



VAULTMAN SOLO EXHIBITION
2 TO 17 JUNE 2023
THE GODOWN, KUALA LUMPUR

BLACK
WORK | L'OEUVRE AU
NOIR

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The phrase 'black work' [...] refers in alchemical treatises to [...] the most difficult part of the great work. There is still debate as to whether this expression applied to daring experiments on the matter itself or symbolically meant the trials of the mind freeing itself from routines and prejudices. Undoubtedly, it has meant both at different times or simultaneously.

Marguerite Yourcenar

VAULTMAN

Born in Bayonne in 1981, Vaultman is a painter and performer who lives and works between Paris and Kuala Lumpur. Coming from a family of artists, Vaultman has a scientific background (Phd in veterinary medicine and degrees in osteopathy and acupuncture) before starting painting in 2015.

Appealing both to his intuition, and to his reasoning, Vaultman works through different successive strata which bring to life a feeling of total connection at the completion of the painting. In it he blends abstract concepts, mathematics, inherited from his scientific training, with traces gleaned from a primitive intuition of the body. His work attempts to create a link between things, to bring principles together, to find connections and relationships that might at first seem hidden

He uses also a process of time lapse recording, in which time is treated like a graphic element, like the transcription of a dimension, enabling a projection that retraces the creative process (and so followed by the viewer), to investigate its development and accompany its expression when the canvas is completed.

Obsessed by his quest of highlighting the hidden connection and building bridges, Vaultman invites also dancers and musician to perform with him during the creation of a painting. Dancers, musicians and the artist evolve together in complete osmosis on the painting being created; the creation of total art linking movement, the body, and the mind, painting dance and music, in space-time.

His work involves notions of time, space, origin, and movement, and tries to bring them together in confrontation on different levels, similar to a magic cauldron in which, as during an alchemical process, one mixes various ingredients to obtain a result that transcends the sum of the individual components. And so, he hopes to unveil a secret hidden in our beings by summoning the principle of serendipity.

He experiments, he seeks, he investigates, always moved by the question of the LINK. «Because this attempt to highlight it seems all the more urgent as it appears to be cruelly lacking in our societies today». To recover that link which unites us thus is essential.

EXHIBITIONS & PUBLIC PERFORMANCES

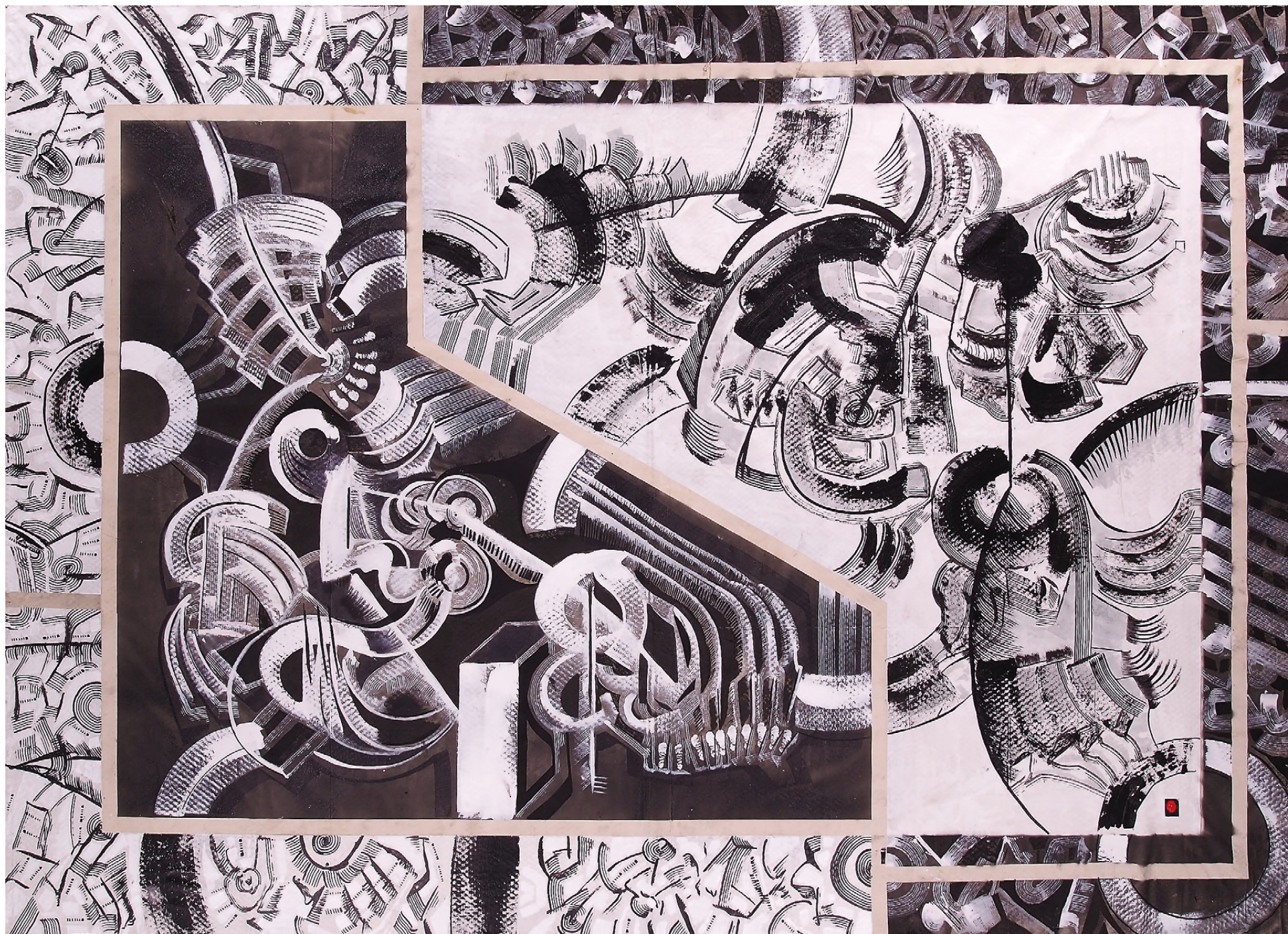
OCT 22	OPEN STUDIO, PERFORMANCE, KUALA LUMPUR, MALAYSIA
MAY 22	BONTON RESORT, PERFORMANCE, LANGKAWI, MALAYSIA
NOV 21	VINCENT TIERCIN GALLERIE, GROUP SHOW, PARIS, FRANCE
OCT 21	VINCENT TIERCIN GALLERIE, GROUP SHOW, PARIS, FRANCE
OCT 21	THE GARDEN CULTURAL CENTER, PERFORMANCE, MADRID, SPAIN
JUN 21	ESPACE MANNES, SOLO EXHIBITION, PARIS, FRANCE (1 MONTH)
MAR 21	PHOTOMAT, PERFORMANCE, CLERMONT FERRANT, FRANCE
MAR 18	EMOTION GALLERY, SOLO EXHIBITION, MADRID, SPAIN (1 MONTH)
OCT 17	ROLDAN GALLERY, MADRID, SOLO EXHIBITION, MADRID, SPAIN (3 WEEKS)
JUN 17	STUDIO CENITAL, SOLO EXHIBITION, MADRID, SPAIN (3 WEEKS)



