

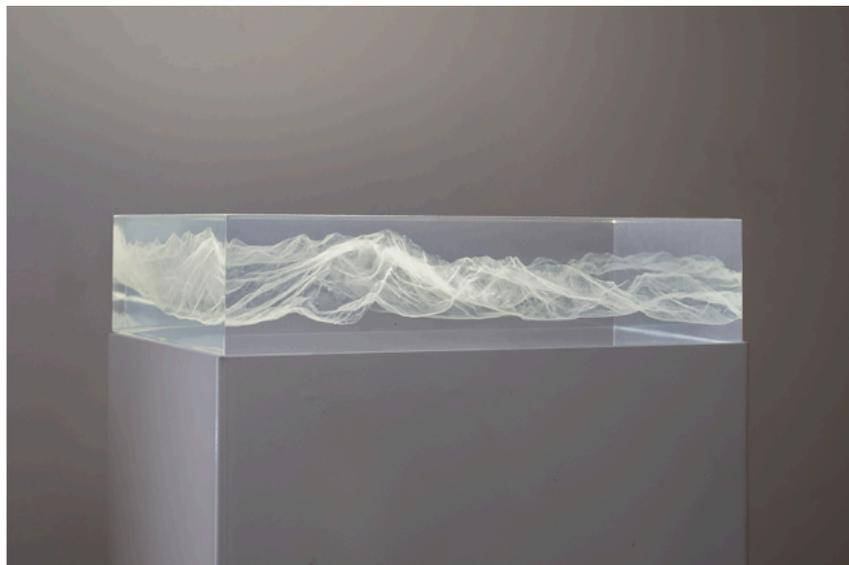
JULIEN DISCRIT  
Le Souvenir des pierres

Personal exhibition from May 21th to July 16th 2016.

The opening will be during Choices Paris - Collectors Weekend, Saturday May 21th from 14h to 18h.

*« I speak of rocks older than life and whose remain after it on cooled planets, when it had the fortune to blossom there. I speak about rocks that don't even have to wait for death and have nothing to do but let slide on their surface sand, rain or backwash, the storm, the time. »*

Roger Caillois, January 1966.



*Inframince (Mont-Blanc), 2007, Acrylic glass, light steel,  
11 x 14,9 x 3,5 in*

The exhibition's title "Le Souvenir des pierres" combines notions which seem to be opposed in every way. First, a temporal opposition between an immutable time that rocks embody and in an other hand, what's always dissipating, the fleeting, the memory that trying to keep us in the precarious form of remembrance.

But also a material opposition between the stone commonly representing a material devoid of life or at least, fossilized life and the memory, involving on the contrary, life and activity.

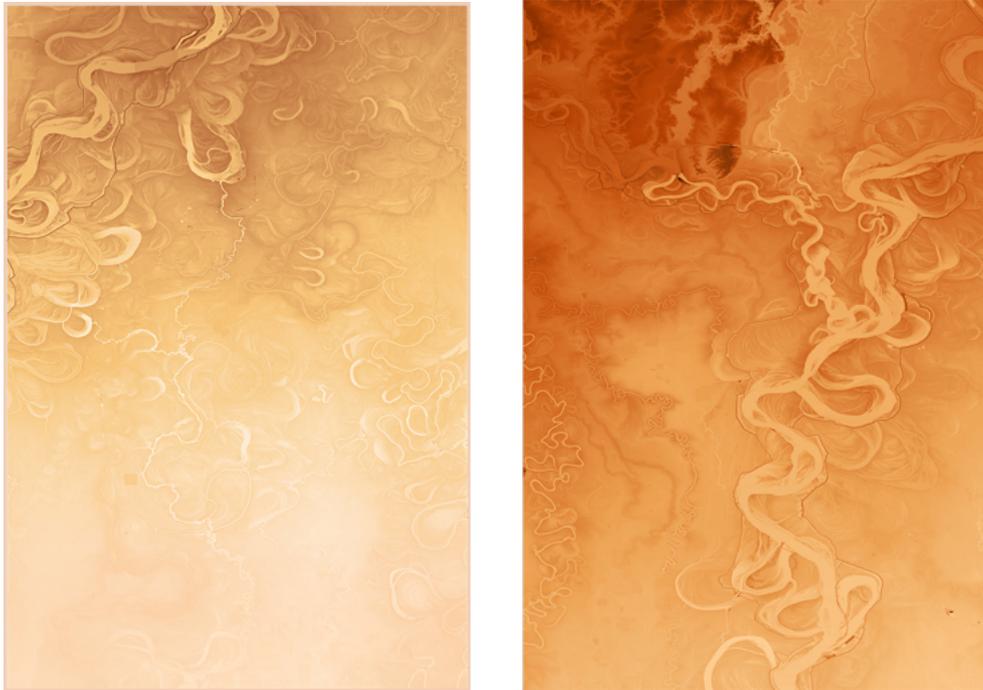
It is from this association apparently paradoxical that Julien Discrit created the artworks of its first personal exhibition at Anne-Sarah Bénichou's gallery.

