

VAULTMAN

THE LINK / VAULTMAN SOLO SHOW

Du 5 au 27 juin 2021

Garage Mannes, 36 rue Francois Mitterand, 94200 Ivry sur Seine



The Link

VAULTMAN – THE LINK

The Link, Vaultman's first exhibition in France, is a reflection on the link that unites human beings to their physical and meta-physical environment. This link between Time and Space has been central to the artist's research for several years. Having trained in the sciences – he has a Ph.D. in veterinary medicine and a diploma in osteopathy – Vaultman is also an artist who, using other tools, turns to painting to question the interactions between science, nature, and humanity in different ways. Artistic creation implies a freedom that opens onto an imaginary which the artist eagerly exploits and questions, through his medium, that which surrounds us and the way in which we interact as human beings endowed with feelings and thoughts. Philosophers and artists throughout the centuries have always questioned the relationship Man has with the world and with space. How can one recreate what is invisible and fleeting? What is Man's place on Earth? An "intuition of the moment," to borrow the words of Gaston Bachelard, is experienced, but is difficult to define, or to accept.

Vaultman structures his artistic process around four foundational notions: energy, reaction, contexture, and link. This last notion is the title of the exhibition because it stands out as the drive belt for the other three. The artist also stresses the symbolism of the link between people, which today is "cruelly

lacking in our societies." To recover that link which unites us thus is essential. Though it is steadfast, our human condition unites us, but we are not always able to see this. Universal, visible or invisible, the link is the common point between Humans; but also in the artist's works which are all conceived using the same process. A monumental open canvas placed on the ground, without framing, paints and inks set down close by, the artist undertakes an artistic choreography that reflects very precise ordering and mathematical rigor. The *time lapse* capturing of his artistic movements is done using a video camera attached to the ceiling hanging down from its support. Does this represent an attempt to fix that which escapes us? One can see the way in which the artist moves on the canvas, works on it. Appealing both to his intuition, and to his reasoning, Vaultman works through different successive strata which bring to life a feeling of serendipity at the completion of the painting. The tools the artist uses, and which he makes himself, are not those of a traditional easel painter: scrapers, felt-tip combs, razor blades, adjustable paintbrushes... In his desire to be complete master of his technique and his process, Vaultman, in his creative act, lives an experience of time and space. Even a desacralization of the support since the artist, barefoot, walks on the canvas on the ground to construct his composition. The gigantic canvas, or the different canvases of smaller format that are ultimately

assembled and conceived as a “whole” connected by their detail. Some works are made up of multiple parts that, when they are assembled *in fine*, make up the total work. But one cannot understand the artistic process without remembering those earlier-mentioned notions of energy-reaction-contexture-link.

The forms that burst forth are reconstructed from a linear network without any relationship to reality. Vaultman’s intuition rules. This eruption enables him, throughout the creation of the work, to reconstitute a harmony thanks to the colors he chooses. Like the artists of the *Die Blaue Reiter* group who abandoned formal realism for an independence of forms and colors. Franz Marc, one of the founders of the group, in 1911 spoke of “interior impulses in all forms that provoke an intimate reaction in the viewer.”

This primordial aspect given to the “spiritual in art” enables Vaultman to support the theory of Kandinsky for whom every form has its own inner resonance. Interested in the theory of complexity developed by Edgar Morin, Vaultman approaches every new work as a struggle between elements that are a priori opposing and similar. This illusion shatters when the painting is completed and unveiled to the viewer.

Sometimes, Vaultman invites dancers to accompany him during the creation of a painting. Dancers 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 and music, in space-time.

The work *TIME* (2020, 450 x 700 cm) which presents various possible configurations, is made up of 8 sheets painted separately, each one conceived in function of the one that follows. A chronology of time in space that begins with a flattening of the layers on the base, an explosion of forms like an opening onto the mysteries of life, and finally their reassembly following a dynamic composition in space-time symbolized by the movement of the successive sheets. The work is ONE but also OTHER, for as many times as there are possible combinations in function of the arrangement of the sheets that move around clockwise. The elements of the composition are orchestrated for a perspective whose lines create its depth.

The Link is meant to be an all-encompassing work, the paintings and videos interact with the viewer who discovers the exhibition through his or her human experience. The gaze and the senses are solicited in a space-time-movement dynamic.

Clotilde Scordia





Photo ©Manu Milhau

Born in Bayonne in 1981, I grew up in a family of artists. If some people choose the life of an artist as a reaction against their bourgeois upbringing, I did exactly the opposite, and very quickly left my two artist mothers, abandoning them to their bohemian lifestyle to pursue my studies in the sciences. But one never completely abandons one's past, and after completing a PhD in veterinary medicine as well as a degree in osteopathy, I returned to my origins through painting.

