes représentés nous convient à un voyage dans le temps et l'espace bien réel.

Artistes : Eleanor Antin, Stephen Antonakos, Walead Beshty, Alighiero Boetti, Jan Dibbets, Eugenio Dittborn, Clarisse Hahn, Ray Johnson, Guillaume Leblon, Kurt Ryslavy, Vittorio Santoro, Danh Vo.



Guillaume Leblon

Entrance door (Gothic), 2013
wood, metal, glass, light bulb
75,5 x 68 cm

Entrance door (Mute), 2013
wood, metal
95 x 80 cm

Entrance door (No junk Mail), 2013
wood, metal, glass, light bulb
85 x 76 cm

Entrance door (Rustic), 2013
wood, metal, glass, plastic, light bulb
105 x 70,5 cm

Entrance door (Red and blue windows), 2013
wood, metal, glass, light bulb
81 x 68 cm

Exhibition view: Correspondances, Espace culturel Louis Vuitton, Paris, France, 2013

GUILLAUME LEBLON

UNE APPROPRIATION DE LA NATURE

Musée Régional d'Art Contemporain Languedoc-Roussillon

Commissariat : Hélène Audiffren

Du 18 novembre 2012 au 24 février 2013

Vernissage samedi 17 novembre 2012 à 18h30

Guillaume Leblon réalise des films, des installations et des objets qui transforment la fonction et la perception de l'espace. Pour le Musée régional d'art contemporain Languedoc-Roussillon à Sérignan l'artiste propose un projet spécifiquement élaboré pour l'espace. A l'étage, sont présentées trois sculptures inédites, accompagnées de lithogravures. Au rez-de-chaussée du musée, il réalise un sol de plus de 500 m² qui va recevoir un ensemble de pièces pour former un grand parcours à travers son travail. Il y confronte des œuvres nouvelles et anciennes (sculptures, installations, films, photographies) comme autant d'indices pour créer une situation qui oscille entre réalité et fiction, sans que ni l'une ni l'autre ne puissent être distinguées.

L'espace proposé par Guillaume Leblon est un environnement sur lequel ont été opérées des altérations subtiles mais décisives, un lieu à traverser dans lequel des empreintes ont été laissées, des objets ajoutés. Guillaume Leblon développe un vocabulaire entre rigueur moderniste et minimalisme des formes, des structures où la sensualité est sublimée par les matériaux choisis.

Le répertoire plastique de Guillaume Leblon se compose de matériaux dits « pauvres » tels que la glaise, la terre, les briques, le placoplâtre, le bois, le carton, le feutre, la moquette, la corde, le verre, le plâtre, la laine, le béton... D'autres alliages bruts tels que le cuivre, le zinc, l'étain et même certaines formes fluides et fuyantes telles que la fumée, l'eau, les éclairs, la glace, le feu ou encore la poussière composent une œuvre troublante et inachevée. Il utilise des éléments simples du réel, comme du mobilier ou un arbre, pour ensuite en détourner les codes et la représentation première que l'on peut s'en faire. Guillaume Leblon décrit ainsi son processus de travail : « [...] je me contente de déconstruire, d'ajouter ou de soustraire, en fonction de ce que j'ai sous la main dans l'atelier ». Avec une certaine idée de la fragilité et de l'éphémère, les éléments avec lesquels il travaille semblent récupérés, posés là, presque abandonnés. De par ce dépassement de l'héritage minimal, une certaine forme d'inachèvement prend place en construisant et en déconstruisant des formes minimalistes. Entre légèreté de ces formes impalpables et rigidité de certaines masses imposantes, l'artiste joue avec le regard du visiteur.

Artiste aux installations et aux médiums protéiformes, Guillaume Leblon crée une œuvre empreinte d'une certaine mélancolie et d'une touche de mystère, qui transforme la fonction et la perception de l'espace. Le visiteur se retrouve devant des formes familières mais qui, par leurs assemblages et leurs compositions, apparaissent bien souvent étrangères. Sommes-nous devant un objet, une maquette ou un environnement ? Est-ce bien une sculpture ou un aménagement dans l'espace ? Les œuvres sont-elles laissées à l'état d'élaboration comme dans un atelier ou sont-elles achevées ?

Guillaume Leblon appartient à une génération pour laquelle l'art n'est plus un lieu de représentation du monde ni de sa connaissance mais un lieu d'extension possible du réel. Formé à l'École des Beaux-Arts de Lyon jusqu'en 1997, il a poursuivi ses recherches à la Rijksakademie d'Amsterdam et a exposé régulièrement en France et à l'étranger.



Guillaume Leblon

Exhibition views: Une appropriation de la nature, Musée régional d'art contemporain Languedoc-Roussillon, Sérignan, France, 2012-2013



Guillaume Leblon

Banquette II (Düsseldorf), 2012
raw leather, wood, foam
60 x 160 x 75 cm

Exhibition views: Une appropriation de la nature, Musée régional d'art contemporain Languedoc-Roussillon,
Sérignan, France, 2012-2013



Guillaume Leblon

Grand chariot aplati, 2012

Ceramics

23 x 124 x 117 cm

Exhibition views: Une appropriation de la nature, Musée régional d'art contemporain Languedoc-Roussillon, Sérignan, France, 2012-2013



Guillaume Leblon

Plate II , 2009-2010
poplar, sand, foam, fabric
122 x 125 cm

Exhibition views: Une appropriation de la nature, Musée régional d'art contemporain Languedoc-Roussillon,
Sérignan, France, 2012-2013



Guillaume Leblon

Une appropriation de la nature, 2012
wood, fabric, metal, found natural elements
70 x 150 x 80 cm

Exhibition view: Une appropriation de la nature, Musée régional d'art contemporain
Languedoc-Roussillon, Sérignan, France, 2012-2013



Guillaume Leblon

Petit chariot coloré, 2012

ceramics, paint

70 x 45 x 35 cm

Exhibition view: Une appropriation de la nature, Musée régional d'art contemporain
Languedoc-Roussillon, Sérignan, France, 2012-2013



Guillaume Leblon

Examen de minuit, 2012
ceramics, blanket covered with white painting
73 x 224 x 123 cm

Exhibition view: Une appropriation de la nature, Musée régional d'art contemporain Languedoc-Roussillon, Sérignan, France, 2012-2013



Guillaume Leblon

Objets sommaires, 2012

ceramics, cardboard or wood, steel

88 x 125 cm

Exhibition view: Une appropriation de la nature, Musée régional d'art contemporain Languedoc-Roussillon, Sérignan, France, 2012-2013



Guillaume Leblon

Exhibition view: Une appropriation de la nature, Musée régional d'art contemporain Languedoc-Roussillon, Sérignan, France, 2012-2013



Guillaume Leblon

Après les dunes, 2012

metal, plastic

200 x 784 cm

Exhibition view: Une appropriation de la nature, Musée régional d'art contemporain
Languedoc-Roussillon, Sérignan, France, 2012-2013



Guillaume Leblon

Exhibition view: Une appropriation de la nature, Musée régional d'art contemporain Languedoc-Roussillon, Sérignan, France, 2012-2013



Guillaume Leblon

Chemtrail I, 2012
pastel on paper
200 x 150 cm

Exhibition view: Une appropriation de la nature, Musée régional d'art contemporain
Languedoc-Roussillon, Sérignan, France, 2012-2013



Guillaume Leblon

Exhibition view: Une appropriation de la nature, Musée régional d'art contemporain
Languedoc-Roussillon, Sérignan, France, 2012-2013

GUILLAUME LEBLON

PIKA DON

COLETTE BRUNSCHWIG, MIRIAM CAHN, MARC
DESGRANDCHAMPS, GUILLAUME LEBLON,
ON KAWARA

Galerie Jocelyn Wolff, Paris, France
June 6, 2012 - July 28, 2012

press release:

The exhibition project Pika Don (Flash-Bang in Japanese, expression for the nuclear explosion at Hiroshima and Nagasaki) finds its origins in over twenty years of discussions with Colette Brunschwig, artist who began her career at Galerie Colette Allendy in the 1950s. Other reflections, brought about following the Fukushima catastrophe, have nurtured this project: discussions with Guillaume Leblon and Miriam Cahn as well as the gallery's collaboration with Erik Verhagen on the origins of conceptual art. At a time when the generation that lived through Hiroshima is about to pass the memory on, it seems important, more than ever, to consider Hiroshima in terms of awareness, realization and prise de conscience, and take a look at the esthetic upheaval it created and still creates today.

Colette Brunschwig's ink on paper works presented at the gallery stand witness to her investigations on the "third dimension of paper" as well as the possibilities offered by stencil technique. Her work falls into a context marked by existentialism, abstraction, and distinguishes itself by a reflection on the art of Chinese character painters and on the confrontation with the Orient. We can ask ourselves how certain post-war artists sought to formulate an answer to the question of nothingness, which was generated by the entrance into the atomic age.

The feeling of belonging to a generation of survivors and its relationship to the passing time lie at the heart of the work of On Kawara, and in particular, in the "I am still alive" series where the use of the telegram stands witness to the artist's total abandonment of the using of his hand in the work. Miriam Cahn responds to the status of survivor with that of the victim. In going beyond Hiroshima, we are presenting works from the Sarajevo cycle to underscore the existential and universal dimension of the victim. Through their respective mediums, Marc Desgrandchamps and Guillaume Leblon, who both share a fascination for the ruin, reintroduce a vision of a broken up world. A public conversation between Daniel Dobbels and Colette Brunschwig will take place at the gallery in June.



Guillaume Leblon

Char 1, 2012

Ceramic

70 x 35 x 31 cm

Exhibition view: Pika Don, Galerie Jocelyn Wolff, Paris, France, 2012



Guillaume Leblon

Pile encrée, 2012
Ink, stone, wood
132 x 115 x 50 cm

Exhibition view: Pika Don, Galerie Jocelyn Wolff, Paris, France, 2012

GUILLAUME LEBLON

LA PART DE L'AUTRE

GUILLAUME LEBLON ET KATINKA BOCK

Les moulins de Paillard, Poncé-sur-le Loir, France

March 26, 2012 - June 11, 2012

press release:

Paillard Contemporary Arts Center is pleased to present the exposition of Katinka Bock and Guillaume Leblon *La Part de l'Autre* from the 24th of March to the 11th of June. These artists frequently exchange and collaborate. Both are represented by the Galerie Jocelyn Wolff in Paris, and each addresses the notion of space indicative of an exterior that extends farther than the site of the exposition, to another part, well beyond the walls, to a natural limitless landscape. The work of Guillaume Leblon in *La Part de l'Autre* comes in part from his 2011 exposition entitled *Strange Form of Life* at Projecte SD in Barcelona. These works have been described as being conceived from landscape, a route "...where references evoking nature, architecture, or the domestic habitat blend. The viewer finds himself in the situation of strolling through the middle of an enigma." In the text *Conversation with Guillaume Leblon*, the artist says, "My work is made during my movements and travels and not really in the studio, which I regard rather like a receptacle where the sum of all the things I collect is to be found. And in the end of the day you often go unwittingly in the direction that you're looking for. In Santiago de Compostela, for example, I drove around the environs. And it was in the environs of Santiago de Compostela that the *Kerguéhennec* show was defined. I saw things in the countryside – houses -- which were decisive for the exhibition." The work of Katinka Bock often concentrates on the element missing from a site: what has been removed or what is lacking. But we also find a duration factor, a metamorphosis, in her work, where the art object is almost negated, as the work becomes an act, a series in alteration. It is not a work of art finished and immobile but something in between, in transformation. Katinka Bock takes natural materials: earth, wood, metal, stone or water with their physical attributes of velocity, weight, mass, volume, tension and balance. She then uses physical science to set them off one another. Katinka Bock's work is uniquely kinetic. After a year filled with expositions: *Arte Povera* at the Carré d'Art de Nîmes, *Une Terrible Beauté Est Née*, Biennale de Lyon, *Facing the dry dirt*, *The Suburban & The Poor* farm experiment, *Little Wolf*, Wisconsin, and at the Fondation Paul Ricard, Paris, and a nomination for the prix Marcel Duchamp, Guillaume Leblon begins 2012 with great force in the exposition *Alchemy* at the Fondacio Joan Miró, Barcelona. Since the beginning of the year, Katinka Bock has been granted a residency at Villa Médicis in Rome and three solo expositions: *Les mots de demain* at Rosascape, Paris, at the Musée des Beaux-Arts de Valence, and at the Culturgest, Lisboa, Portugal. She will participate in the Biennale de Rennes this year, a strong follow-up to last year when she exhibited in *Arte Povera* Carré d'Art de Nîmes, *Köln Skulptur #6*, *Skulpturenpark Köln*, Germany and *Une Terrible Beauté Est Née*, Biennale de Lyon. Les Moulins de Paillard is an alternative space founded by artists to support projects in all fields of contemporary art. The main missions of the association are production, exposition and diffusion of works of contemporary art, both fine and performing. Our aim is to forward current cultural issues and interests while exchanging with and promoting the French rural or regional communities of the Sarthe, the Loire & Cher and the Indre & Loire. This exposition is the first in the series *Zugzwang 2012-2013*, a compilation of art works and artistic pursuits that refer in a unique way to landscape. *Zugzwang* (or movement bound) is a German word which pushes forward physically, and corresponds to the sensation felt during the situation of being caught in a trap, forcing displacement. The works we will bring together use repositioning, either of the viewer, through the isolation of subject from intent, or by implemented succession.



Guillaume Leblon

Wet ground, with Katinka Bock, 2008
Natural stone de Savonnières, water
39 x 80 x 80 cm

Fishing for Stability, 2010

Exhibition views: La part de l'autre, Les moulins de Paillard,
Poncé-sur-le Loir, France, 2012



Guillaume Leblon

Exhibition views: La part de l'autre, Les moulins de Paillard,
Poncé-sur-le Loir, France, 2012



Guillaume Leblon

Exhibition views: La part de l'autre, Les moulins de Paillard,
Poncé-sur-le Loir, France, 2012



Guillaume Leblon

Sardine, 2010
Concrete, metal and wood
79 x 40,5 x 48 cm

Exhibition view: La part de l'autre, Les moulins de Paillard,
Poncé-sur-le Loir, France, 2012



Guillaume Leblon

Chariot, 2010
Ceramic

Exhibition view: La part de l'autre, Les moulins de Paillard, Poncé-sur-le Loir, France, 2012

GALERIE JOCELYN WOLFF



Guillaume Leblon

Fishing for Stability, 2010

Exhibition view: La part de l'autre, Les moulins de Paillard,
Poncé-sur-le Loir, France, 2012

GALERIE JOCELYN WOLFF

GUILLAUME LEBLON

BLACK APPLE FALLS: FONDATION D'ENTREPRISE RICARD, PARIS, FRANCE

November 15, 2011 - December 23, 2011

For about ten years now Guillaume Leblon (b. 1971, Lille) has been one of the most singular voices on the international art scene. His personal exhibition at the Fondation d'entreprise Ricard - the first devoted by a Parisian institution to the work of the artist - coincides with his selection in the competition for the 2011 Marcel Duchamp Prize and his participation in the 11th edition of the Lyons biennale.

Guillaume Leblon's work is rooted in a series of more or less recent experiments in the history of the artistic avant-garde, from Surrealism to arte processuale, from arte povera to Anti-Form to the more general field of post-minimalism: Leblon thus renews a strand in art which, starting from foundations analytical in nature, presents the spectator with a perceptive field of experience rather than create an iconographic or narrative apparatus. With Leblon, this field is a poetic universe in which forms, spaces, and materials slow down the flow of time, materializing history and memory, and where objects exist in a threshold between the everyday and the abstract.

Through sculpture and installation, Leblon explores a kind of intermediary space between the scale of the object and that of the environment, establishing a relation between the two. On the one hand, some sculptures seem to register the specific characteristics of the space surrounding them, as though they were sensitive organisms or fossils of the environment sheltering them; on the other hand, environmental installations appear as expansions of some properties inherent in every material. With an extreme formal sensibility, Leblon brings architecture and materials in a dialogue; visual and tactile characteristics, which otherwise would not be revealed so readily, emerge as a result.

Whether sculptures or interventions in space - sometimes it is not so easy to distinguish the boundary between the object and its environment - the spectator is confronted with something which, though it looks familiar, does remain unknown. In Leblon's work, objects and structures often appear that share a certain kinship with the domestic environment and the dimension of habitat: partitions, small portions of architecture, staircases, countertops, shelves. Their everyday appearance, however, is contradicted almost immediately: Leblon's works end up looking like remote memories of something which, if it was familiar once, now risks becoming abstract altogether. Like flotsam, they produce an ambivalent relation with the spectator: approaching their own experience of familiarity and banality, only to evade recognition the next moment.

In other instances, by contrast, materials rather than forms retain some dimensions of memory, betraying the fact that time wears things away: surfaces appear eroded, many volumes look as though they are about to collapse under their own weight, while other installations are founded on the dissolution of elements such as ice, or water infiltration. Leblon's work seems to want to show the traces of what resisted the passing of time, which is perhaps why most of his works involve a certain instability, as if their current state was the record of a moment of survival, by definition temporary. It is not a coincidence, either, that many works repeat some gestures coming from afar and originating in traditional practices of sculpture and installation: rather than extracting, modeling, accumulating, and composing, Leblon seems committed to handling and constant care, as if his intention was to preserve rather than add up. Alessandro Rabottini, August 2011.