In fact, each one tries, in its way, to highlight the rich and vibrant link binding us to stones : recording the world memory as our own, and presenting forms whose necessity fascinates us.

Rocks, sediments , statues, reliefs and geological time meet in the exhibition through works that attempt to restore their own writing. Because the stones carry the marks of their own creation and always tell the history of the world.

The film *Sédiments* finished in 2013 and first showed in Paris, convenes this memory by staging a

character struggling with a past that resurfaced. The moving dunes, the blockhouses ending sinking into the sand or waste brought from the open sea by the waves, set the film's landscape where different time's strata constantly overlap.



*Mille Mississippi #2 et #4*, 2016, pigment print, 23,6 x 35,4 in each

According to Roger Caillois, the artists meet and recognize in nature a few "original works" they add as a "booty" to their works. Several pictures of the exhibition confirm it, making of geomorphology and land surface a plastic search field. Made from geographical data *Etats Inversés -Walla Walla-* let us see a territory where ridges, valleys and mountains appear to have embodied their opposite with a subtle light and shadow play. The reading of shapes and reliefs reverses, the landscape becomes like an imprint of itself, a sort of reverse.

The Earth's surface results from a slow and laborious process of erosion that spreaded over millions of years, drawing step by step forms of a visible memory. Similarly, it is still a long time which is embodied in the series *Mille Mississippi* revealing convulsions and ghostly meanderings that river has drawn since his tumultuous origins.

« Le Souvenir des pierres » is also for Julien Discrit the opportunity to present older artworks, acting like reminiscences of other exhibition's pieces. Thus *Inframince (Mont-Blanc)* whose transparent block draws in miniature the tiny separation between sky and earth is like an echo of the reversible surface *-Walla Walla-*.

The exhibition covers the artist's important areas of investigation as the mapping, the memory and the relations of scale. Through a set of works, combining, video, photo or sculpture, the exhibition tries to reveal what is binding our existence to mineral as custodian of our memories or when the stones itself remember...

## Julien Discrit

As geography tries to describe the world – or gives a possibility to represent it – it forms an important source of reflexion for Julien Discrit. His researches could be resumed as an attempt to give a shape to discrepancy, ambiguity and paradoxes that occurs between the map and the territory. His works, videos, installations and performances allude to physical or imaginary spaces and try to reach a dialectical tension between what is visible and what stays hidden. The way we experience time is also essential in his works, notably through narrative experiments, in this way Julien Discrit tries to define a new cartography that invents rather than just describes the world.

Julien Discrit has participated to several solo shows and group shows, as Insofar as possible, Thomas Henry Ross gallery in 2014, The Interval, Maison populaire de Montreuil, France in 2013, La Biennale de Lyon 2011, Entre-Temps at the Minsheng Art museum in Shanghai, Diagrams in 2010 at Martine Aboucaya Gallery, Paris, and La consistance du visible in 2008, 10th Ricard Foundation Prize, Paris.

He has collaborated with Ulla von Brandenburg, Laurent Montaron and Thomas Dupouy on Purple perfumes of the Polar sun, a musical project about synesthesia, and performed in Stuk, Leuven, Belgium and Centre Georges Pompidou, Paris in 2009, South London gallery in 2011 and Teatro Valle in Rome, in 2013.

He also worked with Thomas Dupouy on Music in dreams, performed in Martine Aboucaya gallery, France in 2009 and more recently in Toulouse at Les Abattoirs, in 2013.

Julien Discrit is born in 1978 at Epernay, France. He lives and works in Paris.  
[www.juliendiscrit.com](http://www.juliendiscrit.com)

Above :

*Sediments*, 2013, video Full HD, color and sound, 25' 59''

Left :

*Etats Inversés -Walla Walla-*, 2016, pigment print, 48,4 x 72,8 in

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