

Press Release

Il soufflera de l'Est

Jean-Charles REMICOURT-MARIE : Solo Show

September 16 – October 23 2021



For his first solo show at at Sit Down Gallery, Jean-Charles Rémicourt-Marie takes us into his universe, a world both sculptural and photographic.

A number of the works on exhibit were revealed in a preview showing at the Art Paris art fair in September 2021.

His style, part historical research, part analysis of advanced technique, has steered him toward the study of military theaters of operations as well as their imaginary depictions in literature, cinema or photography.

Il soufflera de l'Est

Il soufflera de l'Est is anchored in a temporality where nothing has yet happened; it brings forewarning/foreboding of an intangible threat. It points our eye toward an empty part of the horizon, operating out of the silence that precedes the explosions of bombs and thunderstorms.

It brings together, for the first time in any gallery, my photographic, sculptural and pictorial work. The exhibit retraces the outline of a certain history of the way violence has been depicted. The pawns of war games, frozen inside their drawers in *Kriegsspiel*, for example, are confined by odd frames decorated with crosses made from adhesive used in *Blast*; while paintings and sculpture act like potential tools created to deflect its deadly trajectory.

Blast is a bridge within the exhibit linking one work to another. It acts as a guardian, posing as a shield between each work. Created from multicolored surfaces that are decorated with lines and crosses made from adhesive tape, it is inspired by a safety protection device dating from the First World War. It gets its name from the unseen detonation triggered by an exploding bombshell, whose shock wave was powerful enough to blow every glass surface in Paris to pieces for hundreds of meters around. The mesh material installed in the city's windows and shop display-cases was meant to prevent its citizens from being slashed by flying debris.

But the system was proven ineffective. It should have been eliminated and phased out like so many other useless inventions. Yet we can still find traces of this structure throughout the 20th Century in the West and Middle East. It has been found as recently as during the siege of Sarajevo, and has reappeared today, during natural disasters, when hurricanes threaten the west coast of the United States.

Bombs and tempests are thus similar threats from the heavens, invisible as they are imminent. The reason becomes clear. For the mark of this adhesive in a dwelling can be put in proper perspective by using a narrative of more traditional or ancestral acts that are supposed to ward off death.

From that point on, the system loses its role as a tool with but a single function. Now serving as both mechanism as well as lucky charm, in its "escape from the real world," to borrow historian François Cochet's phrase, it becomes part of a history of painting. The frame becomes a symbolic window, a gap one attempts to seal over to divert its violent and brutal path, while the domestic space acts like a membrane, trembling from the threat without in addition to the terror it harbors within.

It would be tempting to think that photography could thus become a key allowing us to decode ongoing tensions between successive works, like some instruction manual that would elucidate behind-the-scenes elements left unexplained by such enigmatic devices. Yet here the image is not a vector for truth. On the contrary, the entities represented, threatened or threatening, display a dark iconography laden with the fictional narratives that make up our relationship with violence. Photography becomes a means to cover new territory, a collective unconscious fashioned by literature and the cinema. As they await to be revealed, the photographs, confined in these suitcases - the realm of a fragmented narrative - take on a more ghostly presence; as dwellers in a territory obliterated by a blast from the East.

Jean-Charles Remicourt-Marie

Blast

These works are inspired by a safety device dating from the bombing of Paris during the First World War. Their colored surfaces, lines and crosses are made from adhesive. The blast is the invisible

explosion of bombshells that blew to bits every glass surface and threatened citizens with injuries from flying debris. The mesh framework glued to the glass was designed to absorb the shock wave. But the system was far from effective. It should have been phased out like so many other useless inventions. Yet we still find traces of this structure throughout the 20th Century in the West and Middle East. It has been found as recently as during the siege of Sarajevo, and has reappeared today, during natural disasters, such as when hurricanes threaten the U.S. coastlines.

Bombs and tempests are thus similar threats from the heavens, invisible as they are imminent. The reason becomes clear. For the mark of this adhesive in a dwelling can be put in perspective by using a narrative of more traditional or ancestral acts that are supposed to ward off death. They can be found during plagues and are widely present in the Old Testament. In this context the system loses its role as a tool with but a single function, and in its escape from the real world¹ becomes part of a history of painting.

The frame becomes a symbolic window, a gap one attempts to close to divert its violent and brutal path; the domestic space acts like a membrane, trembling from the threat without in addition to the terror it harbors within.