Solo Exhibitions

- March 2018 (1 month): Emotion Gallery, Solo exhibition, Madrid, Spain
- October 2017 (3 weeks): Studio-Gallery-Madrid, Solo exhibition, Madrid, Spain
- June 2017 (3 weeks): Studio Cenital, Solo exhibition, Madrid, Spain

Artistic Approach

What is the origin of life? The meaning of existence? And what is there after death? The infinite, time... These so-called existential questions have fascinated me ever since I was a teenager; not so much because of the mysteries they conceal, but because of the fact that they transcend genders and cultures; they encompass all of humanity.

My painting questions all of this. It attempts to create a link between things, to bring principles together, to find connections and relationships that might at first seem hidden. In it I blend abstract concepts, mathematics, inherited from my scientific training, with traces gleaned from a primitive intuition of the body.

My 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, I hope to unveil a secret hidden in our beings by summoning the principle of serendipity.

I substitute the technique that I didn't study with the creation of tools fashioned according to my needs: paints made of felt pens, mutant paint brushes, wooden toothed scrapers, or razor blades; everything seems appropriate to be used as a creative instrument. My painting is a vast space of freedom: and it even often literally flows beyond the frame.

I experiment, I seek, I investigate, 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.

LEVIATHAN

2020

300 x 400 cm

Acrilyque / bombe pochoir
encre de chine sur toile





THE SWITCH (GAUCHE)
2021
190 x 190 cm
Acrilyque / encre de chine sur toile

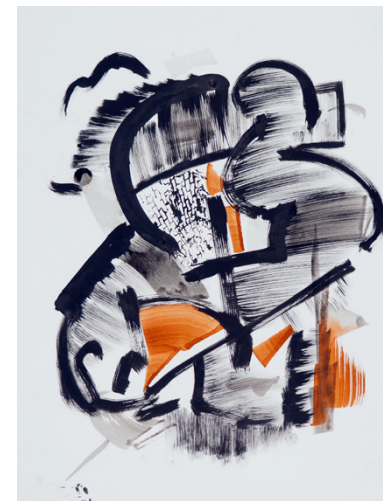
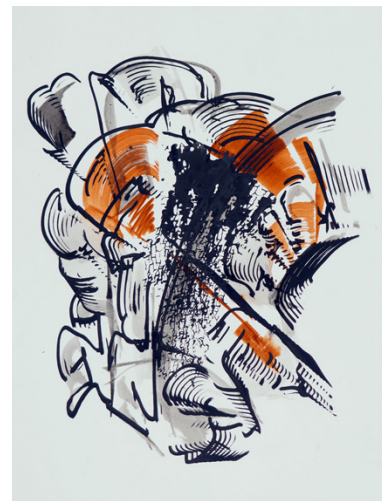
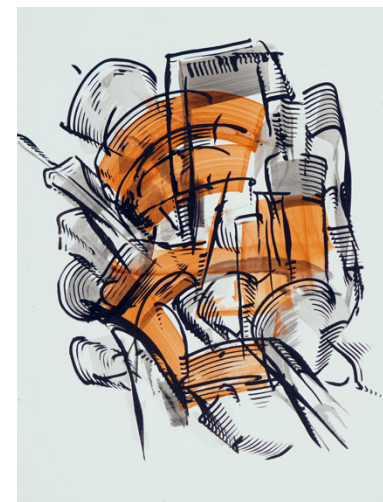


THE SWITCH (DROITE)

2021

190 x 190 cm

Acrilyque / encre de chine sur toile



DON'T FOLLOW THE GURU (AND HIS FOLLOWERS)

2019

280 x 226 cm

Acrilyque / encre de chine sur toile.



THE DOOR

2020

230 x 250 cm

Acrilyque / encre de chine sur toile.



