



Leeward, 2014, ceramic, 84 x 39 x 38 cm



Sole, 2014, asphalt, copper, gold, 65 x 31 x 4 cm



Semelles (2), 2014, gold leafed asphalt, 82 x 72 x 7 cm



Beware of artists with a golden tongue, 2013, clay, gold leaf, 44 x 29 x 7 cm





Scatter (2), 2016, casted bitumen cylinder slowly transforming, bitumen (silicone paper), diameter: 300 cm maximum, during the final dispersion phase







"De leur temps (5)", exhibition view, Institut d'Art Contemporain, Villeurbanne/Rhône-Alpes, France, 2016



Périanthes, 2017, organic material, acrylic paint, variable dimensions. "One love, one life, one parking", exhibition view, 90210, Mexico City, Mexico, 2017



Périanthe. Fleur, 2016, organic material, variable dimensions



Flores, 2016, organic material, 205 x 110 x 18 cm



studio view, Fundación Casa Wabi, Oaxaca, Mexico, 2016

Born in 1986, Noémie Vulpian is a French artist whose sculptural practice, both procedural and physical, results in simple, elementary forms of elegant ambiguity. Her work has been exhibited at the Palais des Beaux-Arts in Paris, the Fundación Casa Wabi in Mexico, the Maison Rouge and the Cité de la Mode et du Design in Paris.

Noémie Vulpian studied from 2008 to 2014 at the Beaux-Arts de Paris. It is precisely at the end of its formation that a first group of sculptures emerged, all dated 2014. This series reveals apparently fragile forms evoking both primitive objects and works resulting from a post-minimal practice. Each of these pieces is a result of the same process. The artist first constitutes a cylinder full of clay or tar, then by successive crushing, by hand or mechanically, a form occurs little by little. These rudimentary materials, even poor ones, possess movable properties offering the artist the possibility of manipulating and working them. They also have the particularity of solidifying in contact with the air, to perennialize with time. The repetition of this same action leads to more or less controlled forms and this random component is the result of sculptural objects evoking spoons (*Leeward*, 2014), tongues (*Beware of Artists with a Golden Tongue*, 2013), footprints on the ground (*Semelles (2)*, 2014), even the idols of a lost civilization. This is not surprising when we know that Noémie Vulpian has taken a great interest in ancient Mesoamerican and Middle Eastern arts. In some works such as *Semelles (2)* the artist plays a contrast between a noble and toxic material (here tar) and gold, both precious and millennial, whose leaves cover the upper part.

In 2016, thanks to a residency at the Fundación Casa Wabi located in Oaxaca on the Pacific coast of Mexico, Noémie Vulpian produces a new corpus of works still staging the transformation of a material. This time it is a natural element derived from the local flora that served the artist to compose plant installations with elegant forms. *Périanthes* (2016) proceeds from an extraction of the flower and the hull of a palm tree typical of the Mexican Pacific coastline that the artist has naked on the ground. This raw organic material gradually changes color, dries or even fades. As the photograph *Périanthe. Fleur* (2016) shows where the flower placed against a wall begins to slowly lose its yellow clusters, the work in progress of Noémie Vulpian offers the spectator to observe without blush the slow and inexorable process of transformation of the living.

Mathieu Loctin

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Scatter (2), 2016, casted bitumen cylinder slowly transforming, bitumen (silicone paper), diameter: 300 cm maximum, during the final dispersion phase

The piece was produced in collaboration with IFSTTAR-Nantes (French Institute of Science and Technology of Transport, Development and Networks) with Emmanuel Chailleux, Olivier Burban and Jean-Philippe Terrier.

Scatter (2) is a work of Noémie Vulpian dated 2016 that takes the form of a sculpture evolving over time. If her previous works used a cylindrical form to end up in a form that perennialized in time, here the artist performs the reverse process by presenting a sculpture slowly disintegrating the time of exposure. Indeed, *Scatter (2)* is constituted in its first phase of a cylinder of pure bitumen poured and packaged in a mold. Produced in collaboration with IFSTTAR in Nantes, the work, once released from its mold, goes very slowly to sink into a puddle on the ground. This dispersion is so slow that it is not perceptible to the naked eye and can only be observed at different moments of its monstration in a context of exposure. Material with visco-elastic properties, the bitumen also knows no limit in its expansion to the ground and this while remaining solid. Potentially, the puddle could spread over a time that would exceed its presentation and this until becoming of an absolute finesse.

Mathieu Loctin

The works of Noémie Vulpian also have something to do with an aesthetics of movement - here a very slow movement. A cylinder of bitumen spreads to become a large puddle. We then think of the expansions of César, but inverted: it is no longer a soft form that comes to freeze, but, conversely, an apparently solid object, which comes to free itself from its initial geometrical form for another, uncertain. In reality, it is never there but to return to a more ancient poetics of forms. Such a process may have been of interest to some Renaissance or Baroque architects who conceived shapes that gave the sensation of disintegrating or pouring out. No one better than the art historian Heinrich Wölfflin was able to perceive this universe, between fluidity and viscosity, and thus allow us to conceive what holds our gaze in the work of Noémie Vulpian: "the charm lies in the change of nature of the form which, from the fixed point of view, becomes free". Solid becoming liquid, a cylinder that ends in a puddle, a fixed and closed form that opens: it is this turbid and at the same time elegant region that some of the artist's works come to explore.

François-René Martin

Born in 1986 in Valence, France. Lives and works in Mexico City, Mexico and Paris, France.

personal exhibition

Scatter, Casa Lu, Mexico City, Mexico, 2017

selected collective exhibitions

Oh les beaux jours, une esthétique des moyens disponibles, Biennale9, curators: Joël Benzakin and Angel Vergara, Ottignies-Louvain-la-Neuve, Belgium, 2017

One love, one life, one parking, 90210, Temistocles 59, Mexico City, Mexico, 2017

Cajuelazo 2017, 90120, Makken, Mexico City, Mexico, 2017

Cluster, with César Chevalier, Silicon IVlalley, Prilly, Switzerland, 2016

Rican/Struction, invitation: Abraham Cruzvillegas, Galería Agustina Ferreyra, San Juan, Porto Rico, 2016

Le temps de l'audace et de l'engagement - De leur temps (5), ADIAF, Institut d'Art Contemporain, Villeurbanne/Rhône-Alpes, France, 2016

OFFICIELLE art fair, Fonds Municipal d'Art Contemporain - Ville de Paris, Les Docks - Cité de la Mode et du Design, Paris, France, 2015

Les Mains libres, curator: Laurent Jacob, Espace 251 Nord, Liège, Belgium, 2015

Inside 15, curator: Jean-Paul Jacquet, Inside 15, Brussels, Belgium, 2013

Off the wagon, invitation: Michel François, 24 rue de Bosnie, Brussels, Belgium, 2013

selected publications

"Le temps de l'audace et de l'engagement - De leur temps (5) - Collections privées françaises", ADIAF, Institut d'Art Contemporain, Silvana Editoriale, 2016

"Acquisitions Fonds Municipal d'Art Contemporain", Mairie de Paris, Direction des Affaires Culturelles, 2015

collections

Institut d'Art Contemporain, Villeurbanne/Rhône-Alpes, France

Fonds Municipal d'Art Contemporain de la Ville de Paris, France

Private collections

curated exhibitions

Les lèvres nues, with Katinka Bock, Isabelle Cornaro, César Chevalier, Fabien Danesi, Antonin Fassio, Arthur Fouray, Gaillard & Claude, Daiga Grantina, Marcel Mariën, Xavier Mary, Loup Sarion, DOC, Paris, France, 2016 - cocurated with Jarry

OHNE, with Eva Barto, César Chevalier, Adrien Genty, Hadrien Gérenton, Matthieu Haberard, Caroline Mesquita, Chloé Quenum, Loup Sarion, 5 rue de la Fidélité, Paris, France, 2015

Maybe it's a hum, with Harold Ancart, Robert Breer, César Chevalier, François Curlet, Koenraad Dedobbeleer, Matias Faldbakken, Ryan Foerster, Adrien Genty, Jos de Gruyter & Harald Thys, Gabriel Kuri, Véronique Lorimier, Julie Manet, Berthe Morisot, Ernest Rouart, Atelier Rouart, Paris, France, 2014 - cocurated with César Chevalier

Bodily, with César Chevalier, Adrien Genty, Marie Glaize, Tarik Kiswanson, 5 rue de la Fidélité, Paris, France, 2014

residencies

Casa Lu, Mexico City, Mexico, august-september 2017

Fundación Casa Wabi, Oaxaca, Mexico, may-june 2016

education

Ecole Nationale Supérieure des Beaux-arts de Paris, France, 2008-2014