In the 15th Century Leon Battista Alberti developed the concept of the *finestra*², perceiving canvas as a window that gives access to a certain history and revelation of an image waiting to appear. Blast embraces this idea and turns it around. The window becomes the very surface of this history; its glass - and more broadly speaking the internal architecture - becomes a support whose contact with the painting helps it to exist. The glass's translucent space becomes the site upon which a sequence-to-come will be projected. An event not yet materialized, one that brings us to a silence in which this form is born in the projection of destruction.



¹ Term borrowed from historian François Cochet's preface to Albert Dauzat's *Legendes, prophéties et superstitions de la Grande Guerre*, Paris, La Renaissance du Livre, 1919 (2012 edition).

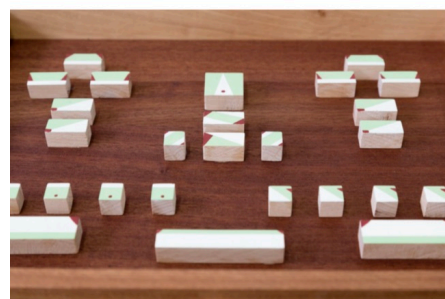
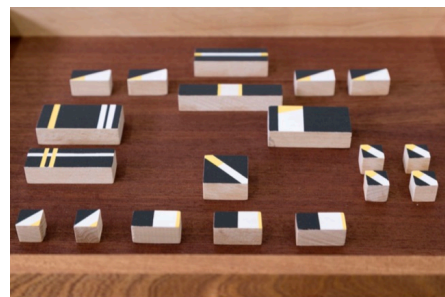
² Leon Battista Alberti, *De Pictura*, 1435.

Kriegsspiel

Examining the act of composition in a war zone continues with Kriegsspiel. The title comes from a game that educated young officers in tactics, developed in Prussia during the 19th Century. Often presented as the "serious" ancestor of today's war games, it spread throughout Europe after the German Empire's victory in the 1870 Franco-Prussian War. The sanctified aura of the numerous successful battles one wished to attribute to it raised hopes staff officers had in inspiring proper soldierly conduct from the troops. A series of drawers inside a travelling trunk presents wooden versions of these pawns in the game. Slabs display tricolored geometric paintings that are stuck to the interiors, showing possible military formations. It is an object of pure exploration, conjuring up infinite theaters of operations, defining conflict within the space of everyday furnishings. Movement of troops and artillery remains frozen inside these compositions that attract, repel and collide in a strange parade; while confrontation seems

suspended in its search for knowledge that would uncover an advantage over a hypothetical enemy.

Blast emerges from a mechanical rite and we can find in it a divinatory thought on technique. War could be an enigma whose solution would guarantee victory. The simulation, as soon as it loses its value as a tool to explore the possible, becomes an abyss at the bottom of which the tactician seeks an answer at all costs. Only the inert pawns remain, exposed in their simple potential to incarnate combat, to cling to the framework of the narrative. Strategy is not referred to here, simply the pawn as a basic block in the explosion.



JEAN-CHARLES REMICOURT-MARIE | BIOGRAPHIE

Jean-Charles Remicourt-Marie (b. 1990) explores the ways in which power takes center stage. His work - photographic, but combining sculptural and performance art - operates in the world of poetic movement that offers us a narrative of its lies, lures, pretences and shams. He has shown in Tokyo at the Tama Art Museum (2015, 2017); in Quebec in the Méduse Arts Cooperative and at the Galerie Lacerte (2017); and in Milan at T-Space and Current (2018). His latest project was presented at the Planche(s) Contact Festival in Deauville, France, in 2019.

EDUCATION

- 2014 DNSEP (Diplôme national supérieur d'expression plastique) honorable mention from l'Esam Caen/Cherbourg with jury compliments.
- 2013 Semester at the Université du Québec, Chicoutimi, exchange program.
- 2012 DNAP (Diplôme national d'arts plastiques) with honorable mention.
- 2012 Diplôme level 1 lighting operator.