UNIVERS PARALLELES

2018

250 x 400 cm

Acrylique / encre de Chine sur toile

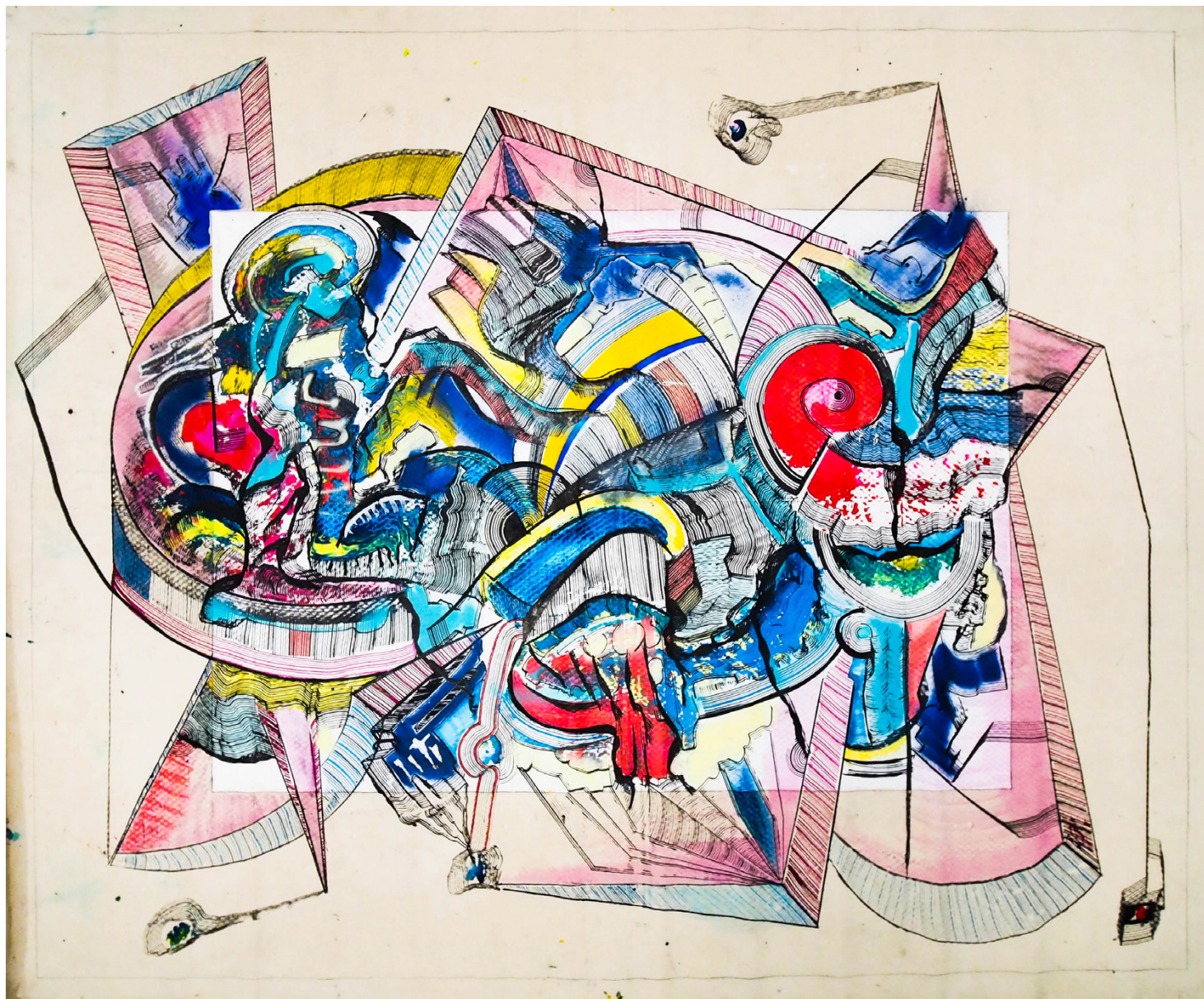


PSYCHOANALYSIS.. DONE!!!

2020

212 x 390 cm

Acrilyque / encre de chine sur toile



GEOPOLITIK DU FUTUR
2020
295 x 360 cm
Acrilyque / encre de chine sur toile



SANS TITRE

2020, 134 x 238 cm

Acrilyque / encre de chine sur toile



3 CANTIK QUANTIK

2021

284 x 395 cm

Acrilyque / bombe pochoir
encre de chine sur toile



THE MAGIK BEAST

2021

110 x 190 cm

Acrilique / encre de chine sur toile



KOAN 1

2020

240 x 190 cm

Acrylique / bombe aérosol / encre de chine sur toile



KOAN 2

2020

240 x 190 cm

Acrilique / bombe aérosol / encre de chine sur toile



GENETIK

2020

185 x 230 cm

Acrilyque / bombe pochoirs
encre de chine sur toile



INNORGANIK

2020

230 x 185 cm

Acrilyque / bombe aérosol / encre de chine sur toile



JE CONCHIE L'ORDRE

2020

230 x 371 cm

Acrilyque / bombe pochoir/encre de chine sur toile



BIG SKETCH

2018

226 x 387 cm

Acrilique / encre de chine sur toile



TOTEMIK

2021

285 x 190 cm

Acrilyque / bombe aérosol / encre de chine sur toile



THE BUG

2021

150 x 150 cm

Acrilyque / encre de chine sur toile



TIME VERSION 1

2020

8 toiles de 200 x 150 cm (total 400x600 cm)