BLACK
WORK

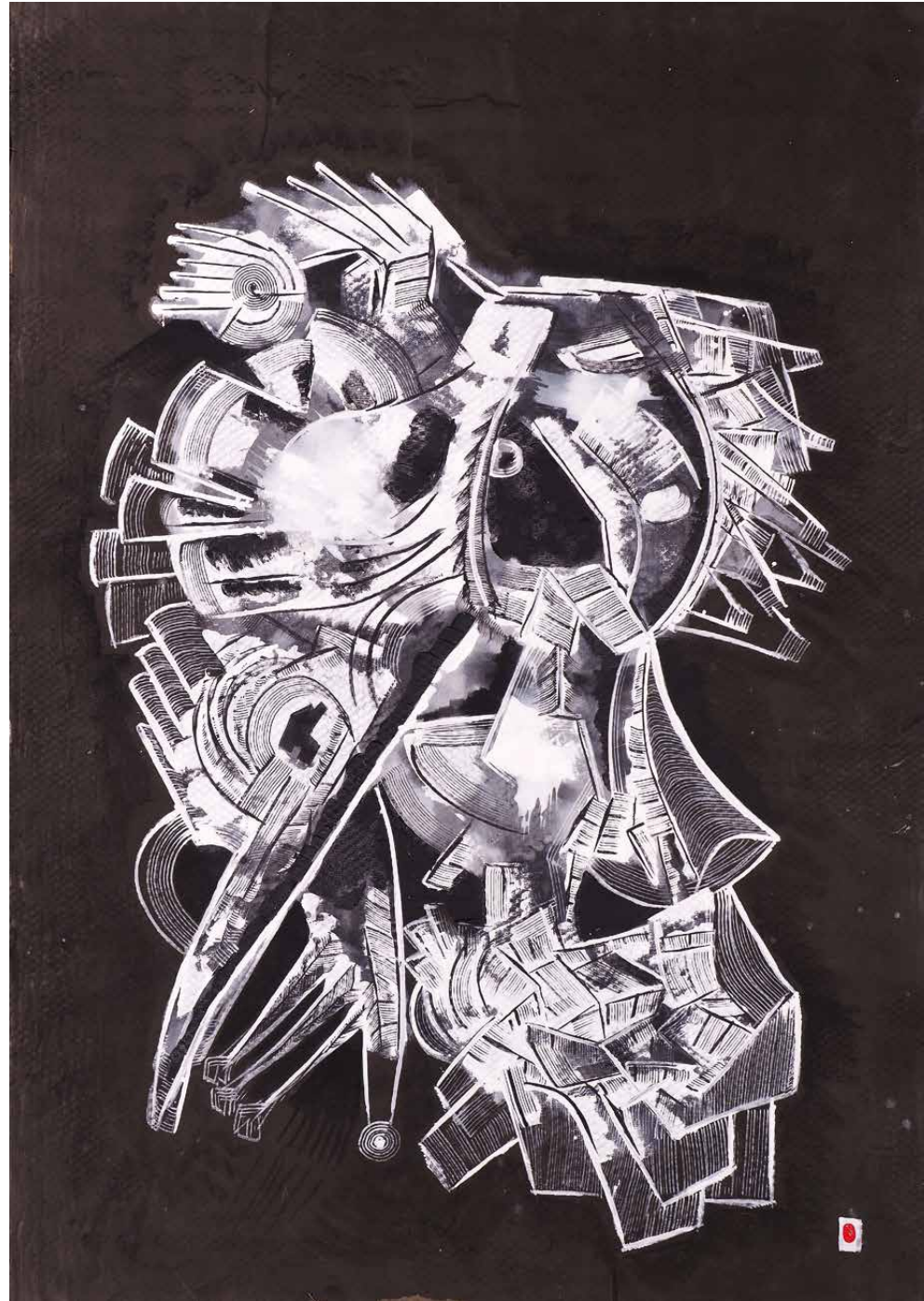


TAIJI
ACRYLIC, CHINA INK ON CANVAS
385 X 283 CM



L'OEUVRE AU
NOIR

THE SORCERER
ACRYLIC, CHINA INK ON CANVAS
185 X 260 CM





LA MONTAGNE MAGIK
ACRYLIC, CHINA INK ON CANVAS