EXHIBITIONS

- 2021 Upcoming: Il soufflera de l'Est, Sit Down Gallery, Paris.
 (solo) Dead on Arrival, Centre d'art contemporain et de résidence 2angles, Fiers, France.
 Fiction(s), Espace d'art de l'Hôtel-Dieu, on invitation from Frac Normandie, Valognes, France.
 Troubles, Retrospective Lynne Cohen, Galerie Art & Essai, Rennes, France.
 Nuages électriques, Espace Transversal, Bourges, France.
- 2020 (cancelled) Galerie La Box, ENSA Bourges.
- 2019 Omnibus Circus, Hôtel de Sauroy, Paris. Commissioner: Laura Serani .
 Tremplin jeunes talents, Festival Planche(s) Contact, Deauville, France. Commissioner: Laura Serani.
 Borders, Festival Franco-Anglais Diep-Haven, Château de Bosmelet, France.
 Curator: Philipe Terrier-Hermann.
 10 ans de résidence, Usine Utopik, Abbaye aux Dames, Caen, France.
 56√10, Usine Utopik, Tessy sur Vire, France.
- 2018 (solo) Casus Belli (chapter 1), T-Space, Milan.
 (solo) Casus Belli (chapter 2), CURRENT, Milan.
 Quand les murs hurleront (...), Pollen, Monflanquin, France.
 Gri-gri, galerie 22,48m2, Paris. Commissioner: Stéphanie Vidal.
 Riki show 2, Galerie Satellite, Paris. Commissioner: Joël Hubaut.
 Tokyo International Mini Print Triennial, Tama Art Museum, Tokyo.

- 2017 Planis Hall, Sapporo Tower, Tokyo. Commissioner: Tama Art Museum.
Symposium International de Baie Saint Paul (Canada). Commissioner: Marie Perrault.
Achromatopsie, L'oeil de Poisson, Quebec. Commissioner: Emilie Roi.
Galerie Lacerte, Quebec.
Echos, Esam Caen, in association with Frac Normandy (France).
- 2016 (solo) Déversoir, Caza d'Oro, Mas d'Azil, France.
(solo) Résidence #40-41 (with Sangtae Lee), Usine Utopik, Tessy-sur-Vire
(solo) Module #0, Egletons, France.
(solo) Infiltration, Musée des Armes, Tulle, France.
(solo) Asgard & Liberia, Galerie La Cour des Arts, Tulle.
- 2015 Biennale de Mulhouse 015.
Tokyo International Mini-Print Triennial, Tama Art Museum.
(solo) Je me tiens à côté de vous, Roche d'Oëtre, France.
Maelstrom, Abbaye aux Dames, Caen, France. Commissioner: Léa Bismuth.
Panorama, DRAC Lower Normandy, France.
Impressions Multiples #4, micro édition show.
- 2014 Déplacement stratégique, artothèque de Caen, festival Court-Circuit.
A suivre, exposition of graduates of l'Esam Caen/Cherbourg. Commissioner: Raphaël Brunel.
Erratum #1: Malevitch, conference-performance, IMEC, Saint Germain la Blanche Herbe, France.

AWARDS AND GRANTS

- 2018 Aide in acquiring materials, Drac Lower Normandy 2017 - Bourse de création, Region Normandie
- 2016 Bourse du Conseil des Arts et des Lettres du Québec, 2014 - Bourse de Création, Esam C2.
- 2013 Bourse de mobilité internationale, Lower Normandy Region.

RESIDENCIES

- 2020 La Box, ENSA Bourges.
2Angles, Flers.
- 2019 Festival de création photographique Planche(s) Contact, Deauville.
Festival transnational Diep-Haven, Château de Bosmelet.
- 2018 Pollen, Monflanquin.
T-Space, Milan.
- 2017 Méduse, Quebec.
- 2016 Usine Utopik, Tessy-sur-Vire
Caza d'Oro, Mas d'Azil.
Caraminot, Egletons.
- 2015 Residency at l'Ecole Supérieure des Arts et médias Caen/Cherbourg.

PUBLIC COLLECTIONS

- Musée des Franciscaines, Deauville, 2019.
Tama Art Museum, Tokyo, 2018.
Musée d'art contemporain de Baie-Saint-Paul, Quebec, 2017.
Artothèque, Usine Utopik centre de création contemporaine, Tessy-sur-Vire, 2016.
Tama Art Museum, Tokyo, 2015.
Bibliothèque de Lendroit éditions, Rennes, 2015.
Centre d'art "L'oeuvre de l'Autre" Chicoutimi, Canada, 2013.

VISUELS PRESSE LIBRES DE DROITS



Blast #14, 2021

Sapelli, acrylic paint, adhesive, hessian

Size: 80 x 95 x 7 cm

©Jean-Charles Remicourt-Marie courtesy of Sit Down Gallery



La Pays d'octobre, 2021

Trunk containing a series of 7 photographs and 2 reproductions of postcards from between the two World Wars.
Wood, fabric, brass, leather, pigment print on Hahnemüle Rag Matt paper.