Acrilyque / bombe aérosol / encre de chine sur toile



TIME VERSION 5

2020

8 toiles de 200 x 150 cm (total 400 x 600 cm)

Acrilyque / bombe aérosol / encre de chine sur toile

VAULTMAN INTERVIEW

BY CLOTILDE SCORDIA

Why THE LINK?

To emphasize the link that I create between forms and concepts. I blend all that into my paintings like in a magic cauldron.

What are those concepts?

General concepts that are not easily grasped intellectually. For example, it is difficult to conceptualize time, and for some, time doesn't exist. Einstein established the relationship between time and matter – space-time. We can formulate that mathematically, but we can't really visualize it. I try to think of that when I create my paintings, to see what comes out, hoping something will be born. It is a way of looking at the world with different eyes, a way that does not necessarily appeal to reason nor to functions that usually enable us to decode the world.

Is it an attempt to fix abstract notions in a concrete way?

It's a matter of finding a moment in which to grasp them. Not to conceptualize them completely, but moments when they can be felt.

There are scientific concepts in your work, such as chirality...

Chirality is the property of certain molecules to exist in two copies, which are identical, but whose representation in space is a mirror image of each

other, i.e. chiro. What interests me is the fact that the same atomic forces, the same links, the same atoms, can form molecules that are different, and which can have different, even opposing, physical or biological effects. An enantiomer in biology can both heal and kill. It intrigues me that the same forces are at the origin of things that can be different, the beginning of complexity, of difference... As for living beings, we are symmetrical (faces whose two sides are not exactly the same, but mirror images of each other, our two hands, two feet...). I try to work with that in my paintings on different scales and using different methods. I did a painting using my right hand and the other element of the diptych using my left hand. My work revolves around that, you have to dig deep.

You deal with chirality, and this brings to mind Manichaeism. Are you interested in that?

Not really. I don't see the world like that, rather as a range of colors. In Asian and specifically Buddhist philosophies, there is always the yin that unites with the yang, and that is what creates balance. That is also what I attempt to represent in my paintings. This exhibition, THE LINK, is that link between things. Between good and evil, the link is strong...

And so, you are exploring the ternary more, as opposed to a binary conception.

It's an attempt to find a link, how things are created, how they participate in the complexity of the real that surrounds us, an attempt to find that

VAULTMAN INTERVIEW

third path, approach it as something that might unite different matters, different potential points of view, and attempt to see things in relation to art which must strive to feel what the intellect cannot encompass. From time to time when I paint, I experience moments of grace when I am inside the canvas, in the present moment. That is all that matters, energy and relationships of matter and forms, and if that can show through in the paintings, that's fantastic.

It's a subtle world...

Yes, and complex. Edgar Morin and his theory of complexity spoke to me completely with its assertion that our societies have too many specialists and indeed, not enough links between disciplines and specialties. We try to reduce people to machines, the universe to fundamental principles, which is ok, but we mustn't forget that there are also other ways of seeing things, and should perhaps attempt to link the spiritual and scientific sides which for me are not at all remote. We simplify the world in order to be less afraid of it and to believe we are the masters of it. I feel that art enables all those of those things to cohabitate.

Sociology, science, even science-fiction... Philip K. Dick, for example?

I love that author. You never know where reality is situated in his books. You only have to change the angle of sight and you have a new reality. I believe that. I find that that is very true. It helps understand the complexity of the world. In the same way, a blank canvas is a field of possi-

bilities, it can be read in every conceivable way. The act of creation in its future possibilities.

When you begin a painting, do you have an idea of what you're going to do?

It depends. I often have an idea of what I'm going to do, but I just as often lose it. For me, it's a back-and-forth between two ways of constructing the painting. A primary, primitive, intuitive way in which it is energy, feelings that are going to emerge, and another way which is more thought-out, intellectualized, which enables the organization of forms, and it's a back-and-forth between these two processes which in fine causes the painting to work or not.



Performance réalisée
avec Thieng Nguyen
et Yoan Sarrat au au
Fotomat de Clermont
Ferrand le 16 janvier 2021

Photos ©Ophélie Candille



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