185 X 260 CM

CHTULHU2
ACRYLIC, CHINA INK ON CANVAS
185 X 283 CM



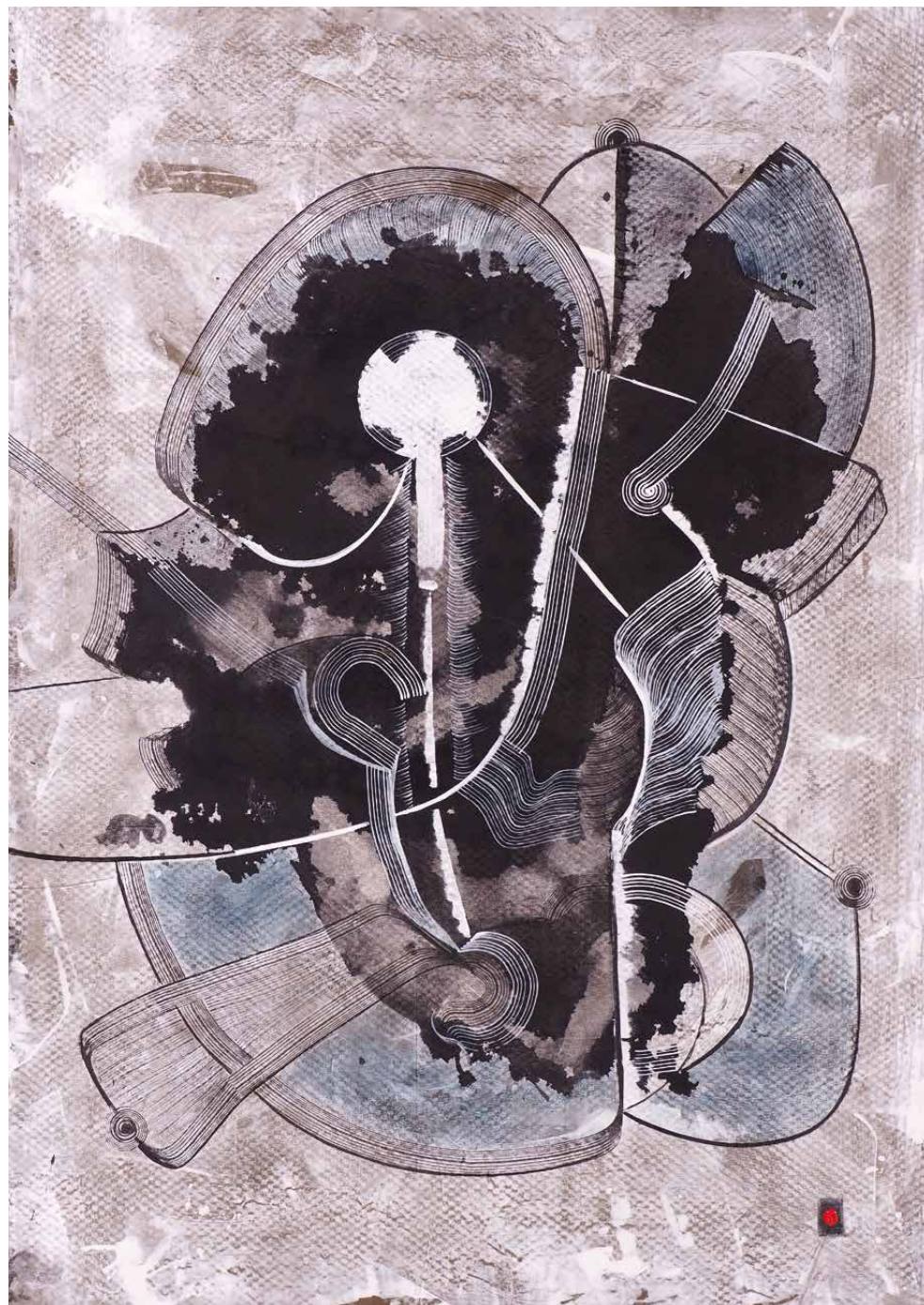


MAGIKAL DANCE
ACRYLIC, CHINA INK ON CANVAS
185 X 283 CM

L'ŒUVRE AU
NOIR

IN
ACRYLIC, CHINA INK ON CANVAS
185 X 263 CM



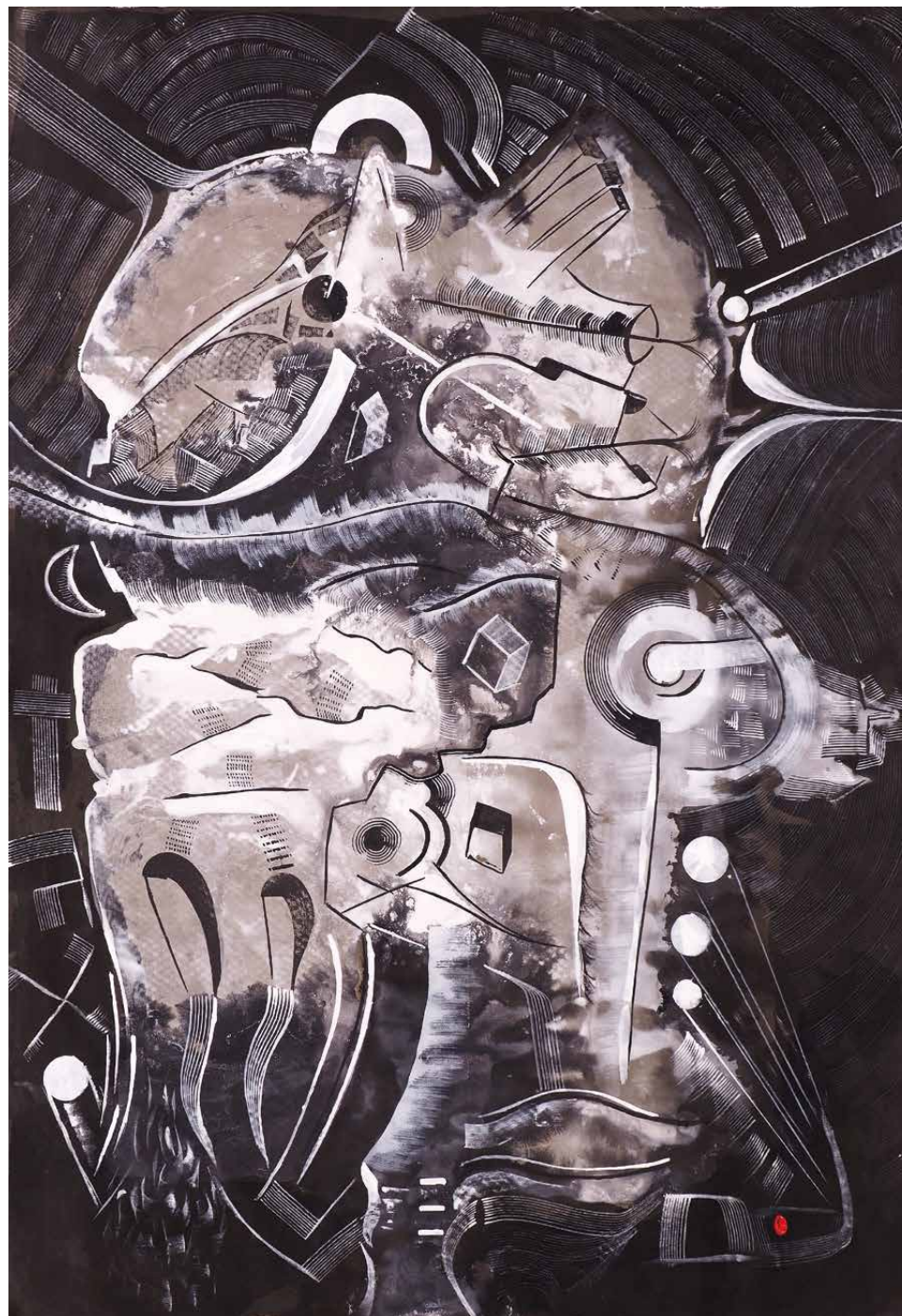


OUT
ACRYLIC, CHINA INK ON CANVAS
185 X 263 CM

L'ŒUVRE AU
NOIR

LA SORCIERE
ACRYLIC, CHINA INK ON CANVAS
185 X 266 CM

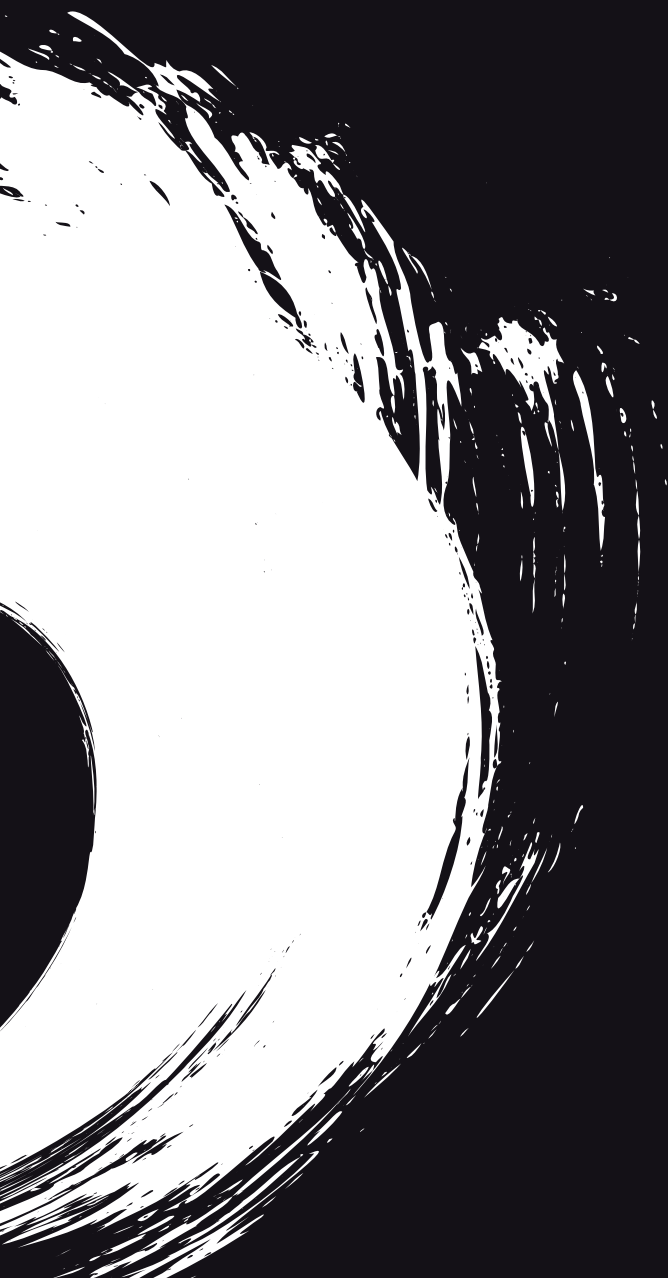


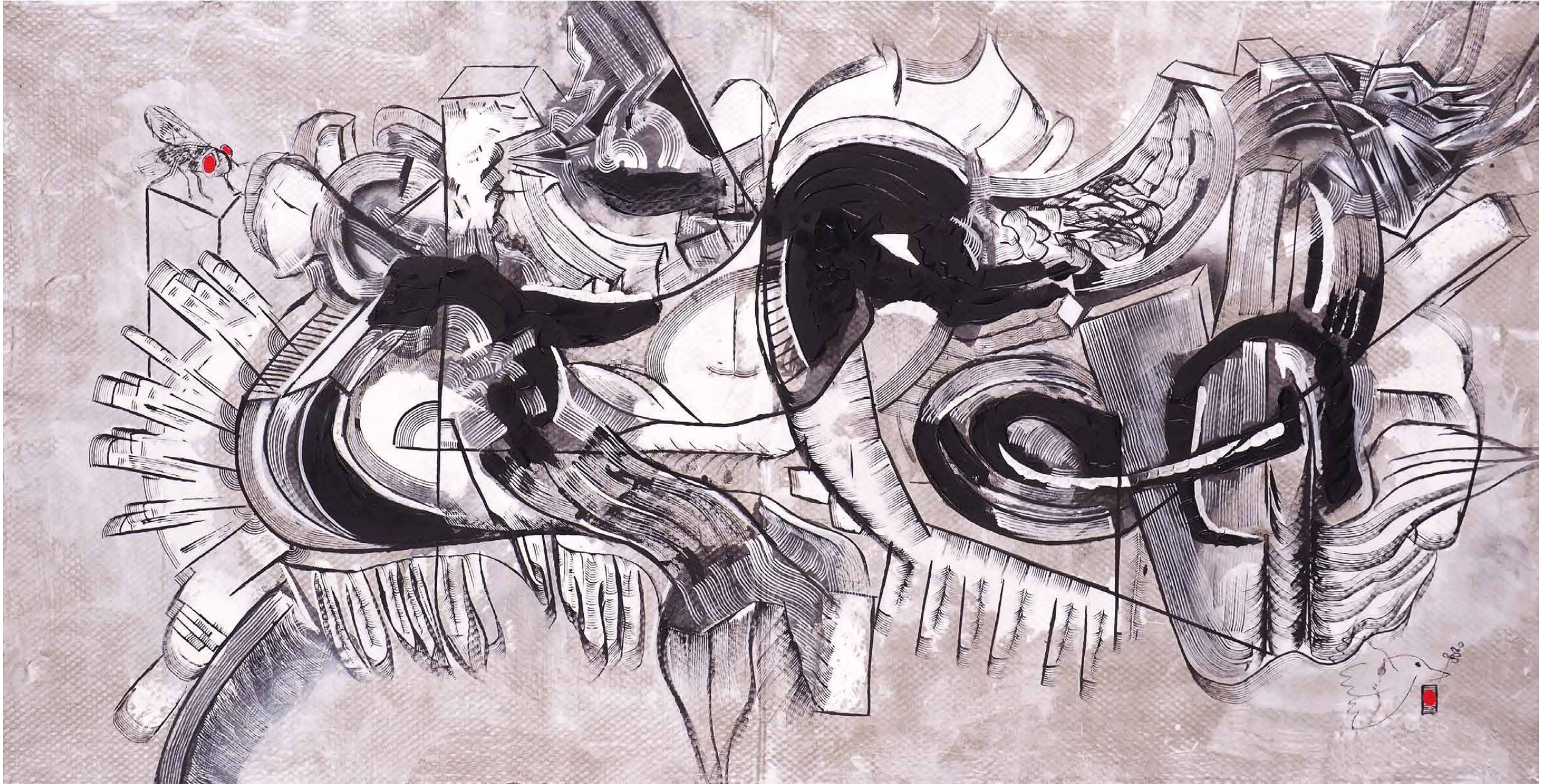


NAUTILUS

ACRYLIC, CHINA INK ON CANVAS

185 X 266 CM





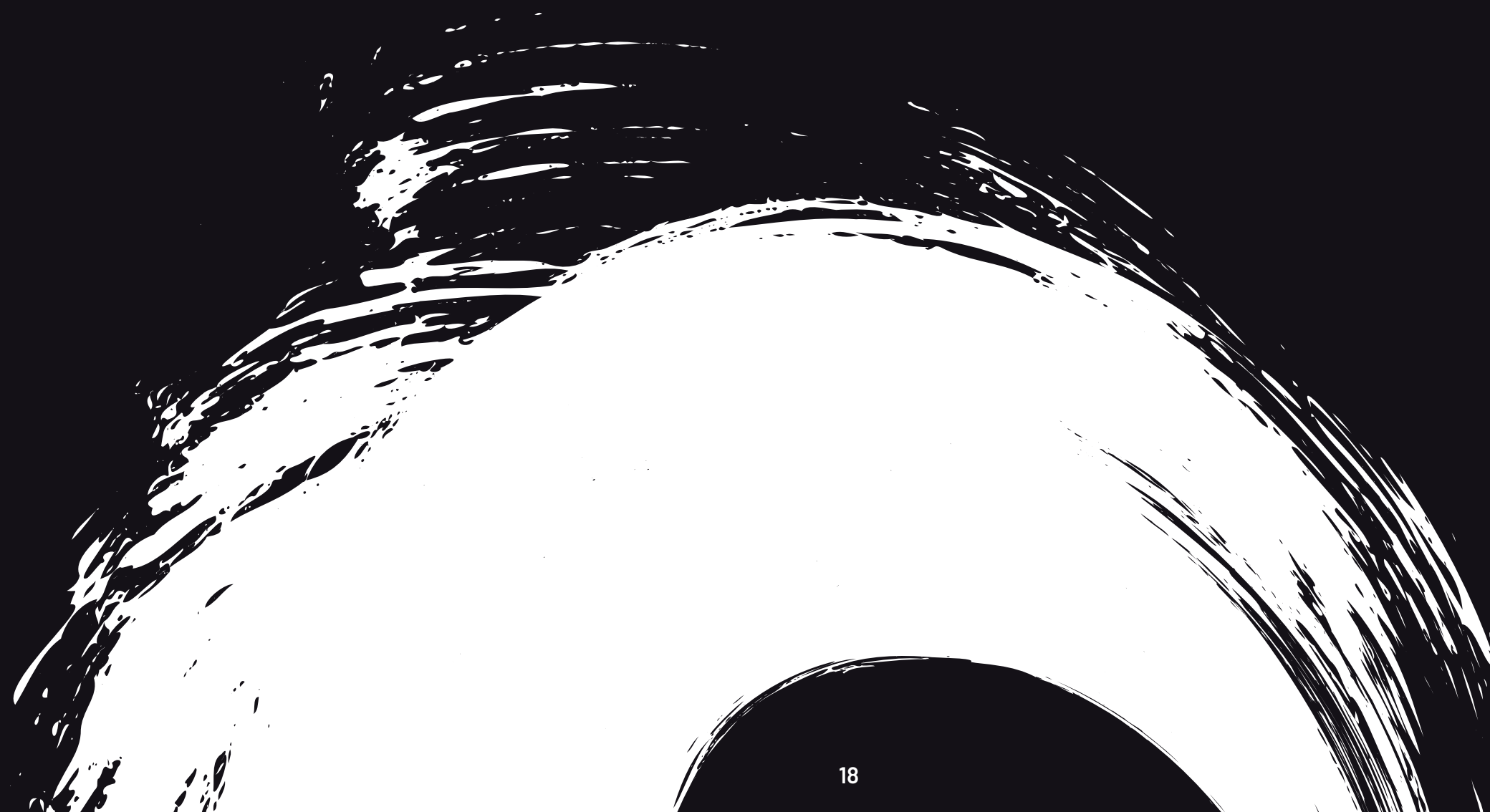
L'OEUVRE AU
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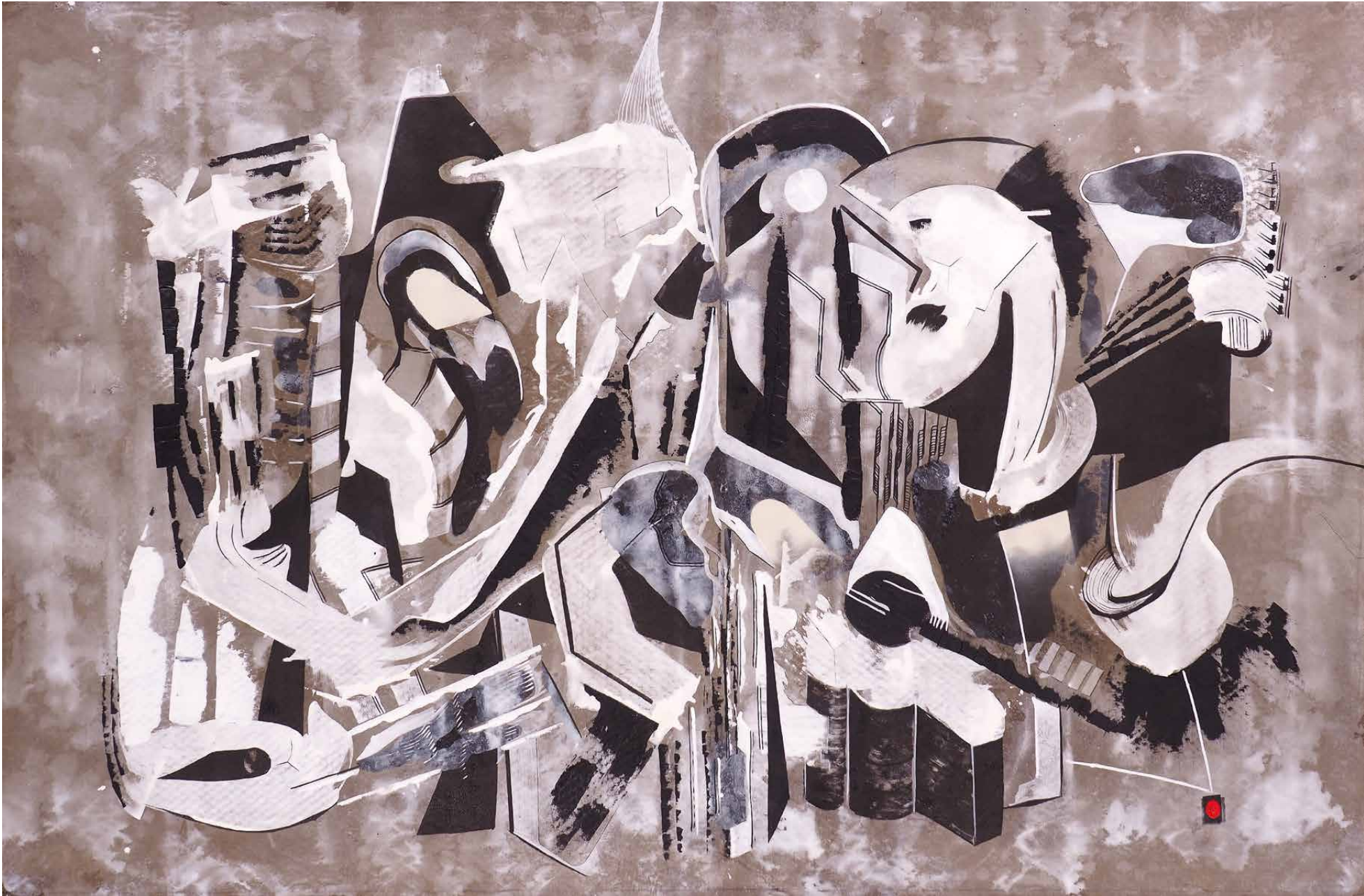
BLACK
WORK

KANIGUER

ACRYLIC, CHINA INK ON CANVAS

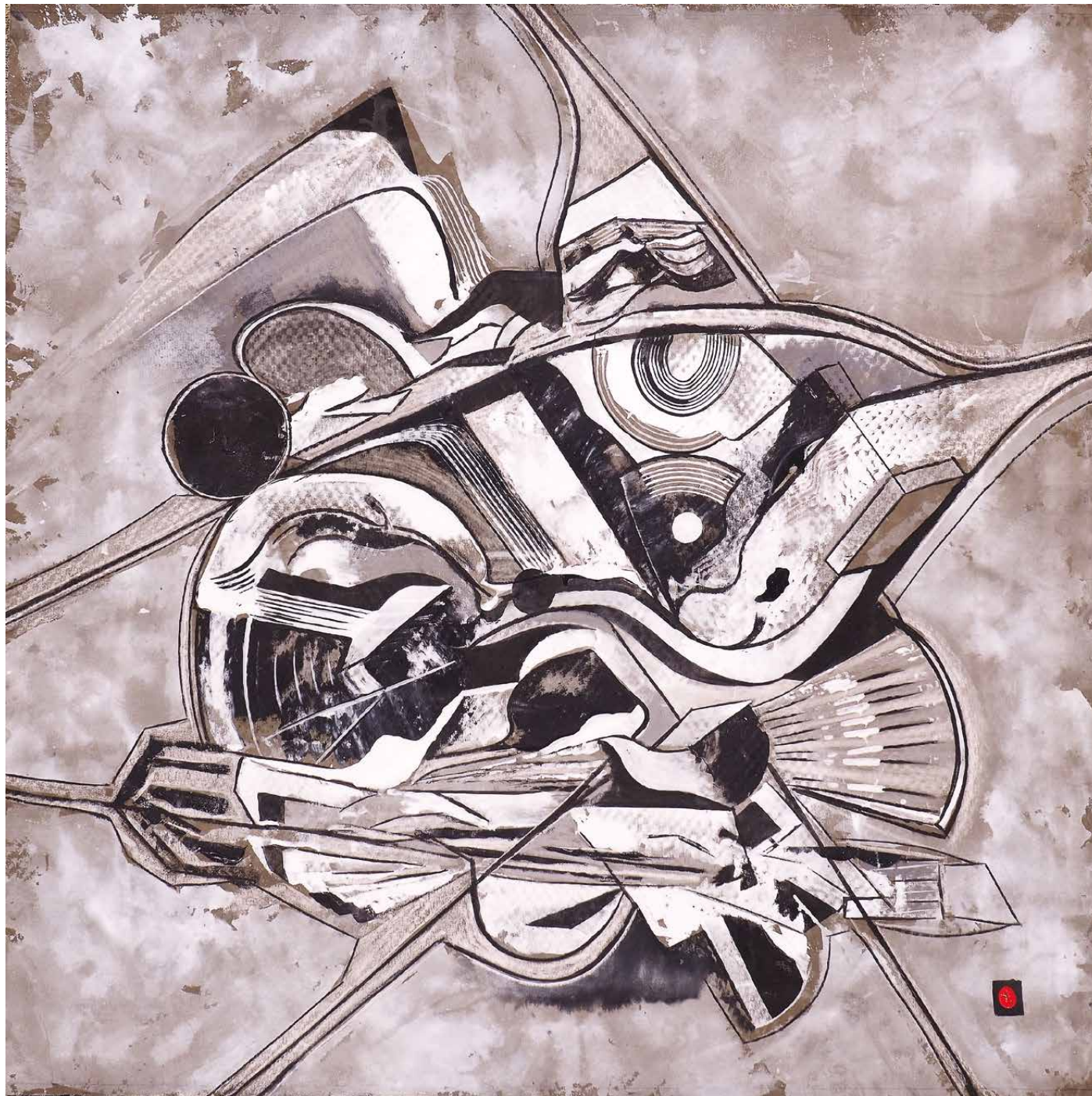
280X 185 CM





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COSMIK DICE
ACRYLIC, CHINA INK,
DRY PASTEL ON CANVAS
185 X 185 CM





COSMIK FOOTSTOOL
ACRYLIC, CHINA INK,
DRY PASTEL ON CANVAS
185 X 185 CM

L'OEUVRE AU
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REDEMPTION
ACRYLIC, CHINA INK,
DRY PASTEL ON CANVAS
185 X 185 CM



VAULTMAN INTERVIEW

By Huat Lim

I will start with, the first thing, always: the title of your show. Why "The Black Work"?

The choice of this title is inspired by a significant alchemical phase. In this context, I intended to use alchemy as a metaphor for painting.

Both disciplines share a common essence of pure creation.

Just as in painting, alchemy involves blending basic elements to achieve an outcome that surpasses the mere sum of its components.

Furthermore, both painting and alchemy possess an inherent quest for deeper knowledge, allowing those who engage with them to experience personal growth.

This profound meaning encapsulates my paintings and art in general—an ongoing pursuit that fuels my artistic exploration.

The second more interesting question for me is the man, can you tell me a little bit about your history maybe?

I have always been motivated by the acquisition of knowledge, not in the bookish sense of the term, as accumulation does not interest me here. It is a more fundamental knowledge that I am referring to, one that allows us to evolve and grow—privilege of our humanity.

This curiosity is what I owe my atypical path to. My studies in veterinary medicine taught me about genetics, physiology, the astonishing complexity of living organisms, as well as a glimpse of quantum physics with its disturbing philosophical repercussions. Then my studies in osteopathy and acupuncture revealed to me an holistic way of approaching the world that is just as interesting and rich in teachings.

Then I discovered the creative act and its infinite field of possibilities. Rather than a discovery, I should say a return to my roots since I was raised by two visual artists to whom I think I owe my inclination for painting. So I didn't study art, but I was living it when I was young. Since then, I have used it as a magical tool to try to scratch the "real" and discover what lies behind it.

I have heard sometimes they say about Pollock, that when you look at his paintings, you can imagine the man behind them. Can you describe a little bit about the painting and is it you in there?

Indeed, my paintings reflect a significant part of who I am, as I strive to imbue them with meaning and integrity. My creative process follows a distinct modus operandi: I commence with unrestricted exploratory work, allowing the principle of serendipity to guide me. When a particular direction captures my interest, whether aesthetically or conceptually, I delve deeper into it, developing a series that aims to extract its essence and significance. These refined explorations are then presented to the public.

For me, painting is a transformative journey. It is a means to discover new facets of myself and the world. Through the act of painting, I continually seek to expand my horizons, challenge boundaries, and embrace the unknown.

The process of creating art is deeply introspective. It is through this process that I hope to engage viewers and evoke their own introspection, inviting them to embark on their unique journeys of self-discovery and growth.

You talk about evolution, you talk about changes in your recent history. I know you worked with colors before, so can you tell me a little bit more about why you choose black and white now?

My main objective was to reconnect with the essence of my painting. The discovery of art had a profound impact on me. It opened up numerous avenues for exploration, and I found myself venturing in various directions. However, during my time in Kuala Lumpur, I felt the need to return to the core of my artistic practice and reflect on why I began painting in the first place.

To achieve this, I consciously chose to limit myself to just two colors and employ the simplest technique possible. This deliberate simplification became my way of reconnecting with the fundamental aspects of my art.

It was a journey back to the roots of my creative expression, a reminder of the driving forces behind my passion for art.

And what about the event?

what is the purpose? I mean, we have spoken before, you said maybe the purpose is 'no purpose'. So what then? What ideas do you have for the event?

As a visual artist, it is essential to occasionally share your work with others and invite their perspectives. Like every exhibition, my intention is first to present my current artistic state and observe people's reactions. There is value in witnessing how others engage with my art and how it resonates with them.

During the creation of my black and white series, which aimed to delve into the essence of my art, I made a significant realization that I would like to share with the viewers. It wasn't the inherent duality of these two colors, black and white, that held the utmost importance to me. Instead, it was the manner in which these colors could be interconnected. The process of mixing and blending these colors transcended a simplistic view of automatic duality or divisive categorization. It became a magical and transformative process which taught me to appreciate the power of connectivity and the intricate relationships.

That's what I saw there, and I'm curious to hear the comments that the spectators may have because, after all, there are as many interpretations of an artwork as there are eyes to contemplate it.

I was reading your biography. you have the sense of the life and the humanity of your paintings and you also talk about movement, space, time and energy . My question is: do you still carry those things, these issues (concepts) with you?

Yes, when I started painting my initial focus was on capturing movement. Coming from a background in scientific and holistic studies centered around life, I perceived movement as synonymous with life itself. It was a subject that fascinated me, and I sought to convey its essence through my art.

However, as I progressed on my artistic journey, other subjects and concepts began to emerge in my consciousness, begging for exploration through painting. Energy, space, time, chirality, scale, and countless other themes sparked my curiosity. Rather than abandoning one theme in favor of another, I found that each series I embarked upon carried traces of the previous ones. They all intertwined and connected, forming a cohesive and comprehensive artistic system.

Each series builds upon the previous ones, creating a tapestry of diverse yet interconnected ideas that form the essence of my artistic expression. This interconnection reflects the intricate nature of our world.

* "At the heart of the whirlpool is a great silent place where all the energy is concentrated; and there at the point of concentration is the Vorticist".

Can I bring to you two people that help me to look at art? You know, one is the Poet Ezra Pound* who talks about the Vortex. I think you know a little bit about this idea of the vortex, something that comes from the beginning, and then at the top you have all these variations. What do you think? I mean, I see that because in that movement, which was very short in England, maybe five to six years, he talks about how poetry and music and everything has to have a vortex.

I think there's vortex in your work. Do you want to talk a little bit about that idea of where the core of your work is?

Indeed, the concept of a vortex holds significance in various realms, including art, science, and religion. It represents a quest for understanding the intricacies and complexities of the world we inhabit. Each discipline approaches this quest from its own unique perspective, seeking to uncover fundamental truths and reach a state of enlightenment or synthesis.

In religion, the notion of a vortex can be associated with the idea of illumination or spiritual awakening.

In the realm of science, the pursuit of a vortex may manifest as the desire to unify macro and micro laws, to discover the underlying principles that govern the universe at all scales. For artists, the concept of an « total art » or a vortex-like experience may be more elusive and subjective. It could refer to a state of artistic expression where all elements converge harmoniously, creating a transformative and immersive experience for both the artist and the viewer. It may involve the synthesis of different artistic mediums, the integration of multiple senses, or the exploration of profound emotions and ideas.

The concept of a vortex reminds us of the inherent complexity of the world. It prompts us to strive for a deeper understanding, to seek unity amidst diversity, and to embrace the transformative power of knowledge, creativity, and spirituality.

Ezra Pound, call it « primary pigment », even in the poetry, there's one color that's only one color. The second author I wanted to mention is Emil Cioran. he says something like: « no bird has the heart to sing in a thicket of questions ». Do you mind this kind of questioning and all this intimidation? Do you think your art needs like an explanation or are you happy with questions?

I don't seek definitive explanations in my art; instead, I welcome questions and inquiry. If I can shed light on important questions through my work and encourage viewers to contemplate them, even if only for a brief moment, I consider my job accomplished. These existential questions transcend gender, culture, and race. They speak to our shared humanity, and if I can engage viewers with these questions, then I believe I've fulfilled a significant purpose. That's why it's so precious. Priceless.

Let's talk about your performances. I had the opportunity to attend one before, and it was a unique experience. When observing your paintings in isolation, they appear frozen in time, but during the performance, there is motion, live music, and vibrations. Do you aim to convey the energy and movement through this transformation?

The performance you mentioned combines action painting and live music, and I had the privilege of collaborating with Mei Lin Hii, a classical pianist, and John Thomas, a jazz drummer, both amazing Malaysian musicians. I never thought of it in those terms, but for me, it's about creating a dialogue between these two ancient art forms—the music on one side and the painting on the other. When I talk to musicians or dancers, there's a deep and effortless understanding. We use the same language to describe our art—shade, rhythm, balance—and the connection is strong. So, the performance is an experiment to find that vortex, that common point, the essence between painting and music. Moreover, by bridging the gap between the East and the West, classical and jazz, it serves as an example of blending different aspects. It's about building bridges and discovering where they can lead us. That is the purpose of this performance.