Size of each print: 24 x 30 cm

Size of closed trunk: 41 x 98 x 46 cm

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Trunk with wall-hanging system allowing showing of prints from the **Dead On Arrival** series.

Size of open trunk: 84 x 48 x 13 cm

Fabric, vegetable-based tanned leather, iroko frames.

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Dead On Arrival #2, 2020-2021

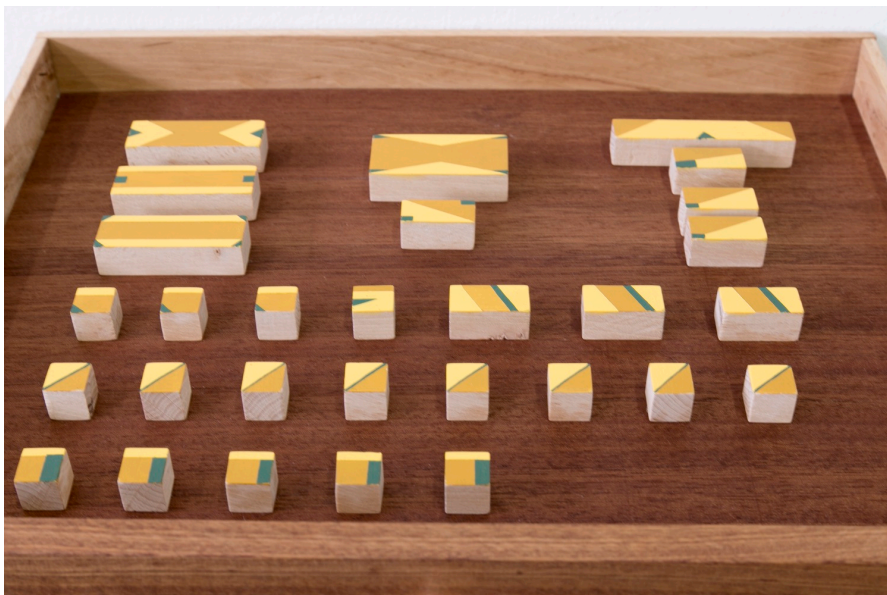
Analog darkroom print on Hahnemühle Rag Matt paper.

Size: 30 x 24 cm

©Jean-Charles Remicourt-Marie courtesy of Sit Down Gallery



galerie **SIT
DOWN**



Kriegsspiel, 2018

Sapelli, beech, fabric, natural leather, brass.
Size: 45 x 55 x 50 cm

Kriegsspiel, 2018 (détail)

View of a drawer removed from the trunk.
©Jean-Charles Remicourt-Marie courtesy of Sit Down Gallery

The Gallery

Sit Down Gallery was launched by Françoise Bornstein in 2005, in Paris's historic Le Marais quarter.

Since 2013, the Gallery has been devoted largely to contemporary French and international photography, with a particular interest in documentary photography.

The Sit Down Gallery is also interested in artists seeking to transcend photography by crossing and interchanging with other media, and by questioning the limits of its mimetic use.

Sit Down is part of international art fairs such as Paris Photo, Photo London, Photo L.A. (Los Angeles), The Photography Show presented by AIPAD in New York, UNSEEN in Amsterdam, and others.

The Gallery is a member of France's Comité Professionnel des Galeries d'Art (CPGA), the nation's Professional Committee of Art Galleries.

LES ARTISTES

Jean-Michel ANDRÉ (FR, 1976)
Aurore BAGARRY (FR, 1982)
Anne-Lise BROYER (FR, 1975)
Gilles COULON (FR, 1966)
Céline CROZE (FR, 1982)
Catherine HENRIETTE (FR, 1960)
Jean-Gabriel LOPEZ (FR, 1962)
Marie Maurel de MAILLÉ (FR, 1978)
Sandra MEHL (FR, 1980)
Robert McCABE (USA, 1934)
Yan MORVAN (FR, 1954)

Catherine NOURY (FR, 1959)
Salvatore PUGLIA (IT, 1953)
Florian RUIZ (FR, 1972)
Jean-Charles REMICOURT-MARIE (FR, 1990)
Silvi SIMON (FR, 1970)
Chantal STOMAN (FR, 1968)
Laure VASCONI (FR, 1965)
Valérie WINCKLER (GBR, 1943)
Tom WOOD (IR, 1951)
Charles XELOT (FR, 1985)

INFORMATION

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