

JULIEN DISCRIT

Le discret et le continu/ The discreet and the continuous

Solo exhibition from 8 September to 20 October 2018

Opening Saturday 8 September from 15:00 to 20:00.

For his second solo show at the Galerie Anne-Sarah Bénichou, Julien Discrit explores ideas of the discreet and the continuous. The figure of the fragment as much as that of fluid, make up a new group of artworks, which highlight the continuities and discontinuities expressed in our relationship to the world and to objects.

Fossilized rivers, disembodied limbs and reconstituted stones thus populate the exhibition whose primary materials are time and memory.

The exhibition is accompanied by a text written by Ingrid Luquet-Gad.



Mu, 2018, pigment print, 6,67 x 10 cm cm

That which is called *discreet* is divisible, made up of irreducible base elements, of repeated segments. Inversely, that *which is continuous* is like an image of *fluid*, where the part cannot be separated from the whole, where no element is distinguishable from a spatial and temporal *continuum*. The *discreet* and the *continuous* thus form the basis for questioning the nature of the world, feeding not only science through physics or mathematics, but also philosophy or even anthropology.

These two terms offer two visions of the world that seem irreconcilable; which poses a problem without a solution. They are at once opposites and complementaries. The both of them cannot consider themselves differently than through their reciprocal opposition in a kind of never-ending dance. This indefiniteness makes up the point of departure for this group of works which seek to extrapolate its significance and to propose its formal implications. Beyond that, it is precisely about putting the relationship of the continuities and discontinuities between humans and nature into relief. Or, to put it otherwise, the nonhuman* .

A starting point and pivot of the exhibition is *Kintsugi*, which is a reconstruction, or rather a reconstitution of a statue damaged by the atomic bomb dropped on Nagasaki 9 August 1945. In the past it made up an integral part of the *Urakami* cathedral. This angelic face was offered as a symbol of peace by the Japanese government to UNESCO in 1976. It was subsequently placed in the institution's gardens in Paris. The original statue is therefore at the same time a document and a monument in that it was a direct witness to the atomic cataclysm and in the fact that the scars related to this event confer to it a powerful symbolic significance. A monument then which remembers itself.

The truncated face of the *Angel of Nagasaki* is reconstituted here by the artist who presents the half of it that has been destroyed. Produced in a block of white marble, this missing piece potentially repairs the figure of the Angel; it is a spectral and celestial *alter ego* of the human figure.

Further along, a photograph (*Mu*, 2018) makes an echo by the way to this fallen angel, in that it shows the deserted form of an animal that has already flown off: it is not a phantom, but rather an envelope. It is a macroscopic view of a molting of a cicada which reveals its inanimate characteristics through the transparency of its former cockpit. It is like a faded body, like the image of a continuity that dissolves or recomposes itself.

This idea particularly makes itself seen in the series titled *Pensées (Thoughts)*. These resin castings are the result of the slow pouring of water through a bed of silica and present the frozen image of a liquid *continuum*. The subtle forms as much as the traced lines seem to be the emanation of an intelligence of water, a deep network of neurons, a self-generated sculpture which responds to its own logic. Equally taking interest in the miniature and the maquette, this work pursues research initiated in older works such as *États Inversées (Inverted States)* or *Inframince Mont-Blanc (Mont-Blanc Infrathin)*.

Finally, another series of sculptures for its part develops research where the materials and forms are intimately intertwined, combined in such a way as to create a constant interpolation. This work begun in 2017 under the title *Pierres (Stones)* is focused on the hand, the human; here plastic combines with organic forms, which are themselves petrified. This produces hybridizations, like so many solutions for continuity.

* The term is taken here from the French anthropologist Phillipe Descola. He obviously designates as nonhuman all that which is not human but which yet maintains a constant interaction with the human; plants, animals, viruses or even the ambient air. The term is especially used today as a substitute for the word "Nature"; on the one hand to avoid the ambiguity of the term, and on the other to distance itself from a "naturalist" vision of the world, establishing a separation between the human race and its environment. See: Philippe Descola, *Par delà Nature et Culture*. 2005



L'Ange de Nagasaki, 2018, pigment print, 60 x 71,5 cm

Julien Discrit was born in 1978 in Epernay (France). He lives and works in Paris. For the French artist Julien Discrit, geography, as an attempt to “describe the world,” is an important source of reflection. His works evoke physical as well as imaginary spaces and seek to install a dialectic tension between what is visible and that which remains concealed. The experience of time, through travel and narrative are equally important in his practice and which takes the form of installation, performance, photography and video. Julien Discrit has participated in numerous solo exhibition in France and overseas among them *What is not Visible is not Invisible* at the National Museum of Singapore in 2017, *Sublime: les tremblements du monde* at the Centre Pompidou-Metz in 2016, *Nature. Culture* at the Optica contemporary art center in Montreal in 2016, the *Biennale de Lyon* in 2011 and 2017, *Un nouveau festival* at the Musée nation d'Art Modern in 2010. He was a finalist for the Ricard Foundation prize in 2008, Julien Discrit was also been selected for the Meurice Prize and the Sam Prize in 2016.