

MATERIALITIES

JULIEN BOILY, CINDY DUMAIS, AMÉLIE LAURENCE FORTIN, VINCENT HINSE, MATHIEU VALADE



## MATERIALITIES - GROUPSHOW WITH AMV (ART/ MOBILITÉ/VISIBILITÉ)

Over the last few decades, the visual arts have experienced a real detachment from plastic work. Materialities is a celebration of a return to skills, the tangible and the plastic language of art. The works presented will evoke the persistence of this artistic posture.

exhibition view: *materialities*, Julien Boily, In front of "Le Parlement de Londres" by Claude Monet, 2023, Screen print (triptych), Edition of 5





exhibition view: *materialities*, Amélie Laurence Fortin, *Ny-Ålesund Journey*, 2024, printed collage, 60 x 90 cm & Amélie Laurence Fortin, *Ny-Ålesund*, 2024, Sound composition, 20 min 38 sec.

*Cindy Dumais:*

My research focuses on language and its material inscription in the work. Excerpts from literature and philosophy, recorded in my notebooks, are part of a process of questioning artistic production itself, in a dialogical form. By finding ways of showing writing in the material, textiles and embroidery are like epidermis, becoming a kind of screen onto which this inner experience is projected.

The Dragonfly (2021) is an installation that forms part of the Keep in Touch corpus. The Dragonfly of Chicoutimi (1995), by playwright Larry Tremblay, serves as a point of departure, in which the artist borrows from the performative potential of the dramaturgical text to explore morphing identity.

Stamina (2023) is a watercolour and embroidery on textiles come from the project *Laisser sa peau au travail*, a French expression that can be translated as 'working until death'. The work examine repetition in relation to the artist's approach rooted in everyday domesticity. The quote is taken from Maggie Nelson's *Argonauts* (2015).

*Vincent Hinse:*

This work, for me, was made as a work of sculpture, a work of direct carving. That is to say, I captured the initial long shot-sequence without having any idea of what it would become. My primary interest was to work with a recording in which "nothing" happens, to work with the boring and try to bring something out of it. The capture becomes a material to be shaped, to try to bring out a form through games of trial and error and experimentation.

Time, sound, layers of sequences and colors of the images also become this material which shapes the work through games of accumulation, even stacking, acceleration and subtraction as well.



exhibition view: *materialities*, (left to right), Amélie Laurence Fortin, *Siren*, 2024, Mixed media, 10 x 10 x 300 cm / Mathieu Valade, *Le pouvoir des fleurs 3*, 2024, sequins

*Mathieu Valade:*

*Une Heure Chromatique* (pocket version) is a sculpture made up of twelve phones mounted on a circular plywood structure. Each broadcasts a video, cross-fading from one color to another:

At the start of the cycle, the phones each show one color from the color wheel. The color fades to the next color. This colorimetric rotation is barely perceptible due to its slowness. Also, since colors are always in "transition" to a color on Johannes Itten's color wheel, we're almost always in the presence of intermediate colors.

The telephone is not just a piece of equipment for broadcasting video. It becomes the material of the sculpture, while its function (to show color) is exploited to its full potential.

The same applies to *Le Pouvoir des Fleurs*, made with reversible sequins that are used like pixels to construct a still-life image (Jan Van Bruggel the Elder). The fragile materiality of the sequins, which can be reversed at any moment, reinforces the vanity of the still life.

*Julien Boily:*

The artwork « Devant Le Parlement de Londres de Claude

Monet » inherently possesses its own materiality (its papersupport, the ink it is composed of), but it primarily contains a play of represented materials in the work of computer graphics first to emulate textures that catch the light and create shaded areas that contribute to the illusion of matter.

Since our relationship with matter is intimately linked to light, I wanted to appropriate Claude Monet's work on light to illuminate the virtual objects in the composition. The images, created by the great master of Impressionism, thus contribute to creating this illusion of matter, similar to the halftone pattern process used to print the image in front of us.

The result is a celebration of the laws of optics through which we understand how light interacts with bodies and, by extension, how we perceive them.

*Amélie Laurence Fortin:*

Ny-Ålesund, Siren, sound composition, print, wigs, 2024

Ny-Ålesund is the title of the first sound composition made by Amélie Laurence Fortin, and was produced with the recorded sounds of her five kinetic sculptures: 'Envoy', 'Decade', '2RPM', 'Two Revolutions Per Minute' and 'Cloud Nine' as well as some field recordings she made in Svalbard and Jan Mayen in 2017.