Guillaume Leblon

Exhibition view: Black Apple Falls, Fondation d'entreprise Ricard, Paris, France, 2011



Guillaume Leblon

Réplique de la chose absente, 2009
Wood, stainless steel, paper, metal, clay, mould
164 x 204 x 90 cm

Exhibition view: Black Apple Falls, Fondation d'entreprise Ricard, Paris, France, 2011



Guillaume Leblon

Exhibition view: Black Apple Falls, Fondation d'entreprise Ricard, Paris, France, 2011



Guillaume Leblon

Black Apple Falls, 2011

Mixed media

30 x 180 x 90 cm

Exhibition view: Black Apple Falls, Fondation d'entreprise Ricard, Paris,
France, 2011



Guillaume Leblon

Black Apple Falls, 2011

Mixed media

30 x 180 x 90 cm

Exhibition views: Black Apple Falls, Fondation d'entreprise Ricard, Paris, France, 2011



Guillaume Leblon

Le Grand Bureau, 2010

Metal, plasticine, wood, glass, heating plates, mixed media

250 x 250 x 180 cm

Exhibition view: Black Apple Falls, Fondation d'entreprise Ricard, Paris, France, 2011



Guillaume Leblon

Le Grand Bureau, 2010

Metal, plasticine, wood, glass, heating plates, mixed media

250 x 250 x 180 cm

Exhibition view: Black Apple Falls, Fondation d'entreprise Ricard, Paris, France, 2011



Guillaume Leblon

Réversibilité, 2009

Metal, plastiline, cardboard, wood, mixed media

240 x 90 x 45 cm

Exhibition view: Black Apple Falls, Fondation d'entreprise Ricard,
Paris, France, 2011



Guillaume Leblon

Probabilité pour que rien ne se passe, 2011

Wood, metal, glass, sand, colored water

90 x 380 x 86 cm

Exhibition view: Black Apple Falls, Fondation d'entreprise Ricard, Paris, France, 2011



Guillaume Leblon

Probabilité pour que rien ne se passe, 2011

Wood, metal, glass, sand, colored water

90 x 380 x 86 cm

Exhibition views: Black Apple Falls, Fondation d'entreprise Ricard, Paris, France, 2011

GUILLAUME LEBLON

UNE TERRIBLE BEAUTÉ EST NÉE: BIENNALE DE LYON, FRANCE

September 15, 2011 - December 31, 2011



Guillaume Leblon

Notes, 2007

Video, colour and sound

7 min 22

Exhibition view: Une terrible beauté est née, Biennale de Lyon, France, 2011

GUILLAUME LEBLON

POUR UN ART PAUVRE : CARRÉ D'ART -NIMES, FRANCE

November 4, 2011 - January 15, 2012

press release:

La dernière exposition d'Arte Povera, qui eut lieu en 1989, s'intitula Vers l'art pauvre comme si celui-ci était une entité en soi vers laquelle l'artiste tendrait. La première partie du titre de la présente exposition, quant à elle, pourrait prendre la tournure d'un manifeste si elle n'était pas plutôt proposée comme une grille de lecture – et s'il ne s'agissait donc pas de la reprise d'une expression historique. Le titre se réfère à l'Arte Povera, expression proposée par le critique et commissaire Germano Celant en 1967. Mais pourquoi faire appel à ce groupe d'artistes iconoclastes agissant comme des guérilleros, dont les créations s'extrayaient d'une logique prédéterminée de marché et cherchaient à éviter tout diktat artistique, en associant, notamment, des matériaux et des objets triviaux aux matériaux nobles ?

Curieuse, donc, cette référence à l'Arte Povera, mouvement marqué à la fois par sa spécificité italienne et par la ramification de son influence au-delà des frontières et à travers les temps. Germano Celant lui-même organisa en 1970 une exposition réunissant des artistes italiens de l'Arte Povera, des conceptuels américains et des protagonistes du Land Art, à la Galeria Civica d'Arte Moderna de Turin. Car si l'Arte Povera est un phénomène localisé, l'expression n'en est pas moins pertinente en dehors de l'Italie à la fin des années soixante, rendant historiquement palpable une attitude dans l'art qui s'oppose autant à la rigueur du minimal qu'à la retenue du protocole conceptuel, tout en les ayant assimilés. Elle est également valable avant cette période. De Kurt Schwitters aux lettristes en passant par Fluxus, l'adjectif « pauvre » peut trouver également sa place, en qualifiant toutefois des esthétiques et des pratiques très différentes. Ici, en revanche, il s'agit bel et bien de sculpture. Cette analyse s'inscrit donc dans le territoire idéal du matériau et du volume, au regard de la notion d'abord matérialiste de pauvreté. Elle se situe également dans un moment dialectique qui permet d'établir une nouvelle constellation – pour reprendre l'expression benjaminienne – dans le firmament des pratiques sculpturales. Ou, dans les termes de Benjamin H. D. Buchloh, « envisager une histoire alternative pour l'écriture de la sculpture du XXe siècle qui ne se définirait pas par l'ordre paradigmatique d'un progrès évolutionniste et d'une production active en parallèle à l'industrie, mais une autre, qui se situerait en opposition à la production, en subversion du régime de travail produisant de la marchandise et du fétichisme de consommation . » Cette histoire se prolonge au XXIe siècle avec une nouvelle génération de sculpteurs.

L'exposition suggère donc un horizon commun entre des artistes géographiquement éloignés, sans prétendre faire école. C'est dire que le ton « pamphlétaire » de la première partie du titre traduit un regard porté sur une génération d'artistes dont la recherche formelle est proche, au point de pouvoir œuvrer, chacun à sa façon et dans une totale liberté polysémique, « Pour un art pauvre ». Et c'est bel et bien ce petit excès curatorial qui aiguise l'attention et permet de questionner individuellement chaque pratique. L'idée d'un art pauvre n'étant donc pas nouvelle, c'est finalement sur un repositionnement face à la sculpture qu'il faut enquêter. Renversant la question de départ, c'est un point d'interrogation que l'on imagine à la fin de l'expression, comme qui dirait : « pourquoi œuvrer aujourd'hui pour un art pauvre ? ». Un processus anachronique est alors en œuvre, pour parler comme Georges Didi-Huberman, à la fois dans la théorie de la sculpture et dans une production qui partage les mêmes questionnements. C'est-à-dire que s'établit une relation dialectique avec un « maintenant » et un « avant » en tant qu'ouverture à une réminiscence, à la fois « défigurante » et « dévoilante », infidèle et fidèle, à cette pauvreté revendiquée dans les années soixante, et vérifiée déjà bien avant. Mais essayons d'abord d'explorer la notion d'art

pauvre au préalable. (...) La matière déclassée du « bon marché » et du rebut s'inscrit difficilement dans le champ de perception et dans le champ de l'art. La première œuvre exposée de Barry Le Va, en 1967, fut balayée juste avant l'ouverture de l'exposition. En outre, la péremption des matériaux utilisés place leur responsable institutionnel ou privé dans un paradoxe de disparitions et de remplacements. Pensons aux trois citrons de Local Color Balance de Katinka Bock, éminemment périssables. Un subtil équilibre est établi entre un textile teint en bleu pendu à une tige métallique suspendue au plafond, équilibrée par trois citrons de l'autre côté, mêlant équilibre chromique et matériel. La détérioration des matériaux organiques est latente, comme la laitue coincée dans un bloc taillé de marbre de Senzo titolo (Struttura che mangia), 1968, de Giovanni Anselmo est ici à l'œuvre.

¹ C'est ainsi que Germano Celant décrit le travail de Mario Merz, Jannis Kounellis, Giovanni Anselmo, Alighiero e Boetti, Marisa Merz, Giuseppe Penone, Pino Pascali et Michelangelo Pistoletto dans un article paru dans Flash Art en 1968.

² Benjamin H. D. Buchloh, « Gabriel Orozco: Sculpture as Recollection », dans Gabriel Orozco, Thames and Hudson, Londres, 2006, p. 155 (trad. de l'auteur).

³ Georges Didi-Huberman, La ressemblance par contact, Archéologie, anachronisme et modernité de l'empreinte, Les Éditions de Minuit, Paris, 2008.



Guillaume Leblon

Sand Rise West 1, 2011

Brass, sand

165 x 80 x 20 cm

Exhibition view: Pour un art pauvre, Carré d'art, Nîmes, France, 2011



Guillaume Leblon

Sand Rise West 1 & 2, 2011

Brass, sand

165 x 80 x 20 cm; 163 x 80 x 20 cm

Exhibition views: Pour un art pauvre, Carré d'art, Nîmes, France, 2011



Guillaume Leblon

Sand Rise West 1 & 2, 2011

Brass, sand

165 x 80 x 20 cm; 163 x 80 x 20 cm

Exhibition views: Pour un art pauvre, Carré d'art, Nîmes, France, 2011



Guillaume Leblon

untitled (petits creusets et grands creusets), 2011

Ceramic, brass, aluminium

28 cm h x 23 cm diameter, 31 cm h x 28 cm diameter,

41 cm h x 36 cm diameter, 50 cm h x 38 cm diameter

Exhibition view: Pour un art pauvre, Carré d'art, Nîmes, France, 2011



Guillaume Leblon

untitled (petits creusets grands creusets), 2011

Ceramic, brass, aluminium

28 cm h x 23 cm diameter, 31 cm h x 28 cm diameter,

41 cm h x 36 cm diameter, 50 cm h x 38 cm diameter

Exhibition view: Pour un art pauvre, Carré d'art, Nîmes, France, 2011



Guillaume Leblon

untitled (petits creusets grands creusets), 2011

Ceramic, brass, aluminium

28 cm h x 23 cm diameter, 31 cm h x 28 cm diameter,

41 cm h x 36 cm diameter, 50 cm h x 38 cm diameter

Exhibition view: Pour un art pauvre, Carré d'art, Nîmes, France, 2011

GUILLAUME LEBLON

THE POOR FARM EXPERIMENT: OAK PARK, ILLINOIS, USA

August 05, 2011 – June, 2012

Press Release:

Guillaume's project will engage the vast first floor of the Poor Farm. His constructions engage an elastic reality by juxtaposing different dimensional scales in the same space while allowing narrative links to connect one work with another. Guillaume Leblon was born in 1971 in Lille (France). He graduated from the École des Beaux-arts in Lyon. He was in residence at the International Studio & Curatorial Program in New York (2008), at the Rijksakademie in Amsterdam (1999-2000) and was awarded the Altadis Price in 2005. He lives and works in Paris. His recent projects include solo exhibitions at Mudam (Luxembourg), at the Cerntro Galego de Arte Contemporánea (Santiago de Compostela, Spain), at STUK Kunstcentrum (Leuven, Belgium), at the centre d'art contemporain Domaine de Kerguéhenec (Bignan, France) and at the Kunstverein für die Rheinlande und Westfalen (Düsseldorf, Germany).



Guillaume Leblon

Facing The Dry Dirt, 2011
Concrete, dirt

Exhibition view: The Poor Farm Experiment, Oak Park, Illinois, USA, 2011



Guillaume Leblon

Facing The Dry Dirt, 2011 (detail)
Concrete, dirt

Exhibition view: The Poor Farm Experiment, Oak Park, Illinois, USA, 2011



Guillaume Leblon

Facing The Dry Dirt, 2011 (detail)
Concrete, dirt

Exhibition view: The Poor Farm Experiment, Oak Park, Illinois, USA, 2011

GUILLAUME LEBLON

STRANGE FORM OF LIFE :

GALLERY PROJECTESD, BARCELONA, SPAIN

November 18, 2010 - January 22, 2011

Press Release :

ProjecteSD is pleased to present Strange Form of Life, the third solo exhibition of Paris based artist Guillaume Leblon. Leblon's work is mainly developed in the field of sculpture and installation, although it expands to other media as film, video or works on paper. His work is a subtle game of concealment and disclosure, an attempt to discern an atmosphere, a slow procès towards the discovery of an undefined place.

Leblon conceives his exhibitions as landscapes where references evoking nature, architecture, or the domestic habitat blend. With each intervention, he succeeds in activating a space of multiple meanings, where the works appear as enigmas, clues, creating open narratives of difficult categorization. Charged with metaphorical meanings, his sculptures have always a particular trait of strangeness which concentrates the attention and arouses discussion.

Strange form of life can be seen as a parcours along a personal archaeological exploration, resulting from an exercise of introspection linked to the artist's own experience and relationship to objects, ideas and historical references. The exhibition unfolds as a confluence of sculptural objects composed primarily of rough fragments of wood or metal, found objects and dismantled pieces. All of them are items that have been part of the artist's everyday practise within his workshop for a long time.

A white coating seems to be the link assembling the various parts in one object. A constellation of raw, eroded, even archaic objects and forms which seem to share and contain the idea of simultaneity: attraction-rejection, enigma-evidence. The sensitive quality of the elements together with the physicality of the materials used, the roughness and the historical references seem to be the substrate of new Leblon's presentation.

Three medium-scale monochrome drawings, Wet Sand I, II and III, play with the variations that manifest on the work's surface and highlight the role played by nuances in Guillaume Leblon's work. These works are presented on the main gallery wall, with two sculptural objects, Clara and)(in an elegant, haptic combination of volumes, surfaces and chromatic qualities. Ottoman is a tubular mesh of canes transformed in a plastered ellipsoidal bundle, displayed over a bed of sand. The reference to a natural exterior environment in the materials which make this piece contrasts with its title's allusion to an interior piece of furniture. Chariot is a construction of ceramic stones whose stability seems to be at stake. This same precarious equilibrium can be found in Fishing For Stability, a thin, long, elegant assemblage work, made of rusted iron anchored clumsily in plasticine. Another piece, And Lay, composed of two metal structures coated in plaster and connected by a found fishing rope. The white coating seems to dematerialise the work and inscribe on it an aura of timelessness. Char, a strange object made of sand, plaster and wood, stands out in the exhibition space.

A construction of haunting beauty that inevitably brings to mind artists such as Alberto Giacometti or Cy Twombly and most likely a poetic allusion to classical antiquity. Strange form of Life, landscape of objects, is also a drawing of the traces of a presence, even a human life through time as precious and fleeting as the sculptures themselves.



Guillaume Leblon

Exhibition view: Strange Form Of Life, ProjecteSD, Barcelona, 2010



Guillaume Leblon

Exhibition view: Strange Form Of Life, ProjecteSD, Barcelona, 2010



Guillaume Leblon

Wall: Wet Sand I / Wet Sand II / Wet Sand III, 2010

Dry pastel on paper

Framed: 139 x 98,5 cm

Installation view: Strange Form Of Life, ProjecteSD, Barcelona, 2010



Guillaume Leblon

Wet Sand I, 2010

Dry pastel on paper

Framed: 139 x 98,5 cm

Exhibition view: Strange Form Of Life, ProjecteSD, Barcelona, 2010



Guillaume Leblon

Exhibition view: Strange Form Of Life, ProjecteSD, Barcelona, 2010



Guillaume Leblon

Chariot, 2010

Ceramic

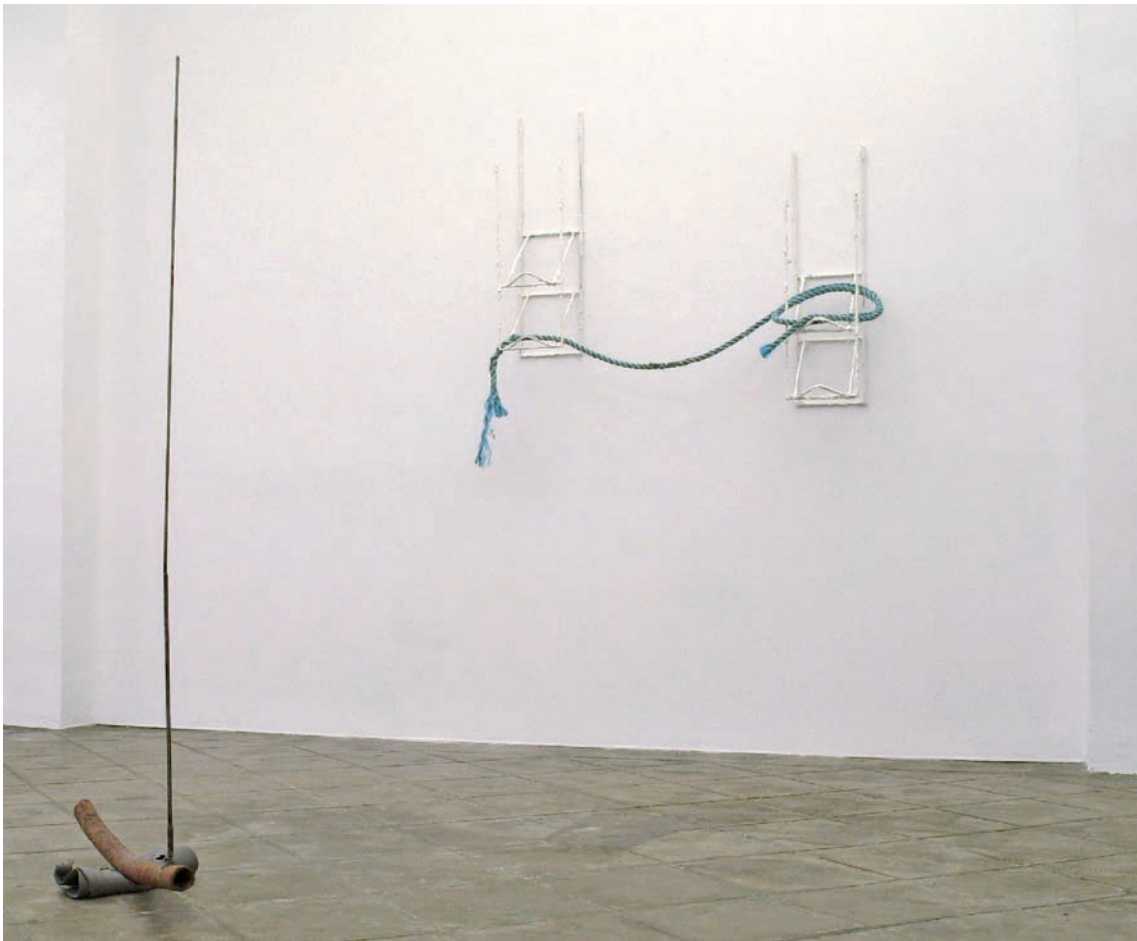
42 x 83,5 x 42 cm

Exhibition view: Strange Form Of Life, ProjecteSD, Barcelona, 2010



Guillaume Leblon

Exhibition view: Strange Form Of Life, ProjecteSD, Barcelona, 2010



Guillaume Leblon

Foreground: Fishing for Stability, 2010

Background: And Lay, 2010

Exhibition view: Strange Form Of Life, ProjecteSD, Barcelona, 2010



Guillaume Leblon

Sardine, 2010

Concrete, metal and wood

79 x 40,5 x 48 cm

Installation view: Strange Form Of Life, ProjecteSD, Barcelona, 2010

GUILLAUME LEBLON

SOMEONE KNOWS BETTER THAN ME : LE GRAND CAFÉ, CENTRE D'ART CONTEM- PORAIN, SAINT-NAZAIRE, FRANCE

January 23 – March 23, 2010

Related event: March 14, 2010, Public representation of the theater play L'Entretien, co-written by Guillaume Leblon and Thomas Boutoux ; actors : Renan Carteaux and Volodia Serre

press release:

Guillaume Leblon's work is a subtle game of concealment and disclosure, proceeding slowly towards the discovery of an indefinite site, the attempt to discern an atmosphere. He conceives exhibitions that are both concrete and conceptual landscapes, drawing on simple archetypes (nature, architecture and the domestic habitat, the everyday). Marked out by objects and sculptures that can be likened to clues for the visitor to interpret, these landscapes have something in common with revealed archaeology, applied in this case to the present day.

The various processes of détournement that the artist establishes question the role and the presence of objects and forms, their relationship with time and with memory. Yet whether it be a tree held a few centimetres from the ground (L'Arbre, 2005) or a virtually full-scale foam board fabrication of a staircase (Vue depuis l'entrée vers l'escalier, 2004-2008), all the strategies that Guillaume Leblon deploys (the multiplication of points of view, disruptions of scale ...) work together to strain the relationships between the individual and space. Réplique de la chose absente (2009) thus becomes the staging of an encounter: between new and altered surfaces, spatial and temporal stratifications, traces of human presence and the suggestion of something out of shot. At once memory and lacuna, simulation, witness statement and projection, Guillaume Leblon's work cultivates evasiveness, elucidating nothing of the perceptual inquiry that it suggests. In this sense Guillaume Leblon's art willingly assumes the functions of a 'conversation piece', an object that, by a particular trait of strangeness, concentrates the attention and arouses discussion. An art that can be described, but never circumscribed.

Someone knows better than me is a new exhibition project by Guillaume Leblon, produced by the Grand Café, that pursues his investigation of current practice in sculpture as a means of reformulating space.



Guillaume Leblon

Faces contre terre, 2010
Several sheets on wood
Dimension variable

Exhibition view: Someone Knows Better Than Me, Le Grand Café Saint-Nazaire,
France, 2010



Guillaume Leblon

Faces contre terre, 2010

Several sheets on wood

Dimension variable

Exhibition view: Someone Knows Better Than Me, Le Grand Café Saint-Nazaire, France, 2010



Guillaume Leblon

Exhibition view: Someone Knows Better Than Me, Le Grand Café Saint-Nazaire, France, 2010



Guillaume Leblon

Réversibilité, 2009

Metal, cardboard, plywood, plasticine, various materials

240 x 90 x 45 cm

Exhibition view: Someone Knows Better Than Me, Le Grand Café Saint-Nazaire,
France, 2010



Guillaume Leblon

Long Chair Plate (white), 2009
Birch wood, paint, organic sediment
225 x 125 x 1,6 cm

Définition élémentaire, 2010
Plaster. Dimension variable

Installation view: Someone Knows Better Than Me, Le Grand Café Saint-Nazaire, France, 2010



Guillaume Leblon

Exhibition view: Someone Knows Better Than Me, Le Grand Café Saint-Nazaire, France, 2010



Guillaume Leblon

Le grand bureau, 2010

Metal, plasticine, wood, glass and various materials

180 x 250 x 250 cm

Exhibition view: Someone Knows Better Than Me, Le Grand Café Saint-Nazaire, France, 2010



Guillaume Leblon

Le grand bureau, 2010 (detail)

Metal, plasticine, wood, glass and various materials

180 x 250 x 250 cm

Exhibition view: Someone Knows Better Than Me, Le Grand Café Saint-Nazaire,
France, 2010



Guillaume Leblon

Le grand bureau, 2010

Metal, plasticine, wood, glass and various materials

180 x 250 x 250 cm

Exhibition views: Someone Knows Better Than Me, Le Grand Café
Saint-Nazaire, France, 2010



Guillaume Leblon

Vestiaire, 2010

Metal board, foam, raw clay, plaster

155 x 49 x 30 cm

Exhibition view: Someone Knows Better Than Me, Le Grand Café Saint-Nazaire, France, 2010

GUILLAUME LEBLON

REPLIQUE DE LA CHOSE ABSENTE: GALERIE JOCELYN WOLFF, PARIS, FRANCE

September 10 – October 31, 2009

Press release:

Guillaume Leblon's work is a subtle game of concealment and disclosure, proceeding slowly towards the discovery of an indefinite site, the attempt to discern an atmosphere. He conceives exhibitions that are both concrete and conceptual landscapes, drawing on simple archetypes (nature, architecture and the domestic habitat, the everyday). Marked out by objects and sculptures that can be likened to clues for the visitor to interpret, these landscapes have something in common with revealed archaeology, applied in this case to the present day.

The various processes of *détournement* that the artist establishes question the role and the presence of objects and forms, their relationship with time and with memory. Yet whether it be a tree held a few centimetres from the ground (*L'Arbre*, 2005) or a virtually full-scale foam board fabrication of a staircase (*Vue depuis l'entrée vers l'escalier*, 2004-2008), all the strategies that Guillaume Leblon deploys (the multiplication of points of view, disruptions of scale ...) work together to strain the relationships between the individual and space.

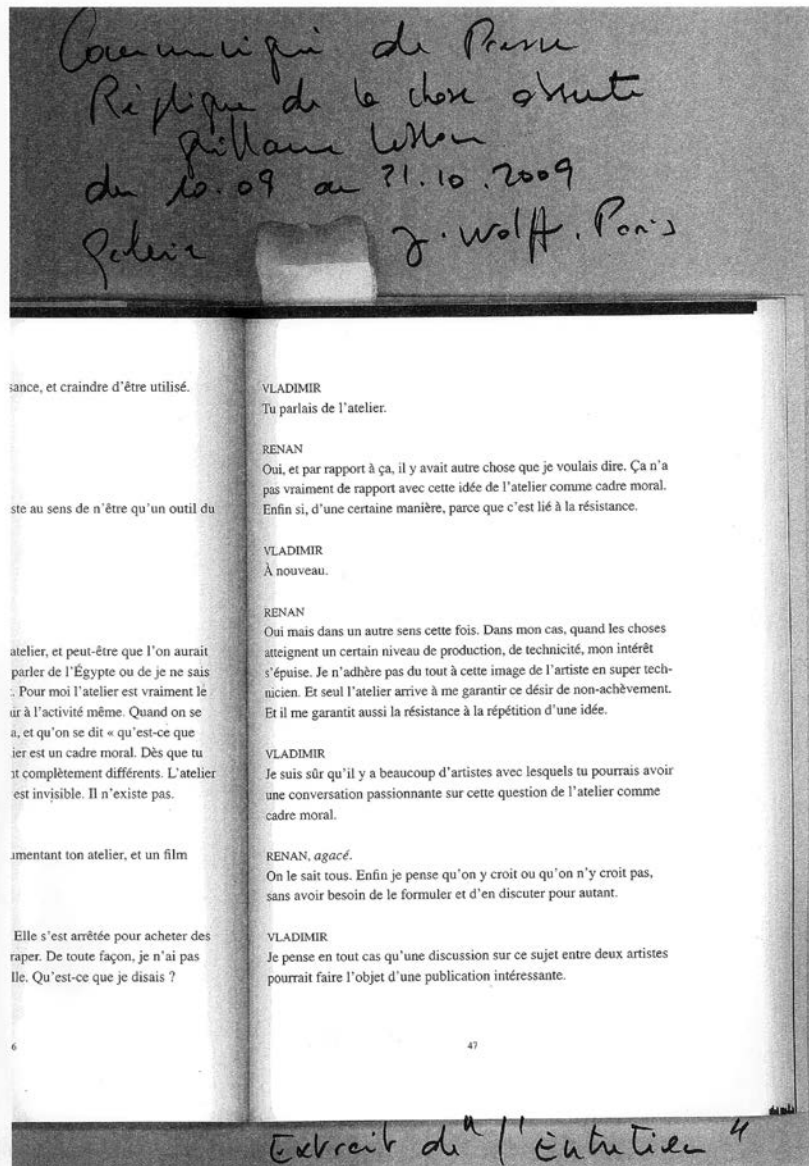
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Someone knows better than me is a new exhibition project by Guillaume Leblon, produced by the Grand Café, that pursues his investigation of current practice in sculpture as a means of reformulating space.

GUILLAUME LEBLON

REPLIQUE DE LA CHOSE ABSENTE: GALERIE JOCELYN WOLFF, PARIS, FRANCE

September 10 – October 31, 2009





Guillaume Leblon

Réplique de la chose absente, 2009

Plywood, stainless steel, paper, metal, earth
200 x 90 x 200 cm

Exhibition view: Réplique de la chose absente, Galerie Jocelyn Wolff, 2009



Guillaume Leblon

Réplique de la chose absente, 2009

Plywood, stainless steel, paper, metal, earth

200 x 90 x 200 cm

Exhibition view: Réplique de la chose absente, Galerie Jocelyn Wolff, 2009



Guillaume Leblon

Réplique de la chose absente, 2009 (detail)
Plywood, stainless steel, paper, metal, earth
200 x 90 x 200 cm

Exhibition view: Réplique de la chose absente, Galerie Jocelyn Wolff, 2009



Guillaume Leblon

Réversibilité, 2009

Metal, cardboard, plywood, various materials

240 x 90 x 45 cm

Exhibition view: Réplique de la chose absente, Galerie Jocelyn Wolff, 2009



Guillaume Leblon

Réversibilité, 2009 (detail)

Metal, cardboard, plywood, various materials

240 x 90 x 45 cm

Pomme suspendue, 2009

Exhibition view: Réplique de la chose absente, Galerie Jocelyn Wolff, 2009



Guillaume Leblon

Pomme suspendue, 2009

Rope, raw clay, paint

5 m rope, 8 cm Ø

Exhibition view: Réplique de la chose absente, Galerie Jocelyn Wolff, 2009



Guillaume Leblon

Pomme suspendue, 2009 (detail)

Rope, raw clay, paint

5 m rope, 8 cm Ø

Exhibition view: Réplique de la chose absente, Galerie Jocelyn Wolff, 2009



Guillaume Leblon

Septembre, 2009

Wood, glass

220 x 70 x 90 cm

Exhibition view: Réplique de la chose absente, Galerie Jocelyn Wolff, 2009

GUILLAUME LEBLON

SITE OF CONFLUENCE: MUDAM, LUXEMBOURG

June 17 – September 13, 2009

Curator : Christophe Gallois

For Site of Confluence, Guillaume Leblon approached the exhibition space as an expanse on which is displayed a group of works produced specifically for this project. Inspired by the various materials and objects washed up on the beach by the tide, the lines navigating the ground, associated with widths of folded felt, highlight this manner of approaching space and create a link between the different elements featured together in the installation. The fluctuations that they depict create a certain floating impression throughout the exhibition. Indirectly, they also respond to the longitudinal structure that makes up the upper part of the architecture. The exhibition develops a subtle dialogue between the internal space and the external elements and is also characterised by the significance bestowed upon the presence of the materials used and the snippets of narrative these can generate. Several works, such as Channel (2009), a timber palisade with a form reminiscent of a wave breaker, or the series of large deformed planks of wood, bear the signs of deterioration caused by time and external conditions. A series of large-scale monochrome drawings created with dry pastel, called Cold Water (2009), similarly plays with the variations that manifest themselves on the work's surface and highlights the role played by nuances in Guillaume Leblon's work. In the exhibition, each of the objects evokes a specific temporality, to the extent that the installation implies a confluence of different temporalities. Shown in a second room, the 16mm film L'Enfouissement du crabe (2009) can be understood as the clue on which the entire exhibition is hinged. Featuring a crab disappearing into the sand in slow motion, the film draws attention to the artist's interest in the questions of traces and investigation. The disappearance of the crab below the surface also echoes the occasionally "subterranean" character of the links that the works develop between themselves, a sedimentation of several narratives.



Guillaume Leblon

Site of confluence, 2009

Shells, sand, organic remnants, ropes, felt and wood

8 poplar plates, 250 x 125 x 1,6 cm

Dimension variable

Exhibition view: Guillaume Leblon: Site of Confluence, MUDAM, Luxembourg, 2009



Guillaume Leblon

Site of confluence, 2009

Shells, sand, organic remnants, ropes, felt and wood

8 poplar plates, 250 x 125 x 1,6 cm

Dimension variable

Exhibition view: Guillaume Leblon: Site of Confluence, MUDAM, Luxembourg, 2009



Guillaume Leblon

Channel, 2009

Cold water, 2009

Exhibition view: Guillaume Leblon: Site of Confluence, MUDAM, Luxembourg, 2009

GALERIE JOCELYN WOLFF



Guillaume Leblon

Exhibition view: Guillaume Leblon: Site of Confluence, MUDAM, Luxembourg, 2009



Guillaume Leblon

Site of confluence, 2009 (detail)

Shells, sand, organic remnants, ropes, felt and wood

8 poplar plates, 250 x 125 x 1,6 cm

Dimension variable

Installation view: Guillaume Leblon: Site of Confluence, MUDAM, Luxembourg, 2009



Guillaume Leblon

La part manquante. 2009

Wooden miller ladder and 13 stones

248,5 x 43,5 cm

L'enfouissement du crabe, 2009

Film 16mm film, color/no sound/ 3 min/ ed. 4 + 1AP

Exhibition view: Guillaume Leblon: Site of Confluence, MUDAM, Luxembourg, 2009

GUILLAUME LEBLON

THE EXTRA ORDINARY : GALLERY PROJECTESD, BARCELONA, SPAIN

March 28 – May 17, 2008

Press Release:

Guillaume Leblon's work presentations are constructed as an arrangement of abstract, self-contained and open forms. Materials are, to the artist, vehicles for ideas. His univers is heterogeneous, he creates site-specific installations, sculptures, films or works on paper. With minimal interventions he succeeds in constructing a space of multiple readings, he charges the objects of his presentations with metaphorical meanings, introducing a certain uneasiness that affects and stimulates our perception.

The extra ordinary, compiles a series of new works, minimally altered, metamorphosed elements, light or heavy structures, emerged from a domestic environment that seem to go beyond the "ordinary". Traces of lost functions, signs of decay, reflections around dual concepts such as surface and volume, natural and artificial, model and object, form and content, the void and the filled, are subjects explored in Leblon's new show.

Les objets meurent aussi (2008), consists of an array of rudimentary objects, made in plasticine, seemingly old utensils gathered and composed over a piece of cloth. Worn out and lacking function, they seem to show traces of older times, or act as an image of a ruin, of a lost, extinct existence. This work also brings to mind the film by Alain Resnais and Chris Marker "Les statues meurent aussi", 1953. Les objets meurent aussi is also linked to Notes (video, 2007). The camera moves around an experimental space, the artist's studio, that after being overrun with clay and water, is metamorphosed into an scenario where landscape and interior space blend, while a set of objects and fragmented actions are sketched. Some of the objects seen here, reappear embodied in a new material as sculptural elements in Les objets meurent aussi, now viewed from a new perspective.

Vestiges of natural elements, a recurring subject in Leblon's work, are also palpable in Sans Titre (2008), Works on paper that seem to exist to preserve the raw, organic remnants of fruit, as if trying to emulate a botanical inventory, in a peculiar painterly composition. In To the people I like (Ombre naturelle) (pastel on paper, 2008) Leblon challenges the viewer with a series of seven monochromes in which through the action of progressively folding and unfolding the papers, a sequence is presented. A paradoxical relationship between discovery and disappearance, construction and erasure, combines gently in the subtle breaks of chromatic density, in a reference to abstract tradition. Dimensions always play an important role in Leblon's works. In Bench, (pine wood, 2008) the artist uses a familiar object to transform it in an ambiguous piece of furniture whose dimensions have been shifted, in a confrontation between function and ornament, object and model, that generates discomfort.

The rigidity and extreme austerity of this work contrasts with the weightless Blue mazzocchio (wool, 2008), an arrangement of soft, fluffy warm stripes of wool intermingled to construct a big anular structure. Of intense chromatism, this work refers to the Florentine "Mazzocchi" (chaperon), heapieces of that time, with complex geometric design that Paolo Ucello used for his studies of perspectives. Fragility is found in Frame of a Window (glass, 2008), an ensemble of long, roughly cut, thin lines of glass, about to collapse, leaning against the gallery walls, evoking the residual contours of an invisible window. With this new presentation, Guillaume Leblon settles a space of haptic attraction in which he draws a landscape of uncanny objects whose meaning and function are in constant tension, where presences and absences coexist, in a paradoxical reconstruction from life and art, that contains multiple references that are never clearly articulated. Each work may be interpreted as a sketch, a finished object, a reference, an isolated finding in the artist's ongoing "parcours" or a possible link to a future project.



Guillaume Leblon

Exhibition view: The extra ordinary, ProjecteSD, Barcelona, 2008



Guillaume Leblon

Blue Mazzocchio, 2008

Wool, diameter 105 cm, height 28 cm

Exhibition view: The extra ordinary, ProjecteSD, Barcelona, 2008

GALERIE JOCELYN WOLFF



Guillaume Leblon

Les objets meurent aussi, 2008

6 elements in plasticine, felt. Overall dimension 187 x 303 cm

Exhibition view: The extra ordinary, ProjecteSD, Barcelona, 2008

GALERIE JOCELYN WOLFF



Guillaume Leblon

Left: Frame of a Window, 2008. Glass, 192 cm x 0,3 cm (4 parts)

Right: Frame of a Window, 2008. Glass, 200 cm x 0,3 cm (4 parts)

Exhibition view: The extra ordinary, ProjecteSD, Barcelona, 2008

GUILLAUME LEBLON

CONSTELLATION:

CENTRE POMPIDOU - METZ, FRANCE

May 15 – October 4, 2009

A weave of thin metal strips meets the eye in Guillaume Leblon's sculpture made of chrysocale – a copper, zinc and tin alloy that looks like gold. The secret confined in the shape lying on the floor can be perceived through the slits in the metal strips. The Grande Chrysocale is more than a completely finished shape. It is also a cover that encloses, like a chrysalis, a series of objects that are the symbolic witnesses of the artists' preparation for an exhibition. In the Chapelle des Templiers, built between 1180 and 1220, the Grande Chrysocale by Guillaume Leblon becomes the object of new interpretations: a secret and precious relic, an anonymous funeral sculpture, ex-votos...

Réalisée à partir de chrysocale - un alliage de cuivre, de zinc et d'étain qui prend l'apparence de l'or - la sculpture de Guillaume Leblon offre au regard un tressage de minces bandes de métal. La forme, allongée à même le sol, laisse entrevoir, entre les interstices de métal, le secret qu'elle détient. La Grande Chrysocale est plus qu'une forme achevée, finie. Elle est également une enveloppe qui enferme, telle une chrysalide, une série d'objets, témoins symboliques de la préparation d'une exposition de l'artiste. Dans la Chapelle des Templiers, édifiée entre 1180 et 1220, la Grande Chrysocale de Guillaume Leblon devient l'objet de nouvelles interprétations: relique secrète et précieuse, sculpture funéraire anonyme, ex-voto...



Guillaume Leblon

Grande Chrysocale, 2006

Alloy of copper, zinc and tin, 80 x 370 x 70 cm

Exhibition view: Constellation, Centre Pompidou – Metz, France, 2009

GALERIE JOCELYN WOLFF

GUILLAUME LEBLON

FABRICATEURS D'ESPACES : INSTITUT D'ART CONTEMPORAIN, VILLEURBANNE, FRANCE

October 17, 2008 - January 4, 2009

Curator : Nathalie Ergino

Artists : Björn Dahlem, Jeppe Hein, Vincent Lamouroux, Guillaume Leblon, Rita McBride, Evariste Richer, Michael Sailstorfer, Hans Schabus

Press release :

The Institut d'art contemporain presents a new generation of artists on the European scene who are concerned by questions of sculpture in the broad sense.

Differing from the sculpture of the past decade with its mainly post-ready-made techniques or assemblies of recovered materials, this new 'extended sculpture' simultaneously forms set-up, installation and architecture and uses space as the actual material for sculpture.

Fabricateurs d'espaces groups eight internationally reputed artists. The works shown are recent or made for the occasion. Sculptors of space or 'spacers', these artists use a vocabulary of forms derived from minimal art or land art.

Here, the quest for 'elsewhere' is not necessarily on a cosmic scale but accompanies a wish to be free of gravity. The philosophical and perceptual approach that runs through the artistic approaches and works in this exhibition addresses the notion of Utopia and the quest for a future in the process of reinventing itself.

This exhibition is the fruit of a partnership with the Museum für Gegenwartskunst in Siegen, within the framework of the series of exhibitions entitled European Partners initiated by the Goethe-Institut and Kunststiftung NRW (North Rhine-Westphalia Art Foundation)



Guillaume Leblon

Four Ladders, 2008
Sails of a wind mill

Exhibition view: Fabricateurs d'espaces, IAC, Ville Urbaine, France, 2009



Guillaume Leblon

Four Ladders, 2008
Sails of a wind mill

Installation view: Fabricateurs d'espaces, IAC, Ville Urbaine, France, 2009



Guillaume Leblon

Four Ladders, 2008
Sails of a wind mill

Installation view: Fabricateurs d'espaces, IAC, Ville Urbaine, France, 2009

GUILLAUME LEBLON

PARALLEL WALK: CGAC, CENTRO GALEGO DE ARTE CONTEMPORANEA, SANTIAGO DE COMPOSTELLA, SPAIN

10 April - 29 June, 2008

Curator : Manuel Olveira

Monographic catalogue edited by CGAC and FRAC Bourgogne, Dijon. Texts by Manuel Olveira, Dieter Roelstraete, Eva Gonzalez-Sancho, Frédéric Oyharcabal. Two editions : French/English & Spanish/Galician.

Press Release:

The work presented by Guillaume Leblon (Lille, France, 1971) in Parallel Walk is related to nineteen-seventies conceptual or systemic art. His works are not so much objectual, but rather elements used to construct, question and explore reality. For this reason, he tends to shy away from positivist arguments in favour of operations that affect the poetic quality of experience. His "working method" is not demonstrative or scientific, but rather interrogative. To "probe," in the work of Guillaume Leblon, is not tantamount to finding an answer; rather it means exploring a phenomenon.

This is why it is difficult to situate his work in the authorized and sanctioned realm of contemporary artistic production, and it is even more difficult to classify it into one of the specific categories into which recent art history has been divided. Surely, in his production we are able to single out installations that are often conceived for a particular exhibition venue, objects, photographs, films and performances. But these rough categories can hardly account for the subtle nuances of his work, since he moves in many different fields, as confirmed by the artist himself: "Each work will be alternatively a drawing, a model, a figure, an image, or a ruin. The relationships which will be established between the viewer and the works continually alter in status. The organization of the material and the archetypal figures of habitat (wall, furniture, window, garden) disturb the hierarchy between the finished object and its beginning stages. At the outside entrance, I'd like to display Punishment, an ice cube which will have the size of one stone slab. On top of the ice cube will be a coin or a small metal piece."

Indeed, located at the entrance to the exhibition, Punishment (2008) presents several aspects of the ensemble being shown that must be taken into account - the relationship of the different works with the specific architecture of the Santiago museum, the tension between the presence of the works and the structural arrangement of the expository space, the evasive quality of many of his pieces, the impossibility of fully grasping them, the relationship between the interior and the exterior, the performatic quality of his work and the artist's interest in changes, transformations and the marks left by the performance actions as well as the mutations, alterations and manipulations inherent to the materials, objects and spaces used. This piece, so very characteristic of his production, opens the way to other more well-known works such as L'arbre (2005), Olives (2006) and Notes (2007), that share the generic traits mentioned above. While all the aforementioned works have been created for previous exhibitions, on this occasion they have been installed in keeping with the specificity of the CGAC museum. The exhibition is completed with a group of brand new pieces, which have been conceived with the building in mind - its special volumetric, spatial and structural conditions and its sinuous, fragmented rhythm.

L'arbre is a real tree trunk that has been treated and painted dark grey and topped off with artificial foliage that was taken from a Ginkgo biloba tree. The leaves, originally green in colour, were covered by the artist with a coat of paint ranging from greyish black to white. The tree's artificial nature is readily perceived by the spectator. From the way the branches are attached to the tree trunk, it is clear that the artist had no intention of imitating a real, recognisable tree. Rather he wanted to make it have the "appearance" of a tree. His choice of leaves from the ginkgo tree stems from the rather unusual history of this botanical specimen, (this tree, which has not mutated in the last 250 million years, is considered to be a living fossil and has been preserved in the gardens of the monasteries deep in the heart of China) and from its special characteristics (it is the only species that survived the explosion of the atomic bomb in Hiroshima and its therapeutic properties are currently being studied). Its presence - stunning and impressive - in the CGAC foyer keeps the spectator at a distance, forcing him/her to consider the whole and not the details, which are often disappointing since they do not pursue plausibility or the technical expertise of hyperrealistic simulation. The treatment of the tree and its arrangement uproots the object from the place and transforms it into an image where fiction is introduced. In L'arbre you can feel the pulsating tension - dual and contradictory -, which is characteristic of all of Leblon's works - between nature and culture, reality and fiction, weight and lightness, surface and density and between the interior and the exterior.

The work of Guillaume Leblon deals with the reality that surrounds us - with the objects, landscape, space and architecture. So, in Palissade, Landscape, Common Heat as well as Unknown Group (all of which were produced in 2008), we can see references to the Galician landscape, to elements from the world of agriculture and clearly recognisable household objects. But the work scheme the artist has applied to these realities is not of a naturalist type. It is not a question of depicting what is happening, but rather to provide tools for the perception of what is happening behind the appearance of things. And this perception is always accompanied by a kind of probing that seeks to interiorise different levels of knowledge.

His works do not reveal inaccessible realities, but everyday realities, although far removed from daily, physical perception. This drift from the usual perception of what is perceived in everyday life (whether it is the space or the object) is generated by actions that interrupt the schemes in which this reality functions. La Chasse (2008), for instance, is resolved with long strips of glass suspended vertically between the floor and the ceiling; these glass strips are slightly warped owing to the effect of their lightness and the fragile consistency of the glass. It is an ordinary, commonplace material; its properties are well known. But arranged in such a simple way, it triggers perceptive responses that annul the mechanisms we use to recognise an object, and consequently, the world.

Guillaume Leblon influences the world with ideas that are as direct as they are effective and as simple as they are poetic, and they succeed in broadening the horizons of what is familiar to us and the way in which we recognise our surroundings.



Guillaume Leblon

Punishment, 2008

Ice cube and coin, 116 x 116 x 122 cm

Installation view: Guillaume Leblon: Parallel Walk, CGAC, Santiago de Compostela, 2008

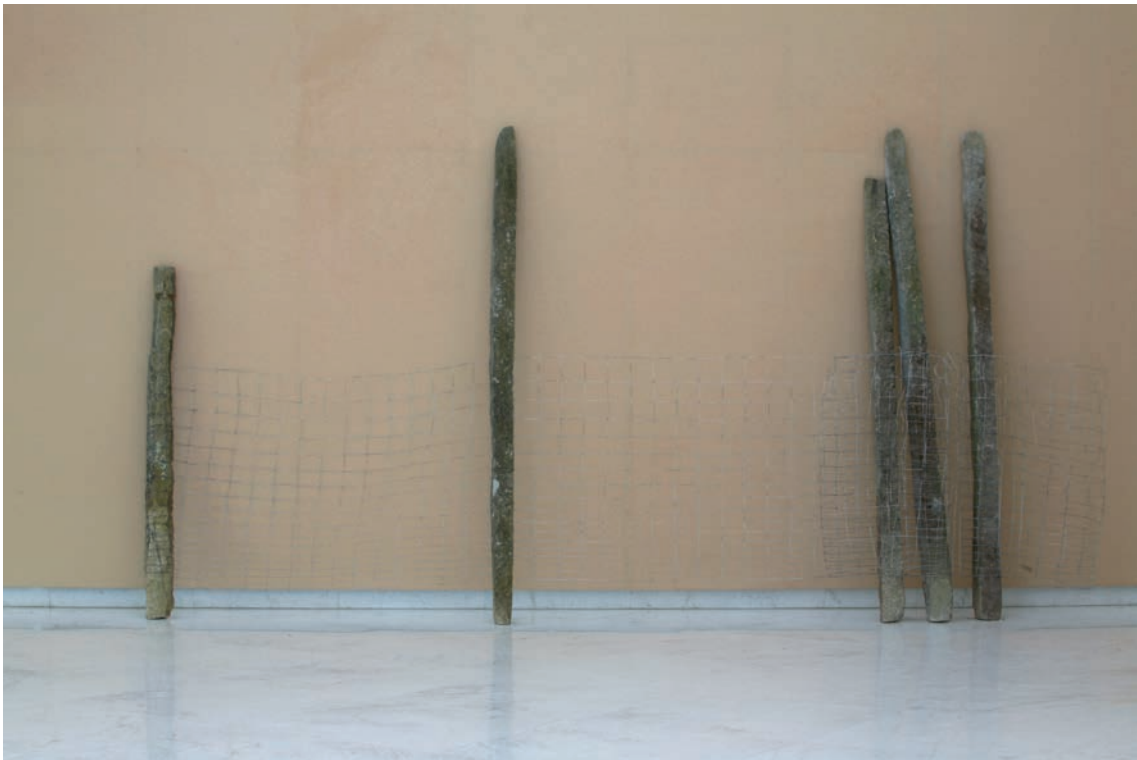


Guillaume Leblon

Punishment, 2008 (detail)

Ice cube and coin, 116 x 116 x 122 cm

Exhibition view: Guillaume Leblon: Parallel Walk, CGAC, Santiago de Compostela, 2008



Guillaume Leblon

Unknown Group, 2008

Granite, wire grid 5 found beams from 320 to 240 cm high and 150 cm x 15 m of wire grid

Exhibition view: Guillaume Leblon: Parallel Walk, CGAC, Santiago de Compostela, 2008

GALERIE JOCELYN WOLFF



Guillaume Leblon

Seto Nacional (National Bunch), 2008
Natural hortensia plants, dimension variable

Exhibition view: Guillaume Leblon: Parallel Walk, CGAC, Santiago de Compostela, 2008

GALERIE JOCELYN WOLFF



Guillaume Leblon

Seto Nacional (National Bunch), 2008
Natural hortensia plants, dimension variable

Exhibition view: Guillaume Leblon: Parallel Walk, CGAC, Santiago de Compostela, 2008

GALERIE JOCELYN WOLFF



Guillaume Leblon

Foreground: L'objet invisible, 2008, Granite, 120 x 49 x 42 cm high

Middle: Double Puits, 2008, Raw clay, 217 x 126 cm, height: 39 cm

Right: Palissade, 2008, Wood, 100 x 60 cm

Background: Seto Nacional (National Bunch), 2008, Hortensias and wood, 750 x 110 cm

Exhibition view: Guillaume Leblon: Parallel Walk, CGAC, Santiago de Compostela, 2008



Guillaume Leblon

L'Objet Invisible, 2008
Black granite, 120 x 49 x 42 cm

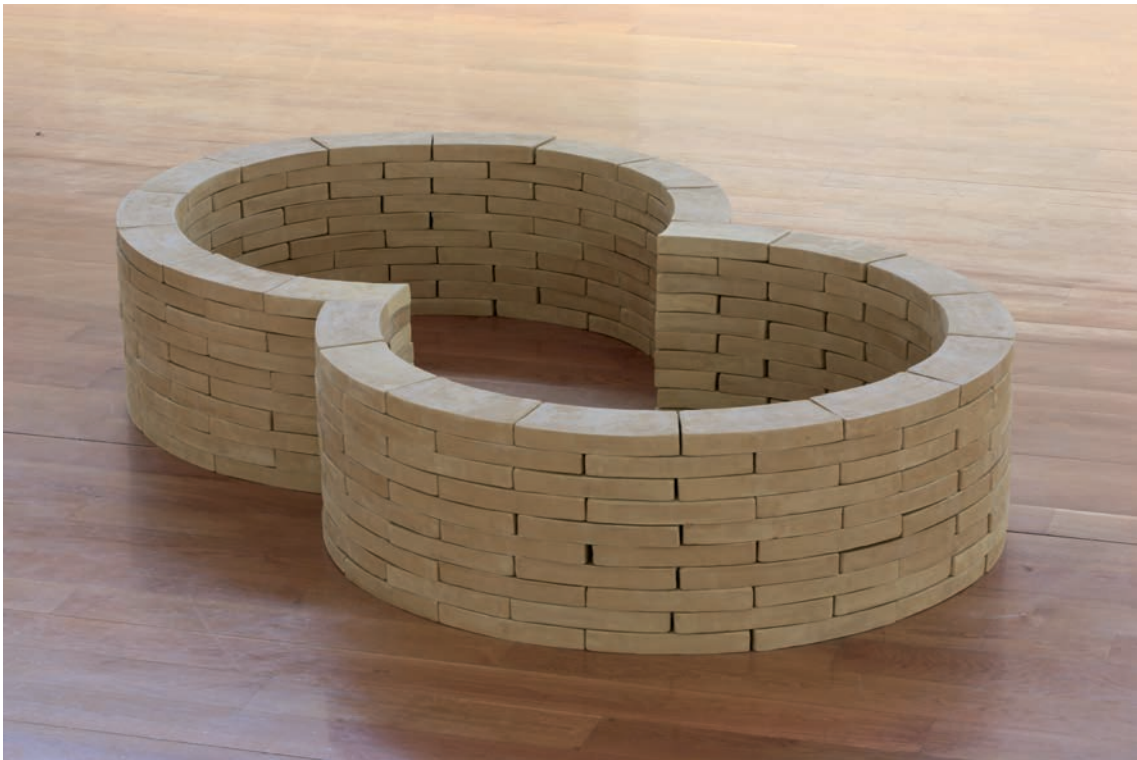
Exhibition view: Guillaume Leblon: Parallel Walk, CGAC, Santiago de Compostela, 2008

GALERIE JOCELYN WOLFF



Guillaume Leblon

Exhibition view: Guillaume Leblon: Parallel Walk, CGAC, Santiago de Compostela, 2008



Guillaume Leblon

Double Puits, 2008

Raw clay, 217 x 126 x 39 cm

Exhibition view: Guillaume Leblon: Parallel Walk, CGAC, Santiago de Compostela, 2008

GALERIE JOCELYN WOLFF



Guillaume Leblon

Exhibition view: Guillaume Leblon: Parallel Walk, CGAC, Santiago de Compostela, 2008



Guillaume Leblon

La trappe, 2008

Brass and gravel, 50 x 30 cm. Ed. 2 + 1 AP

Exhibition view: Guillaume Leblon: Parallel Walk, CGAC, Santiago de Compostela, 2008

GALERIE JOCELYN WOLFF



Guillaume Leblon

La chasse, 2008

Glass, 28 plates 240 cm long x 3 mm thick each

Exhibition view: Guillaume Leblon: Parallel Walk, CGAC, Santiago de Compostela, 2008

GALERIE JOCELYN WOLFF



Guillaume Leblon

L'arbre, 2005

Exhibition view: Guillaume Leblon: Parallel Walk, CGAC, Santiago de Compostela, 2008



Guillaume Leblon

The window, the world, ma limite, 2008

Graphite on paper , 5 drawings, 225 x 100 cm each

Exhibition view: Guillaume Leblon: Parallel Walk, CGAC, Santiago de Compostela, 2008



Guillaume Leblon

Common Heat, 2008

Ceramics, heater, 92 x 50 cm; pipe, 150 x 11 cm

Ed. 3 + 1 AP

Exhibition view: Guillaume Leblon: Parallel Walk, CGAC, Santiago de Compostela, 2008



Guillaume Leblon

Common heat, 2004, ceramics; stove: 92 x 50 cm, tube: 150 cm long,
11 cm in diameter

Exhibition view: Guillaume Leblon: Parallel Walk, CGAC, Santiago de Compostela, 2008

GUILLAUME LEBLON

FOUR LADDERS :

KUNSTCENTRUM STUCK, LEUVEN, BELGIUM

March 14 – May 25, 2008

Curator: Eva Wittocx

Related event: Suite of Guillaume Leblon was performed on the opening night, in the STUK théâtre : the performance was created in the context of the Displaced Sounds project. Three young male characters engage in a dialogue in which words and sounds intermingle. The public is invited to learn again how to hear and listen.

Press Release:

Guillaume Leblon (b. 1971, Lille, France) creates site-specific installations, sculptures and films. His simple interventions cause tensions that affect our visual perception. In STUK Leblon creates new work in which he explores opposites such as movement and standstill, gravity and weightlessness. Parallel to the exhibition Leblon, together with Thomas Boutoux, will create the dialogue Suite, which will be performed on the opening night of the exhibition (13 March) and on 16 April.

Though Leblon's visual language and his interventions often seem minimal, the artist succeeds in activating spaces and loading them with various meanings. The objects present seem enigmas that comprise heterogeneous references. On the one hand, Leblon departs from the surrounding space, from its qualities and history, which he undermines through small shifts. On the other hand, he introduces primary elements or natural phenomena, such as gravity, air, smoke or water. He thus charges certain materials and situations that at first sight seem rather minimal with metaphorical meanings. Through his interventions, Leblon visualises both the invisible aspect of (natural) phenomena and their destructive aspects or those qualities that escape control. Often he links the outside world with the interior spaces of the exhibition, with natural elements and the everyday appearance of the artificial context. Raum (2007) e.g. is an artificial ruin that was constructed with cracked plaster blocks. In Interior-Facade (2001) he alters the volume of a space by raising the floor and changing the contours. In other installations he makes subtle use of smoke or modifications of the lighting. In this way, Leblon confuses our usual perception of space. He introduces a sense of discomfort or tension that stirs the imagination.

The passing of time and the remembrance of things past are always inherently present. The presentations comprise objects that contain traces of history, references to the past or future. Familiar object metamorphose and reappear embodied in new materials or in configurations that allow us to view them from a new perspective. In the installation Four Ladders in STUK, the focus is on the sails of an old windmill. The wooden sail structures turn into a sculptural element in the exhibition room, yet they remain linked to the primordial force of nature they visualise in the outside world, where they are exposed to the elements. It

is as if the sails become ladders that cleave the interior space, while other elements are presented independently in the space. The traditional windmill, which is now almost extinct (the ones that remain bearing witness to a past long gone) also reminds us of the battle Don Quixote fought. The force of the mill can be related also to labour or the production of goods. In this installation, Leblon also plays with the paradoxical relation between construction and destruction, between the presentation and revaluation of the sails of the windmill on the occasion of an exhibition and the disappearance of the object as such.

As in other works Leblon thus also raises questions about the status of the work of art and the link with reality. Leblon's works are like riddles that contain inherent references that are never clearly articulated. The artist considers every presentation as a landscape of objects of which the meaning and function constantly change, depending on the viewpoint of the spectator.



Guillaume Leblon

Four Ladders, 2008
Sails of a wind mill

Exhibition view: Four Ladders, STUK, Leuven, Belgium, 2008

GALERIE JOCELYN WOLFF



Guillaume Leblon

Four Ladders, 2008
Sails of a wind mill

Exhibition view: Four Ladders, STUK, Leuven, Belgium, 2008

GALERIE JOCELYN WOLFF

GUILLAUME LEBLON

AUGMENTATION AND DISPERSION: CULTURGEST, PORTO, PORTUGAL

May 17 - August 23, 2008

curator : Miguel Wandschneider

Press Release:

The Administration Board of Fundação Caixa Geral de Depósitos – Culturgest kindly invites you to the opening of Guillaume Leblon's exhibition *Aumento & Dispersão*, which will take place on the 16th of May, at 22.00 h, at the exhibition hall of Culturgest in Porto. Exhibition on view from May 17 to August 23, 2008 Free entrance Conversation between Guillaume Leblon and Miguel Wandschneider Saturday, May 17, 17.00 h The work of Guillaume Leblon (Lille, 1971) lays predominately in the domains of sculpture and installation, although it expands to other media such as drawing, film and video. The artist often incorporates space in his work, either to create installations conceived site specifically, or to bring to view environments and atmospheres established from the relationship among different pieces that also function autonomously. Alluding to familiar forms and images, Leblon's works provoke a feeling of uncanny and intense perception in the viewer.



Guillaume Leblon

Exhibition view: Augmentation and Dispersion, Culturgest, Porto, Portugal, 2008



Guillaume Leblon

Exhibition view: Augmentation and Dispersion, Culturgest, Porto, Portugal, 2008



Guillaume Leblon

Exhibition view: Augmentation and Dispersion, Culturgest, Porto, Portugal, 2008
Performance



Guillaume Leblon

Exhibition view: Augmentation and Dispersion, Culturgest, Porto, Portugal, 2008



Guillaume Leblon

Exhibition view: Augmentation and Dispersion, Culturgest, Porto, Portugal, 2008



Guillaume Leblon

Exhibition view: Augmentation and Dispersion, Culturgest, Porto, Portugal,
2008



Guillaume Leblon

Wastelandcorner

Exhibition view: Augmentation and Dispersion, Culturgest,
Porto, Portugal, 2008

GUILLAUME LEBLON

MAISONS SOMMAIRES / RUDIMENTARY HOUSES : DOMAINE DE KERGUÉHENNEC, CENTRE D'ART CONTEMPORAIN, BIGNAN, FRANCE

2 February – 6 April 2008

Curator : Frédéric Paul

Press Release:

Guillaume Leblon's Rudimentary Houses are invading the Domaine de Kerguéhennec. On each of their two floors are scattered some thirty geometric objects, all more or less visible. Between them, other objects collide. Some are made of a black MDF, like the Houses themselves, others are made of walnut; their forms all belong to the category of public works, roadworks division, subdivision of buried pipes. Whence the impression that these thirty-odd cylinders, symmetrical cones, asymmetrical cones and truncated pyramids are at once familiar to us and inaccessible — an impression obviously nudged further by the metamorphosis of their industrial origin towards the craftsmanlike feat, and then their remove: too high, too far (don't touch).

Devised for this show and produced by the contemporary art centre, the large structures (6 and 9 metres in length, by 2.50 m in height and 2.50 m in breadth) of the Rudimentary Houses follow on from pursue and flesh out one of the artist's earlier works called Development. They lend it not only a monumental scale, but they also considerably alter our perception of the exhibition space, earmarking a different role for the onlooker. Bending over the miniatures of Development, visitors could take them in the palm of their hand and, once there, make them vanish. This time around it is the arrangement which absorbs visitors and gets them to venture into a kind of metaphysical picture. In the other environments constructed by Guillaume Leblon, we often come across creeping sculptures, which may be pretty large, while remaining discreet as a result of their indeterminate nature: either decidedly shapeless, or involved with an applied geometry, smoothing their irregularities and turning them into prismatic sculptures, which are as if pixellized: as images of sculptures. Other works, still—the Models in a Box—can be read as scaled-down exhibition models. In these feigned maquettes, the sculpture has the more canonical look of an object enthroned.

In this miniaturized space, it imposes itself, it encumbers, and the box acts as a top, guaranteeing it increased visibility and a portable quality. So the experience is precisely the opposite of the one you have when you really do walk around in the environments that are in scale with the building. Here, the sculpture is either not easy to identify, an imported object, or disguised in a corner. And it is a bit the same phenomenon that is produced with Guillaume Leblon's 16 mm films. They are presented as arrangements which incorporate them in the installations. They are part and parcel of the sculptural gesture, and it is quite possible that all they introduce into these hieratic environments is movement and colour.



Guillaume Leblon

Maison Sommaire # 1, 2008

Black oiled MDF, 600 x 250 x 250 cm

17 summary objects, 2008

Lacquered wood and metal objects, various sizes

Exhibition view: Maisons Sommaires, Domaine de Kerguéhennec, France, 2008

GALERIE JOCELYN WOLFF



Guillaume Leblon

Maison Sommaire # 1, 2008
Black oiled MDF, 600 x 250 x 250 cm

17 summary objects, 2008
Lacquered wood and metal objects, various sizes

Exhibition view: Maisons Sommaires, Domaine de Kerguéhennec, France, 2008

GALERIE JOCELYN WOLFF



Guillaume Leblon

Foreground:

Population Sommaire (9 summary objects), 2008

Wood, metal, lacquered and oiled walnut-plated objects and blanket, 55 x 230 x 180 cm

Background:

Banquette, 2006

Wood and leather, 60 x 172 x 75 cm

Exhibition view: Maisons Sommaires, Domaine de Kerguéhennec, France, 2008



Guillaume Leblon

Population Sommaire (9 summary objects), 2008

Wood, metal, lacquered and oiled walnut-plated objects and blanket, 55 x 230 x 180 cm

Exhibition view: Maisons Sommaires, Domaine de Kerguéhennec, France, 2008



Guillaume Leblon

Maison Sommaire # 2, 2008

Black oiled MDF, 900 x 250 x 250 cm

15 summary objects, 2008

Wood, metal, lacquered and oiled walnut-plated objects, various sizes

Exhibition View: Maisons Sommaires, Domaine de Kerguéhennec, France, 2008



Guillaume Leblon

Maison Sommaire # 2, 2008

Black oiled MDF, 900 x 250 x 250 cm

15 summary objects, 2008

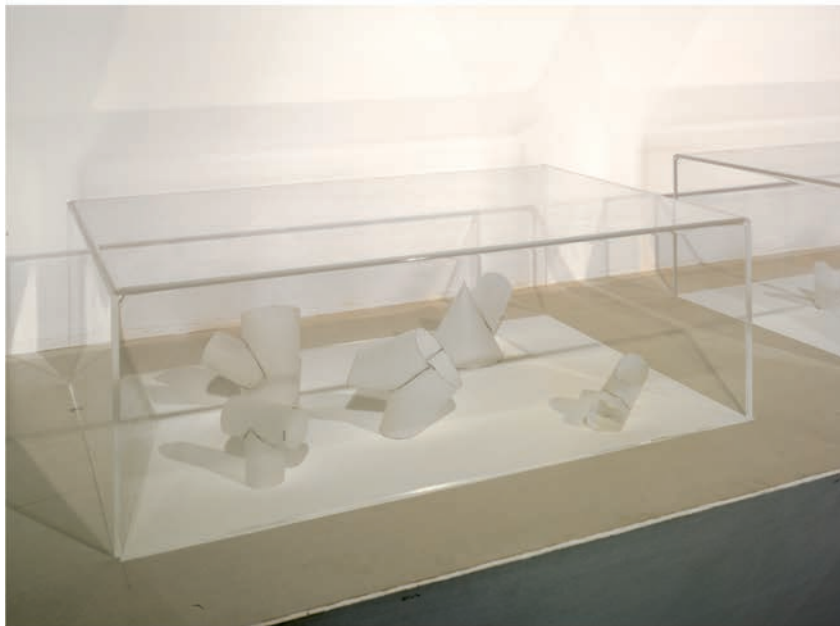
Wood, metal, lacquered and oiled walnut-plated objects, various sizes

Exhibition View: Maisons Sommaires, Domaine de Kerguéhenec,
France, 2008



Guillaume Leblon

Exhibition View: Maisons Sommaires, Domaine de Kerguéhennec, France, 2008



Guillaume Leblon

Développement, 2005

tracing paper, two pedestals of plywood, plexiglass

Dimensions variable

Exhibition views: Maisons Sommaires, Domaine de Kerguéhennec, France,
2008

GUILLAUME LEBLON

L'ENTRETIEN

Theater play

Actors : Renan Carteaux et Volodia Serre

The text is published by Paraguay Press : L'Entretien / The Interview, a transcript of the Play 'L'Entretien' by Guillaume Leblon & Thomas Boutoux as performed on January 17, 2007 at the Credac, Contemporary Art Center, Ivry-sur-Seine. Text in French and English.

ISBN: 978-2-918252-02-3

L'Entretien is a theatrical play for two actors in six scenes, written in collaboration between the artist Guillaume Leblon and the critic Thomas Boutoux. It stages the ongoing conversation between an artist and a critic that begins when the former commissions a text from the latter. Their dialog soon develops into a dramatic series of misunderstandings, agreements and discord about writing, art-making and publishing, but also about Egyptian sepulture, drinking in the afternoon, artistic paranoia, the uses of time, the artist as Average Joe or institutional critique, as The Interview follows their desperate attempt to write a new Tristram Shandy.

Sous la forme d'une pièce de théâtre, L'Entretien retrace les différentes étapes d'une conversation en cours entre un artiste et un critique d'art. Tout commence lorsque le premier propose au second un projet d'édition, suggestion qui amène autant de malentendus et d'embarras réciproques que de discussions passionnées et de professions de foi. Les secrets de la création, l'Égypte ancienne, les aléas de l'édition, Fischli & Weiss, Tristram Shandy sont au coeur de ce drame contemporain. Présenté pour la première fois en 2007 au Crédac, à Ivry-sur-Seine, L'Entretien a régulièrement été joué, par le même duo d'acteurs en France, ainsi qu'à l'ICA de Londres en 2009, à partir d'un texte continuellement réactualisé par ses auteurs, Thomas Boutoux et Guillaume Leblon.



L'Entretien, 2007

Theatrical play co-written by Guillaume Leblon and Thomas Boutoux

Performed at CREDAC, Ivry-sur Seine, January 2007

GUILLAUME LEBLON

RUPTURE DE CORRESPONDANCES : GALERIE JOCELYN WOLFF, PARIS, FRANCE

November 17 to December 22, 2007

Press Release by Maxime Thieffine:

Rupture de correspondances emerged from a way of arranging and condensing the landscape, the art studio, the gallery: three places and three moments that interest Guillaume Leblon in his thinking about the hierarchical process inherent to artistic production.

Here, oak is transformed into a piece of hybrid furniture, somewhat resembling a cradle, a table, a bed and an over-turned cabinet (Meuble, oak, 2007). This chest, into which the entire exhibit could be placed, is neither glued nor drilled, but assembled with pegs. On the monitor, Notes (video, 7:22 min) seizes the landscape as it infiltrates the studio, which was overrun with clay and water for many days. Hands and feet are plunged into the mud and into the landscape's buried memory.

Puits (uncooked clay, 2007), an arrangement of hand-made clay bricks, forms a kind of section of a well or chimney. This sketch (the clay is not cooked) perfectly balances the image (the result) and the material (the starting point). In the same logic, the two Frame of a Window (glass, 2007), thin strips of glass leaning against the wall, are cut to their maximum lengths, that is, before the material collapses under its own weight. These lines of glass function equally well as units of measurement (perhaps taken from the art studio) or laboratory tools or scraps from some invisible window.

Placed in an angle of the gallery, Studio visit (digital print, glue, 2007), an entire wall from the artist's studio, photographed and reproduced in black and white at a scale of 1 on large parcels of paper, intervenes like a kind of graft in the gallery. The cut is clean, but the image's variations in light play with the irregularities of its medium. The digital grain of this "wall paper" dissolves into the space, the air, the ambient light and the floor where long strips of architect paper have been unrolled. This "ghost carpet" paradoxically reflects the exhibition space in its entirety and lights up the space's multiple tones of white, off-white, or crème colors on the walls, columns and ceiling.

Each work is alternatively a drawing, a model, a figure, an image, or a ruin. The relationships established between the viewer and the works continually alter in status. The organization of the material and the archetypal figures of habitat (wall, floor, furniture, window, garden) disturb the hierarchy between the finished object and its beginning stages, between the craft industry and the do-it-yourself project, and between the héritage of older shapes and the raw freshness of new materials.

Communiqué de presse. Texte de Maxime Thieffine:

Rupture de correspondances est née d'une manière d'agencer et de condenser le paysage, l'atelier, la galerie, trois lieux, et trois moments qui intéressent Guillaume Leblon dans sa réflexion sur les processus hiérarchiques inhérents à une production artistique.

Le chêne y est transformé en un meuble hybride entre le berceau, la table, le lit et l'armoire renversée (« Meuble », chêne, 2007). Ce coffre, dans lequel on pourrait sans doute déménager toute l'exposition n'est ni collé ni percé mais assemblé et maintenu par des clés.

Sur le moniteur, « Notes » (video, 7 :20 min) saisit l'infiltration du paysage dans l'atelier, envahi de terre glaise et d'eau pendant plusieurs jours. Les mains et les pieds sont plongés dans la boue et dans la mémoire enfouie du paysage.

A côté, « Puits » (terre crue, 2007), arrangement de briques en terre réalisée à la main, forme une sorte de tronçon de puits ou de cheminée. Cette esquisse (la terre n'est pas cuite) tient en équilibre parfait entre l'image (le résultat) et le matériau (le point de départ). Selon la même logique, les deux « Frame of a Window » (verre, 2007), fines lamelles de verre appuyées contre le mur, ont été taillées à leur longueur maximale avant rupture sous le poids du matériau. Ces traits de verre fonctionnent autant comme des unités de mesure (peut-être extraites de l'atelier) ou des outils de laboratoire que comme des chutes d'une fenêtre invisible.

Placé dans l'angle, « Studio visit » (impression numérique, colle, 2007), mur entier de l'atelier de l'artiste, photographié et reproduit en noir et blanc à échelle 1 sur de grands lais de papier, intervient comme une sorte de greffe dans la galerie. La découpe est nette mais les variations lumineuses de l'image jouent avec les irrégularités de son support. Le grain numérique de ce "papier peint" se dissout dans l'espace, dans l'air, la lumière ambiante et sur le sol où de longues bandes de papier blanc d'architecte y ont été déroulées. Cette « moquette fantôme » reflète paradoxalement l'espace en son entier et en éclaire les multiples tons blancs, blanc cassé ou crème des murs, des colonnes et du plafond.

Chaque œuvre est donc alternativement un dessin, une maquette, une figure, une image ou une ruine. Les relations que le spectateur établit entre elles en altèrent continuellement le statut. L'organisation des matériaux et des figures archétypales de l'habitat (mur, sol, meuble, fenêtre, jardin) perturbe ainsi la hiérarchie entre l'objet fini et l'ébauche, entre l'artisanat et le bricolage, entre l'héritage de formes anciennes et la fraîcheur mate de matériaux neufs.



Guillaume Leblon

From left to right:

Meuble, 2007. Oak wood, 185 x 95 x 51 cm

Studio Visit, 2007. Digital print, 285 x 680 cm

Notes, 2007. Video, 7:22 min, color, sound

Exhibition view: Rupture de correspondances, Galerie Jocelyn Wolff, Paris, France 2007



Guillaume Leblon

Puits (Well), 2007

Raw clay, 34 cm high, 105 cm diameter, 13 x 27 x 3 cm each brick

Exhibition view: Rupture de correspondances, Galerie Jocelyn Wolff,
Paris, France, 2007



Guillaume Leblon

Meuble, 2007. Oak wood, 185 x 95 x 51 cm

Exhibition view: Rupture de correspondances, Galerie Jocelyn Wolff,
Paris, France, 2007

GUILLAUME LEBLON

NOTES, 2007

Video, color, sound, 7:22 min

Ed. 4 + 1 AP

In Notes, the camera moves around an experimental space, the artist's studio, that after being overrun with clay and water, is metamorphosed into an scenario where landscape and interior space blend, while a set of objects and fragmented actions are sketched as if a performatic attempt. Hands and feet are plunged into the mud and into the landscape's buried memory.

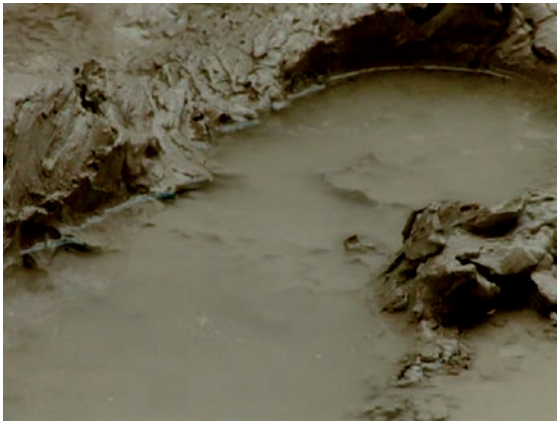


Guillaume Leblon

Notes, 2007

Video, colour, sound, 7:22 min

Ed. 4 + 1 AP



Guillaume Leblon

Notes, 2007

Video, colour, sound, 7:22 min

Ed. 4 + 1 AP

GUILLAUME LEBLON

THE PERSONAL EFFECTS OF SURYAVARMAN VII : GALERIE KAMM, BERLIN, GERMANY

March 10 - April 21, 2007

Press Release:

The work of Guillaume Leblon consistently interrogates the interrelation between the internal and the external and between form and content. His objects and installations are paradoxical reconstructions from both life and art. In the exhibition The personal effects of Suryavarman VII, the artist's precise choice of material and his equally precise use of it, functions as a means to circumscribe that which is no longer visible and inaccessible.

The exhibition's guideline is the title of a book by the Swedish writer Stig Dagerman: Our need for consolation is insatiable. The impossibility to succeed in reaching an aim is the tune pervading the entire exhibition. Several of the works on display were created through a process of physical transformation effected by heat. Like an alchemist, Guillaume Leblon exposes his materials to a chain of alterations in order to find the elixir of life – and demonstrates simultaneously the failure of such attempt. Right in the middle of the room, a wall of bricks has been erected, some of which have the shape of letters and formulate the sentence *notre besoin de consolation est impossible a rassasier* – the French translation of Our need for consolation is insatiable. Fog seeps through the walls of the room, together with the loss of certainty that the separation between inside and outside exists. Carrying the title *Landscape*, the work turns architecture into nature and allows the exterior to penetrate a built space. Continuing one's way through the exhibition, the visitor encounters a conglomeration of metal shelves, which might once have served as storage for someone's personal belongings. Having been exposed to extreme heat, the shelves are now twisted and covered with a patina of smut and blaze. In their transformed state, they serve no other aim but to visualize heat through their form and colour. Adjacent to the shelves, the fragile glass cast of a head, that of Suryavarmann VII, is lying on its side. In its transparency it becomes an image of that which is undecipherable, i.e. the contents of what is carried in the mind – in this, the sculpture loses its representative capacity.

Only one work, *contact*, seems to have restored its functioning: it is a pair of used shoes, whose wornout soles have been reconstructed meticulously and have regained their original shape. However, if one were to wear these shoes, the mended soles would break. Having been repaired with polyester coating, Guillaume Leblon demonstrates once again that they too are not made to reach the destination.



Guillaume Leblon

Exhibition view: The personal effects of Suryavarman VII, galerie Kamm, Berlin, Germany, 2007



Guillaume Leblon

Set of shelves, 2007

Exhibition view: The personal effects of Suryavarman VII, galerie Kamm, 2007

Artwork exhibited also at French Kissin' in USA, an emerging art scene in France at The Moore Space, Miami, USA in 2007, and group show including Robert Filliou, Guillaume Leblon and Joëlle Tuerlinckx, at Galerie Jocelyn Wolff, Paris, France in 2008



Guillaume Leblon

Encres déchirées, 2007

Exhibition view: The personal effects of Suryavarman VII, galerie Kamm, Berlin, Germany, 2007

GUILLAUME LEBLON

RAUM : ART UNLIMITED, ART BASEL 38, GALERIE JOCELYN WOLFF

13 -17 June, 2007

Press Release:

Guillaume Leblon's work is focused on the connection between inside and outside, surface and volume, and form and content. In the confrontation with form and its meaning, Guillaume Leblon mostly draws on abstraction, thus preventing simple classification. His objects and installations are paradoxical reconstructions from life and art. The installation Raum consists of plaster blocks creating an enclosed space whose surface is covered in cracks and breaks. The work itself is only visible from outside, and cannot be entered by the viewer - it is a body and its materiality, which becomes an obstruction That doesn't open. Raum plays with the impossible simultaneity of deconstruction and construction. A space, arisen from ruins and marked by time, dilapidation and reconstruction, tells us of existence, memory and of the ways in which both are captured.

Communiqué de presse:

Le travail de Guillaume Leblon est centré sur la relation entre intérieur et extérieur, surface et volume, et forme et contenu. Dans sa confrontation avec la forme et sa signification, Guillaume Leblon puise surtout dans l'abstraction, échappant ainsi à toute classification précise. Ses objets et ses installations sont des reconstructions paradoxales issues de la vie et de l'art. L'installation Raum se compose de blocs de plâtre créant un espace clos dont la surface montre des craquelures et des brisures. L'oeuvre elle-même n'est visible que de l'extérieur ; le spectateur ne peut pas y pénétrer – c'est un corps, et sa matérialité, qui devient une obstruction ne s'ouvre pas. Raum joue sur l'impossible simultanéité de la déconstruction et de la construction. Cet espace, issu des ruines, marqué par le temps, la dilapidation et la reconstruction, nous parle de l'existence, de la mémoire et des manières dont on peut s'en emparer.



Guillaume Leblon

Raum, 2006

Plaster, 230 x 500 x 600 cm

Exhibition view, Art Unlimited, Art Basel 38, 2007



Guillaume Leblon

Raum, 2006 (detail)

Plaster, 230 x 500 x 600 cm

Exhibition view, Art Unlimited, Art Basel 38, 2007

GUILLAUME LEBLON

GUILLAUME LEBLON: KUNSTVEREIN FÜR DIE RHEINLANDE UND WESTFALEN DÜSSELDORF, GERMANY

June 24 – August 27, 2006

Curator: Kathleen Rahn

Catalogue edited by Walther Koenig, texts in German and English by Kathleen Rahn, Luca Cerizza, Jan Verwoert.

ISBN: 3-925974-65-2

Excerpt from the catalogue Guillaume Leblon related to his solo exhibition at the Kunstverein für die Rheinlande und Westfalen Düsseldorf, 2006

Tours through the Works of Guillaume Leblon by Kathleen Rahn

“We say we use our legs for walking and our head for thinking.
But we could also say that we use our head for walking.”
(Thomas Bernhard, *Walking*, 1971)

Acube as big as a room obstructs one's path, grey cardboard elements intersect the space, a film is rattling, a gold shiny amorphous object is lying on the floor – the exhibition space looks like an arrangement of abstract, self-contained and open forms: a 'parcours'. Both main elements in the exhibition at the Kunstverein comprise two works which dominate and relate to the space: the grey cardboard elements Structures and the large cube, entitled Raum. Guillaume Leblon developed both of them in his studio after having visited the building; they were subsequently executed in situ according to his instructions. In the case of Structures (2006), one can clearly see that they intersect the space, that they originate from a graphic composition, which in turn has been developed from a model viewed from above. Horizontal and diagonal lines predominate. The fabrication of these elements is simple: a cuboid, flat-surfaced, wooden shape, swathed in grey cardboard; sometimes completely closed, sometimes with a section left out and sometimes an element is covered with material and in one instance, the cardboard is completely missing. Laid flat as a stage, an arrangement of the structures provides support for objects, rather like a pedestal. The Structures are never only one thing or the other; they are paradoxical, they unify opposites, antitheses – such as supporting and representing, blocking off and opening up – they constitute the background and yet they also assert themselves as self-contained sculptures occupying space. Dimensions always play an important role in Guillaume Leblon's works: the dimensions of the place, in this case a very long room of the Kunstverein, and also the dimensions of the human form encountering these artworks. At a height of 115 cm, the Structures reach up as far as the stomach and allow one to look over and beyond them. They function as room dividers without actually prompting one to follow a particular direction within the space.

At the same time, they serve as a 'back bone' which draws together the works in the exhibition beyond their immediate thematic connexions. The manner in which one traverses or walks around the space is key in all of Leblon's works. The viewer, the space, the situation are the constitutional parameters for the conception of his works. This is also true for the second main element: the plaster cube Raum (2006, illustr. p.?) which connects the foyer of the Kunstverein with the exhibition room. Only visible from the outside and blocking access for the visitor, the space can be approached from several sides; the façade does not provide access or a vista through it and is slightly pivoted, suggesting a new and yet — by virtue of the Kunstverein's architecture — impassable inner space. At the same time, Raum is a constructed ruin made from rectangular plaster blocks, which are cracked, bearing the marks of time's passage or destruction. The cracks resemble the lines of a drawing, lines permeate the plaster structure and their course is as arbitrary as it is controlled.

Guillaume Leblon's works always provide surfaces with a specific material presence, which in turn have a very strong haptic attraction, as indeed does the shimmering beige white plaster skin, which encloses a divided space measuring 30 sq. m. It appears to be a three-dimensional stage prop, something representational. It absorbs the overwhelming power of the Kunstverein's Brutalist architecture. Its impenetrable façade is also projected as a heavy form, rectangular washed concrete elements determine the cube-like architecture and hover upon a pedestal so that at second glance the inherent gravity takes on an implicit airiness. The fabricated ruined surface of Guillaume Leblon's work suggests associations to actual ruins of buildings from the Eighteenth century, as well as deliberately decrepit follies (which one can find in English country parks, for example) and also to the concomitant desire for the construction of history. The fact that Guillaume Leblon has expressly chosen a model-like white cube in the White Cube itself for this paradoxical construction exercise, the fact that he has built it through the wall of the other and, rather than bestowing a durable façade upon it, gives it a crumbling surface instead, is testimony to his intelligent use of the symbolic power of architecture and memory, as well as his sense of humour through which a certain lacrymosity over the process of decay gives way to laughter about the impossible simultaneity of construction and destruction. Devastation has fashioned the newly created form, out of which an image has emerged. Similarly, traces from other, past times determine the film *Villa Cavrois* (16mm, 2000) which represents a key work in Guillaume Leblon's oeuvre: the artist is running through a tumble-down, ransacked interior of a house of the architect and film designer Robert Mallet-Stevens, which the latter had built at the beginning of the 30s in International style. The viewer follows the path up from the cellar to the terrace where the camera rests for a moment to take in the vast landscape. This movement is accompanied by

a gentle noise caused by the wind whistling through the house. The decaying remnants of the house are revealed as elements of a deserted, anachronistic world — a building which had originally been lavishly designed and styled from top to bottom and as such, stood for both wealth and 'savoir vivre'. Leblon enters the villa as an unauthorized user who wanders around the building at dawn and preserves possibly the last impression of the ruin (of modernism) and thereby also a memory of an abandoned world. The passage of time and of history, but also the physical act of walking are central themes in Leblon's work. In his exhibition National Monument (2006) Leblon takes the visitor on a kind of 'rite de passage' through a shiny black, delicately aired tunnel which finally leads back to the light via a multitude of different levels, a look-out cabin and a quiet room in the middle. Directed by Leblon, the passage leads through the both elegant but frightening tunnel made from cardboard, which he calls Underwall Space (2006). Leblon displays an interest here which is apparent in all his work: the unfurling of architecture's subcutaneous structures and elements, the bringing to the surface of things concealed, for example with his fog pieces, in which swathes of fog came streaming into the rooms as if being breathed out from building's insides, or with Developments (2004). These small, white paper sculptures are reminiscent of couplings on drains or underground pipes, which are hidden deep with the architecture of buildings. Abstract elements which are supposedly concealed, are put in position as self-contained sculptures. In the case of Underwall Space, Leblon transfers the imagined spaces, which had once been planned for it and are hidden within their architecture and history. Indeed, Leblon has appropriated the architecture of the Crédac (in Ivry) for the complete installation and reaccentuated it, made it visible: the building was erected in the 70s as a cinema but never used for this purpose. The viewing point within the 'tunnel' corresponds to the actual projection room of the cinema. The descending floor where the cinema stalls would have been has been duly transformed into several levels by means of the tunnel's architecture, intersecting the space. At the end of the passageway through the structures residing 'underneath the wall' i.e. behind history, one finds oneself confronted by a massive unfired, wet clay cube, which scarcely fits in the room, is swathed in damp white cloths and maintained thus by constant wetting: a powerful sculpture indeed. The large clay cube has the appearance of being somewhat shabby on account of the white rags and yet is overpowering and imposing on account of its immense size. Similar to Raum in the Kunstverein, it is a body which barricades, which doesn't open itself and whose skin (in this case artificially 'animated' with water) dominates the space. The given architecture, its history and the users themselves are of great importance in this exhibition. The exhibition National Monument demonstrates in the most insistent way to date the extent to which Guillaume Leblon appropriates the given spaces for his plans — in this case he designs a monument with equally monumental effect for them. The visitor to the exhibition in the Kunstverein is not obliged to follow a pres-

cribed path. The exhibition's design is open, new vistas appear repeatedly as do new pathways around the 'parcours'. Thus one encounters almost by accident traces or even signatures of a person, of an 'acteur', who designed the whole ensemble. In *ohne Titel* (2006) it is not the name but the artist's clothes that are draped across a wooden element of Structures, rather like a proof of authenticity of his physical presence and authorship. The clothes which Leblon was wearing during the construction — a blue jacket, a denim shirt and beige coloured trousers — receive a strange vestige of life by means of the constant, rhythmical wetting effect from a watering machine hidden inside them. In a different way to the above mentioned clay cube, which would dry up without the water, the conservative water economy of the clothing contributes to the surreal character of the scene. On the one hand we are dealing once more with an external shell, the swathing of volume, namely that of the human body; on the other hand, they are clearly the artist's clothes with supposed body fluids on the trousers and overalls. What does this 'trace', this clue mean in view of a more conceptual piece, and to what extent is the bodily exertion of significance, to which the white daubs of colour testify, the laying on of hands? The questions posed by this work commence with the differing myths of creation, incorporate the idolater's desire for the celebrity's sweat and end with "What motivates the artist when he makes art?". Dependence upon natural processes — such as using water to animate something else, to water it like a plant, so that it can breathe — crop up frequently in Guillaume Leblon's work. The artist integrates nature thus into what appear alternately to be almost scenic acts. He makes the natural seem artificial, allowing him to introduce something disconcerting, something unusual into the work, whose effect is ultimately as surreal as it is banal. The work *L'arbre* (2005) is important as a reminder of the natural world. The trunk of the tree laid out on wooden blocks is a genuine tree trunk, which is adorned with artificially produced twigs from a ginkgo tree. The artistic treatment of the whole tree combines nature and culture, a rather peculiar unity. The synthetic twigs, mass-produced, hyper-realistic ready-mades, are coated with white paint at their extremities which simulates a momentary ray of light. Laid out in the foyer thus, one can look beyond it through a real window onto the world, onto the Grabbeplatz, created by landscape architects, where the sparse sprinkling of trees rekindles memories of nature. Guillaume Leblon uses the tree as a symbol for a form of naturalness, that in reality is not natural. Forty years ago a dead tree had already graced the foyer of the building, entitled *Dead Tree* by Robert Smithson, as part of the *Prospekt 69* exhibition at the Kunsthalle Dusseldorf. Smithson used a tree with roots and incorporated mirrors into the boughs and branches. The reference to nature is one to one and yet through the act of uprooting from the earth and transference into the exhibition space, a dead piece of nature is dissolved into infinity by means of its reflection. Leblon's tree is like both a contemporary echo and an artistic shadow of the connection between nature and culture. In addition, the highly significant use

of the ginkgo – as a symbol of infinite vitality, as the perfectly symmetrical leaf and as the oldest and most resistant plant, is the most important of all. The indestructible, acrylic remake of a tree whose natural strength allowed it once to survive even Hiroshima, is used by Leblon as a paradoxical tautology. In his work *Domestic Cliff*, which was developed for the exhibition *Pursuit of Happiness* in 2005 in Utrecht, triangular and rectangular shapes form a relief-like plaster structure. An imposing rock face appears to have been domesticated, adapted to the dimensions of the building (the pavilion designed by Stanley Brouwn), to the dimensions of a person, tamed and housed in a domestic format. Associations with white cliffs and in particular the chalk cliffs are evident. The piece is like a three dimensional continuation of the painting *Kreidefelsen auf Rügen* (1818) by Caspar David Friedrich, in as much as the viewer is standing on a cliff looking through the window of the building onto a landscape (and not the sea). The landscape is supposed to represent a psychological state in Friedrich's case, whereas with Leblon, it is intended to represent both urban development as well as an open structure. The most celebrated subject of romantic painting has thus become an interior.² When devising an exhibition, the architecture of a given building plays an important role for Guillaume Leblon and in this case he does not use an historic structure (as in *National Monument*), but rather places a new structure against the building's rigid appearance. By means of its crystalline surface, it retains the possibility of growth, of expansion; this is an organic process, which Guillaume Leblon injects into a situation as a metaphor, which in turn is wholly directed towards the realisation of an urban future. Stanley Brouwn's pavilion is a programmatic construction for the future model city at the gates of Utrecht; Guillaume Leblon introduces the idea of wildness and natural growth to it – a crystal ensemble in the house as an indication of the future settlement of the terrain, which with a total of 80,000 inhabitants, will occur both organically and according administrative scheduling.

The artist has removed a 'stone' from this installation and integrated it into the exhibition at the Kunstverein – a polygon made from plaster, *Tête* (2005) which looks like a raised piece of quartz crystal or polyhedron on a stage. Its kinship to Albrecht Dürer's etching *Melencolia* (1514), but also to Alberto Giacometti's *Cube*, 1934 (which he later called 'Head') are allusions to art history, which Leblon is deliberately employing as symbols by virtue of their abstract, multi-layered interpretations. The polyhedron has always been the object of scientific speculation as well as a mysterious motif in its own right, a metaphor for mathematical research, a calculation of the world and at the same time, stands for something organic, something asymmetrical. This contradictoriness in interpretation, the openness and questionability interest Guillaume Leblon, who has rendered the reconciliation of antithetical entities into abstract forms a trademark of his works. It is also apparent that the object *Tête* has obviously been made by hand, it does not have a

smooth, clean surface, but instead several layers of paint (made from layers of plaster) lend it a haptic patina. At the same time, it is the counterpart to the raw stones taken from the Neanderthal,³ out of which Guillaume Leblon has built a stone cluster entitled Neanderthal Corner (2006, illustr. p.?). Arranged in a geometric form, the coarse, rough stones project down from the ceiling and cling to the wall like a wasp's nest. The accentuation of this small section of the room extends the composition of the exhibition and likewise disorientates the viewer. One's view is unavoidably directed upward where the stones are impossibly suspended, those heavy stones, that actually once were the stable, primordial underlay of the earth's surface. As far as the stone corner is concerned, one might say that the raw is being preserved, that the natural is being tamed. The same is true for the chrysocol that Leblon uses for his amorphous structures and to which he calls Chrysocales. It is an alloy made from tin, zinc and copper, which plays a central role in the production of hard drives in the computer industry – a resistant and yet flexible material that Leblon uses in turn to weave seemingly organic, irregular forms. The Chrysocales are elegant self-contained floor sculptures, abstract shapes, that partially conceal their content, which might be either a bunch of flowers or an article of clothing just visible through the weave. In this way they abandon their self-referentiality to a degree and allow themselves to become the vehicles for themes such as 'function' or 'decoration'; the title, with its etymological meaning "something which looks like gold", also contributes to this effect and not only specifically aims at these areas, but also lends the works an almost ironic refraction. At the same time allusions to alchemy crop up with these 'gold imitations', which can also be found in other works such as Tête or the damp clothes. In the drawings, too, which are unframed and hang on the walls in an expressly informal way, an affinity to 'occult science' can be discerned in the experimentation with different substances. The yellow gouaches – at first glance just abstract sketches – represent succulents, plants, which, by means of their ability to store water, are impervious to extrême aridity. Leblon paints their fleshy leaves with an unexpectedly gestural freedom. The yellow paint spills out in a particularly lascivious way over the pencil outlines. The Succulantes gouaches (2004) are, by contrast to their predecessors, very sensitive to light, much more than other works on paper. They are painted with a particular paint, which, after a few weeks in the exhibition will actually bring about the disappearance of the image: they are exposed to the process of erasure from the moment they have been exhibited. Forming the significant features of these drawings are the elements of discovery and disappearance, 'fluid' as both an energy source and a destructive potential, entities which are also central to other works. The paradoxical relationship between construction and inherent deconstruction, between erection and decay also distinguishes many of Leblon's works, for instance his new ruin Raum. Guillaume Leblon's works examine the extent to which two-dimensional surfaces can represent three-dimensional volumes and how materials can be the vehicle for ideas. They tell of existence, of Memory and the fixing of memory via the relationship between art and space. They take us on a tour, a 'parcours' and allow us to look, to go and to think further.



Guillaume Leblon

Exhibition view: Kunstverein Düsseldorf, Germany, 2006



Guillaume Leblon

Foreground:

Chrysocale, 2006. Tin, zinc, copper alloy, 80 x 370 x 70 cm

Wall:

Succulentes, 2004 Gouaches, low lightfastness ink, 84 x 60 cm, 64 x 80 cm

Exhibition view: Kunstverein Düsseldorf, Germany, 2006



Guillaume Leblon

Exhibition view: Kunstverein Düsseldorf, Germany, 2006



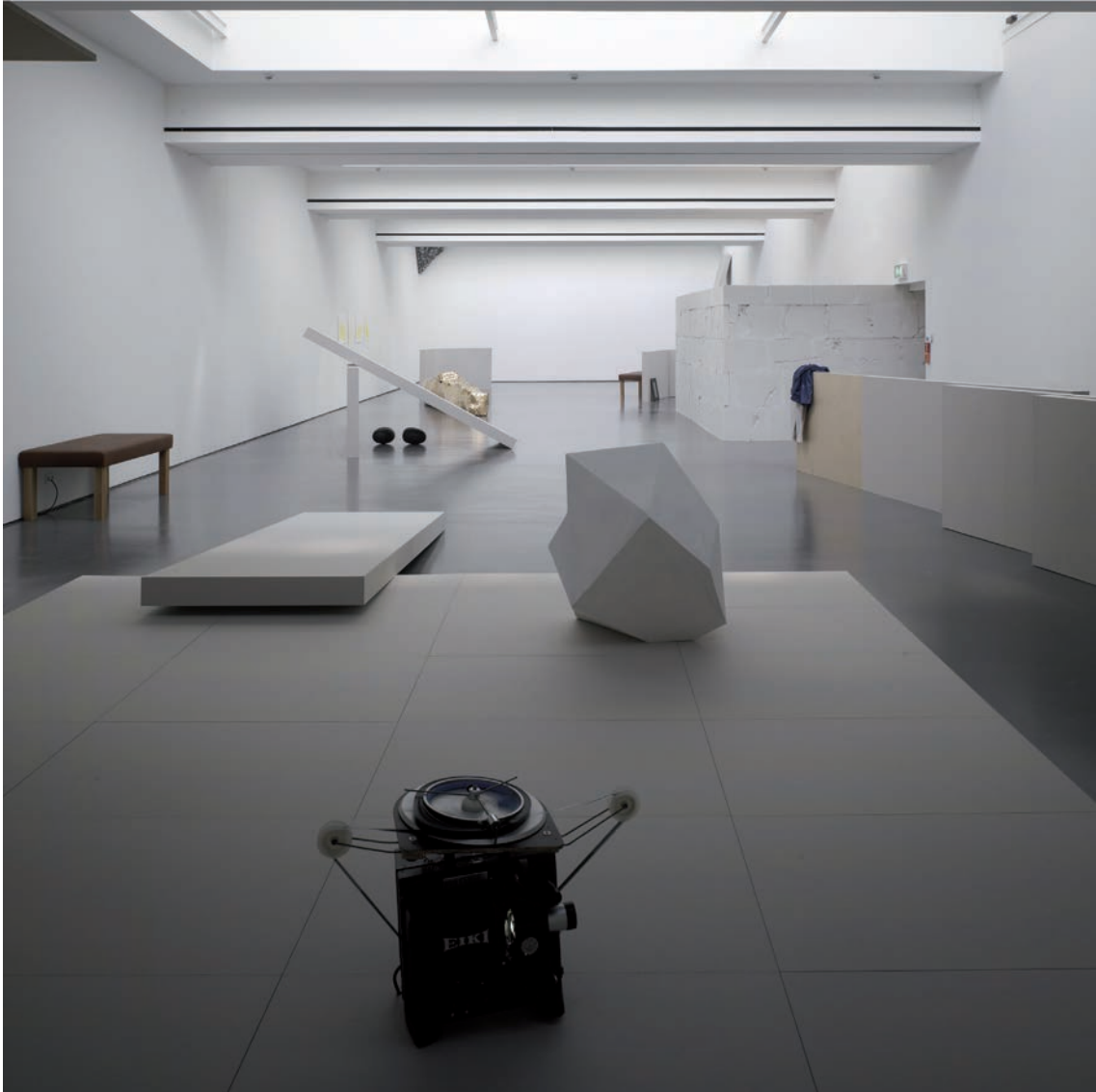
Guillaume Leblon

Exhibition view: Kunstverein Düsseldorf, Germany, 2006



Guillaume Leblon

Exhibition view: Kunstverein Düsseldorf, Germany, 2006



Guillaume Leblon

Exhibition view: Kunstverein Düsseldorf, Germany, 2006



Guillaume Leblon

Exhibition view: Kunstverein Düsseldorf, Germany, 2006



Guillaume Leblon

Exhibition view: Kunstverein Düsseldorf, Germany, 2006



Guillaume Leblon

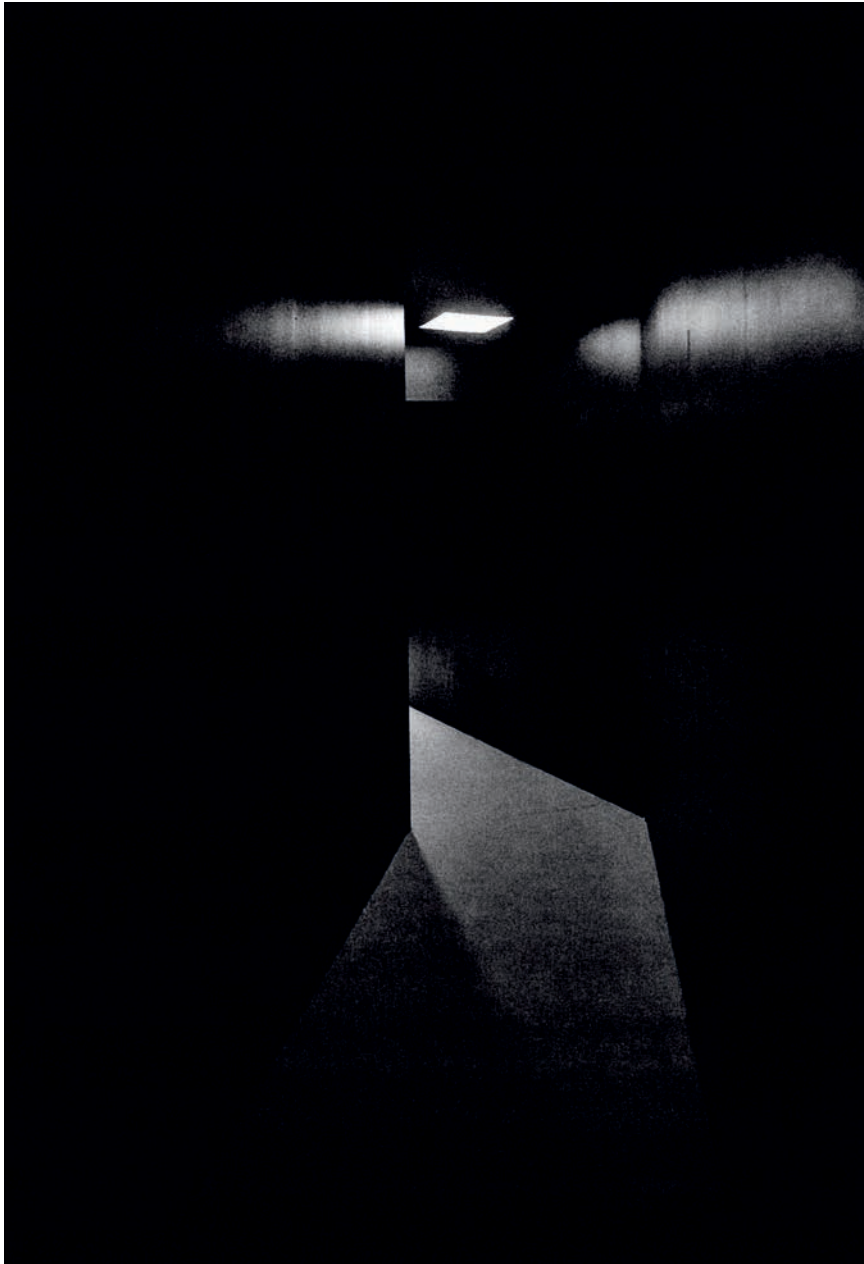
Raum, 2006 (detail)
Plaster, 230 x 500 x 600 cm

Exhibition view: Kunstverein Düsseldorf, Germany, 2006

GUILLAUME LEBLON

NATIONAL MONUMENT, LAUREAT DE LA 15E
BOURSE D'ART MONUMENTAL D'IVRY :
CRÉDAC / GALERIE FERNAND LÉGER,
IVRY-SUR-SEINE, FRANCE

April 28 – June 18, 2006



Guillaume Leblon

Underwall Space, 2006

Black cardboard, wood, aluminium pipe, air vent, plexiglass
variable dimensions

Exhibition view: Centre d'Art d'Ivry, Crédac, galerie Fernand Léger, Ivry-sur-
Seine, France, 2006



Guillaume Leblon

Underwall Space, 2006

Black cardboard, wood, aluminium pipe, air vent, plexiglass
variable dimensions

Exhibition view: Centre d'Art d'Ivry, Crédac, galerie Fernand Léger, Ivry-sur-
Seine, France, 2006



Guillaume Leblon

National Monument, 2006

Clay, cotton fabric, automatic atomiser, 375 x 375 x 375 cm

Exhibition view: Centre d'Art d'Ivry, Crédac, galerie Fernand Léger, Ivry-sur-Seine, France, 2006

GUILLAUME LEBLON

LE: GALERIE JOCELYN WOLFF, PARIS, FRANCE

November 16 - December 13, 2005

Communiqué de presse :

Dans sa pratique artistique, Guillaume Leblon interroge la question du point de vue, comme celle de la distance qui sépare le spectateur de l'œuvre. A l'occasion de sa première exposition personnelle à la galerie Jocelyn Wolff en septembre 2004, Guillaume Leblon avait mis en perspective la notion d'image en relation avec la sculpture, comme il interrogeait le statut de sculpture en relation avec celui de projet/maquette.

Le dispositif mis en place pour sa deuxième exposition à la galerie peut être envisagé comme le point de convergence des questions qui forment le cœur de la pratique de Guillaume Leblon ; ainsi le muret qui découpe et redéfinit l'espace de la galerie se situe dans un entre-deux qui intéresse l'artiste, ni œuvre, ni réel élément d'architecture ; son caractère inachevé ne perturbe cependant pas sa fonction, qui est autant de souligner la question de l'articulation entre les œuvres que de révéler le caractère subjectif de la mise en place de points de vue.

Les peintures Un et Une, monochromes de «couleur indéfinie» posés au sol, sont réalisées à partir de feuilles d'aluminium de cuisine peintes et froissées, et font écho à la sculpture monumentale Domestic cliff réalisée cette année à Utrecht, entre la grotte, la falaise et le Merzbau.

La série de quatre photographies Sans titres (lambda prints) a été réalisée dans le contexte de l'atelier de Guillaume Leblon et présente des vues d'œuvres et d'«objets d'intention». Sans titres détermine une stratification supplémentaire de sa pratique artistique, pensée sans pré-détermination hiérarchique entre le projet, l'œuvre et la documentation, comme la sculpture Models in a box (2001- 2005) propose un état entre la maquette d'une sculpture, l'étude et l'œuvre. L'aspect fantomatique des objets photographiés dans l'obscurité induit pour le spectateur un rapport d'intimité.

Crysocale IV prolonge une série de pièces -Crysocale I, II et III- où un objet est enfermé dans un tressage, sorte de momification dans un matériau inaltérable (le crysocale est composé d'étain, de cuivre et de zinc), l'enveloppe étant plus pérenne que son contenu. La suspension (lampe de 7 watts enfermée dans une lame pliée en forme hélicoïdale) compose un mobile avec son socle inversé en bois aggloméré.

La vitrine présente un multiple, fruit de la collaboration entre Guillaume Leblon et les graphistes Bowling club, agrandissement démesuré d'une partie du carton d'invitation affichant le titre de l'exposition Le, article défini et premier mot d'une phrase.

Press Release :

In his work, Guillaume Leblon examines the question of viewpoint, like that of the distance separating the viewer from the artwork. In September 2004 during his first solo show at Galerie Jocelyn Wolff, Guillaume Leblon put into perspective the notion of image in relationship to sculpture; likewise he questioned the status of sculpture in relationship to the project/model.

The arrangement chosen for his second exhibition at the gallery can be seen as the point of convergence for questions that lie at the heart of Guillaume Leblon's artistic practice. Thus, the low wall that cuts and redefines the gallery space, which is neither a work nor a real element of architecture, stands in the area in between, an area of particular interest to the artist. Its unfinished aspect does not disturb its two-fold function: to underscore the question of the articulation between the works and reveal the subjective nature of creating points of view.

Placed on the floor, Un and Une (monochrome paintings of "undefined color") were made with painted and wrinkled aluminum foil. These echo Domestic cliff, the monumental sculpture created this year in Utrecht between the cave and the cliff and the Merzbau.

Sans titres, a series of four photographs (lambda prints), were made within the context of Guillaume Leblon's studio and present views of works and of "objets d'intention". Sans titres determines another stratification in his artistic practice: thinking without hierarchic pre-determination between project, work, and documentation, as can be observed with the sculpture, Models in a box (2001- 2005), which proposes a state between the model of a sculpture, the study and the work. The photographs involve an intimate relationship on different levels: they were produced in the privacy of the artist's studio, in the darkness which gives the objects photographed a ghostly, secret aspect; and this aspect requires the viewer to observe the photographs very closely, at an intimate distance.

Crysocale IV extends a series of works -Crysocale I, II and III- where an object is enclosed in a metallic braiding (the cryocale is composed of tin, copper and zinc). With Crysocale IV, a 7-watt light bulb is contained in a helical shape made of a thin piece of bent metal (60 meters in length). Like a mummification in an unalterable material, the envelope is more durable than its contents. The suspended luminaire forms a mobile with an inverted chip wood stand.

The gallery's window displays a multiple, the fruit of collaboration between Guillaume Leblon and Bowling club graphic artists. The multiple presents a disproportionate enlargement of a part of the invitation card showing Le, which is also the title of the exhibition. In the French language, Le is a definite article and the first word of a sentence.



Guillaume Leblon

Exhibition view: Le, Galerie Jocelyn Wolff, Paris, France, 2005



Guillaume Leblon

Un et Une, 2005

Aluminium foil on frame, lacquer, 195 x 130 cm each

Exhibition view: Le, Galerie Jocelyn Wolff, Paris, France, 2005

GALERIE JOCELYN WOLFF



Guillaume Leblon

Chrysocale (lampe), 2005

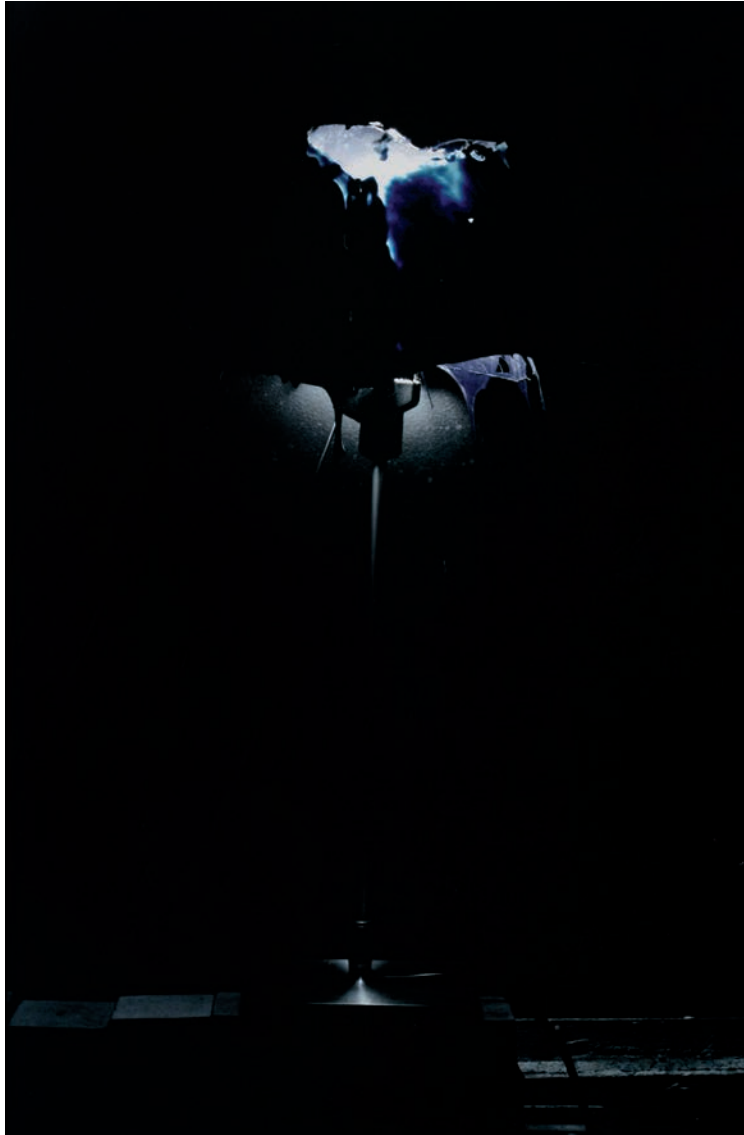
Tin, zinc, copper alloy + wood plate 120 x 160 cm, lamp, 50 cm diameter

Exhibition view: Le, Galerie Jocelyn Wolff, Paris, France, 2005



Guillaume Leblon

Exhibition view: Le, Galerie Jocelyn Wolff, Paris, France, 2005

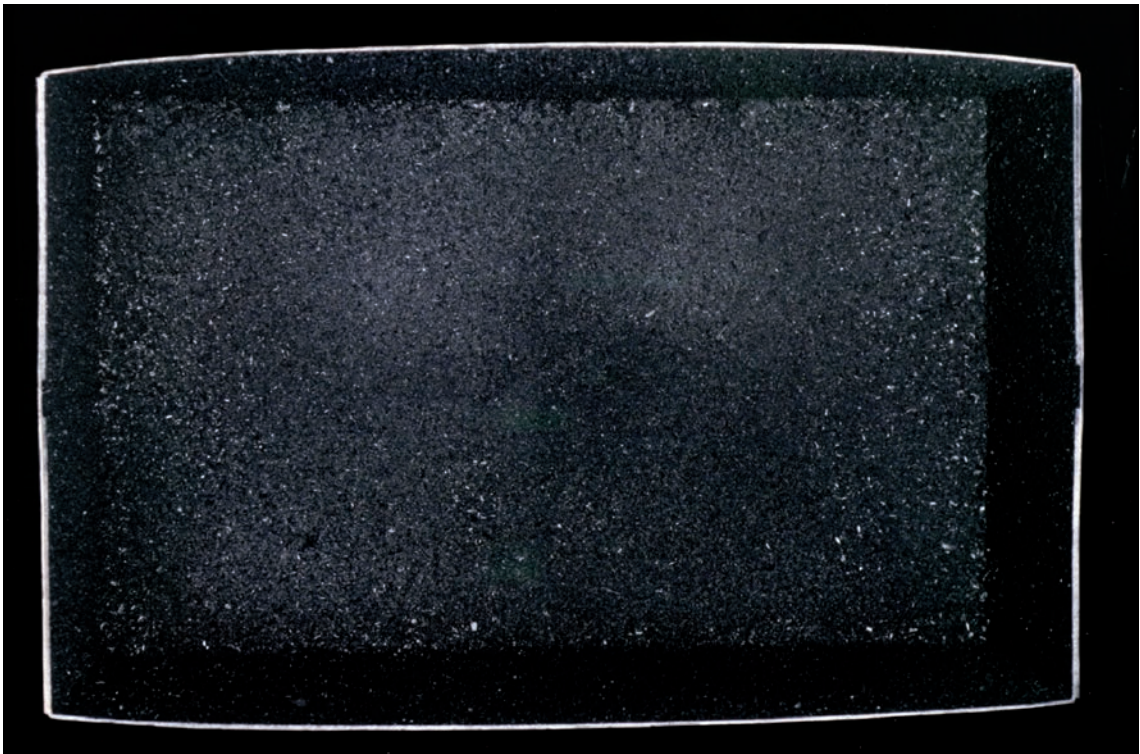


Guillaume Leblon

Untitled # 2, 2006

Lambda print, 53,5 x 41,5 cm

Ed. 3 + 1 AP



Guillaume Leblon

Untitled # 3, 2006

Lambda print, 37,5 x 47cm

Ed. 3 + 1 AP

GALERIE JOCELYN WOLFF

GUILLAUME LEBLON

LE PARADOXE DU BORD : IRMA VEP LAB,
CHÂTILLON/MARNE, FRANCE

May, 2005



Guillaume Leblon

Le paradoxe du bord, 2005

Cardboard. ca. 70 m2, elements of 27 x 11 cm y 50 x 11 cm

Exhibition views: Irma vep lab, Châtillon/Marne, France, May 2005

GUILLAUME LEBLON

THE PURSUIT OF HAPPINESS:
EXHIBITION PAVILION STANLEY BROUWN,
BUREAU BEYOND, UTRECHT, NETHERLANDS

September - October, 2005



Guillaume Leblon

Domestic cliff, 2005

Polystyrene, plaster, 750 x 330 x 330 cm

Exhibition view: Pursuit of happiness, Pavillon Stanley Brown, Bureau Beyond, Utrecht, Netherlands, 2005

GUILLAUME LEBLON

GALERIE JW, PARIS, 2004 (VUE DEPUIS
L'ENTRÉE VERS L'ESCALIER):

GALERIE JOCELYN WOLFF, PARIS, FRANCE

September 16 - October 30, 2004

Press Release:

Jocelyn Wolff Gallery has the pleasure of presenting Guillaume Leblon's exhibition, galerie jw, paris, 2004 (vue depuis l'entrée vers l'escalier / from the entry hall to the stairs), the title of this exhibit being inspired by architecture photograph caption information.

"The clue-like character is fundamental to Guillaume Leblon's work as a whole, as well as to the process by which he thinks out each individual work. In his peculiar way, he will retain a minor detail of some place he has visited or lived in, then present it somewhat like a piece of a puzzle which allows you to mentally construct the larger significance of the assembled whole. This is a way to read the architectural fragments in works such as Equipment (2002) installed at the Arti Museum, Amsterdam, or Elévation (2002) at the MAC in Lyon, and more recently Mur Barasti (2003) in the exhibition azimuth at the Frac Bourgogne, a reconstruction in wallboard of the roof of a house designed by the Egyptian architect Hassan Fathy, adjusted to the scale of the exhibition space. Most of Leblon's works appear as emblematic clues that lead you through hypothetical narratives." Extract from Miniatures of a world: windows, contours, scales, clues in Guillaume Leblon's work, by Marianne Lanavère, Azimut exhibition catalogue, FRAC Bourgogne, Dijon, France, 2004.



Guillaume Leblon

Vue depuis l'entrée vers l'escalier, 2004

Staircases out of cardboard, mixed media, fake ceiling opening,
height 3 m

Exhibition view: Vue depuis l'entrée vers l'escalier, Galerie Jocelyn Wolff,
Paris, France, 2004



Guillaume Leblon

Correction, 2004

Brass corner, 340 x 4 x 4 cm

Exhibition view: Vue depuis l'entrée vers l'escalier, Galerie Jocelyn Wolff, Paris, France, 2004

GUILLAUME LEBLON

AZIMUT: FRAC BOURGOGNE, DIJON, FRANCE

January 24 – March 27, 2004

Monographic catalogue published by FRAC Bourgogne; texts by Marianne Lanavère, Eva González-Sancho

ISBN: 2-913994-13-X



Guillaume Leblon

Top picture: Mur Barasti, 2004. Plaster, 400 x 1110 cm

Left: Volume d'intérieur, 2004. Rolled carpet, 300 m²: 95 x 600 x 100 cm

Exhibition view: AZIMUT, Frac Bourgogne, Dijon, France, 2004



Guillaume Leblon

Volume d'intérieur, 2004

Rolled carpet, 300 m²: 95 x 600 x 100 cm

Exhibition view: AZIMUT, Frac Bourgogne, Dijon, France, 2004



Guillaume Leblon

Landscape, 2004

Smoke apparatus, 1110 cm

Exhibition view: AZIMUT, Frac Bourgogne, Dijon, France, 2004

GUILLAUME LEBLON

SONSBEEK 9: ARNHEM, NETHERLANDS

2001



Guillaume Leblon

Temps libre, June 3, 2001

C-prints. Top: 50 x 50 cm; Bottom: 60 x 40 cm

Performance for the exhibition Sonsbeek 9,
Arnhem, Netherlands, 2001

GUILLAUME LEBLON

OPEN STUDIO AT RIJNSAKADEMIE,
AMSTERDAM, NETHERLANDS

2000



Guillaume Leblon

Ordinaries, 2000

Fireplaces, fire proof bricks, 40 x 50 x 50 cm

Trunks, 2000

Plaster boxes with clothes (detalle / detail)

Exhibition views: Rijksakademie, Amsterdam, Netherlands, 2000

**GALE
ERIE
JOEELYN
WOLFF**