Your early gallery was indeed called Emotion Gallery. Does emotion play a significant role in your art? It may not always be anger, but there is always something that needs to be expressed, no? Can we delve into this a bit?

Indeed, emotion is crucial in my paintings and art in general. You mentioned Jackson Pollock earlier, and he is a prime example of expressing emotion and primal intuition of the body through painting. The same applies to music. Art needs something to be infused into it, and that something is feeling, emotion—a powerful fuel. It's also closely tied to integrity. However, alongside these emotional layers, I also incorporate other strata that are more intellectual and cerebral. I spoke earlier about creating bridges, and in my art, I aim to bridge the gap between the brain and the gut, so to speak. All my works are constructed through successive layering of these two different strata.

You mentioned the strata, but how do people come into the picture? How do you want individuals to engage with your art and enter your story?

I would say they come in however they want. There are no rules or predetermined paths. If we can't find some kind of freedom in art, then where else should we seek it? Art is about personal interpretation and connection, and it allows individuals to bring their own experiences, thoughts, and emotions into the dialogue.

You did through the shape.

Cause I have told you before that when I look at some of your work, they remind me of cities. I'm an architect. When I look at your work, it's kind of remind me of some of the things that you can see from above. And because you painted from the top, I wonder whether there is a kind of image, of a city or do you see traffic, people in the streets? You know, it's a very aerial view, isn't it?

Yes, I agree with you. It's like a map, a visual representation of a place, but I can't pinpoint exactly where. Visual art is a means of expression when words fall short. As much as I would like to explain every detail, I don't hold all the keys. And that's the beauty of painting—the artist can't control everything in the end. The viewer plays a vital role. Once a work is presented to the public, it ceases to be solely mine. It takes on a life of its own, living through the eyes of the viewers with their own interpretations and autonomy. That's the magic of creation.

PERFORMANCE





Mei Lin Hi
Piano



John Thomas
Drums



BLACK WORK/L'OEUVRE AU NOIR

Vaultman solo show

2 to 17th June, 2023

The Godown , 7, 11 Lorong Ampang, Jln Bukit Nanas
50250 Kuala Lumpur

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Emily Wee and **Wan Wee Lim** from The God own KL for making this magnificent place available to my art.

My two Musician stars, **Mei Lin Hii** and **John Thomas** for their amazing music and magical friendship.

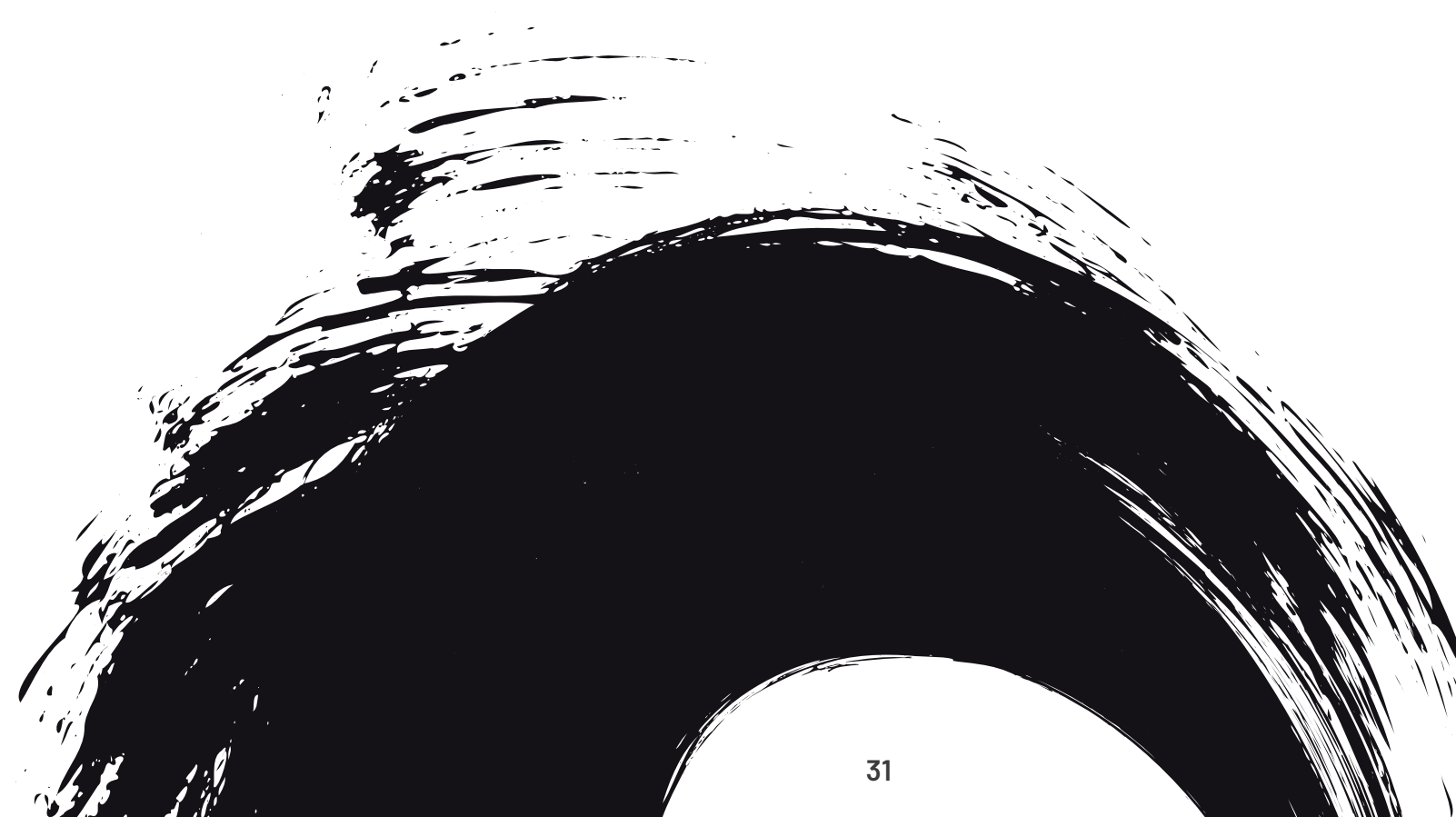
Laurent Macaluso, my agent in Asia for his unwavering confidence.

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and to **César** for this magnificent catalog, and, for the past and future ones.

Hanane, Arsène and **Zacharie**, my beloved first fans.



Le French Festival 2023





VAULTMAN