The epic sound journey is a 21 minutes travel into an unknown landscape open to the imagination of every listener.

To accompany this sound experience for the group exhibition Materialities, Fortin added a printed collage and a long colorful hair tail entitled Siren.

The 3 art pieces presented at Das Esszimmer gallery are remix, an experimental way for the artist to active the full potential of every materiality explored in her practice and to push the meaning of these to another level.

It forces her to explore the boundaries of the materials and of her own imagination.







**Julien Boily** | <https://julienboily.com/>

Using 3D computer graphics, Julien Boily creates still lifes from existing forms, creating a dialogue between plastic language, painting and 3D computer graphics. The surface of his painted objects reflect the world around us. By making references to the history of painting, to the world of entertainment and the world of digital technologies, he tries to unite and reconcile the past, present and future.

**Cindy Dumais** | <https://www.cindydumais.net/>

Cindy Dumais deals with the translation of language into matter, the questioning of identities and reference systems, and the profoundly human accompanying bodily experience. Her collected quotations are questioning artistic production in a dialogical form. Her work often reflects the change in our relationship with materiality, raising questions about the relational changes we are experiencing in a world where digital technology is increasingly gaining the upper hand.

**Mathieu Valade** | <http://mathieuvalade.com/>

*In Mathieu Valade's artistic work, he explores the mechanics of images and our habits of perception by constructing different universes that may seem incompatible at first.*

*His conceptual installations often develop an unexpected poetry that pushes the original concept into the background. In his works, which consist mostly of installation, he opens up new avenues of questioning and discourse with art history.*

exhibition view: *matrialities*, Amélie Laurence Fortin, *Siren*, 2024, Mixed media, 10 x 10 x 300 cm







exhibition view: *materialities*, Cindy Dumais, *Stamina*, 2023, watercolour and embroidery on Textile, Quote from „The Argonauts“ (2015) by Maggie Nelson

**Vincent Hinse** | <https://www.vincenthinse.com/>

*Vincent Hinse's artistic research combines different media with the aim of creating sensitive experiences related to accidents or dysfunction.*

*His works are created in experimental processes that search for the threshold, the in-between or the turning point at which a representation is transformed into a new one. He works with installation, video, sculpture and photography.*

**Amélie Laurence Fortin** | <https://amelielaurencefortin.com/>

Amélie Laurence Fortin's installations, sculptures and sound works create futuristic narratives in which objects testify to past and future actions.

Her recent projects question current technological upheavals with a radical, monumental and performative approach. Feminist, fictional narratives and the ambiguity between the technical and the magical evoke the emergence of the random.



< exhibition view: *materialities*, Mathieu Valade, *One Chromatic Hour (pocket version)*, 2023, telephones, video and wood

*front page:*

exhibition view: *materialities* (left to right) Julien Boily, *In front of "Le Parlement de Londres" by Claude Monet*, 2023, screen print (triptych), Edition of 5 / Cindy Dumais, *Everything is disconnected*, 2019, embroidery on textile / Cindy Dumais, *Stamina*, 2023, watercolour and embroidery on textile, quote from „*The Argonauts*“ (2015) by Maggie Nelson / Cindy Dumais, *The dragonfly*, 2021, installation, embroidery on textile, different sizes

*back page:*

exhibition view: *materialities* (left to right), Amélie Laurence Fortin, *Ny-Ålesund Journey*, 2024, printed collage, 60 x 90 cm & Amélie Laurence Fortin, *Ny-Ålesund*, 2024, sound composition, 21 min / Amélie Laurence Fortin, *Siren*, 2024, Mixed media, 10 x 10 x 300 cm / Mathieu Valade, *One Chromatic Hour (pocket version)*, 2023, telephones video and wood / Mathieu Valade, *Le pouvoir des fleurs 3*, 2024, sequins

**Imprint:**

Editor: Sibylle Feucht, **DAS ESSZIMMER** – space for art+  
gUG (limited liability), Mechenstrasse 25, D-53129 Bonn  
[www.dasesszimmer.com](http://www.dasesszimmer.com) | 2024

Konzept/Design: Sibylle Feucht

Bilder: © Das Esszimmer/Bonn/GER

The exhibition project was supported by:



