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VINCENT BEAURIN

MAAB Gallery
via Nerino 3, 20123 Milano

info@maabgallery.com
www.maabgallery.com

VINCENT BEAURIN

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NUN

VINCENT BEAURIN

A cura di Domenico de Chirico

MAAB Gallery è lieta di presentare Nun, mostra personale dell'artista francese Vincent Beaurin.

Nella mitologia egizia Nun è una delle otto divinità che formano l'Ogdoarde che rappresentano l'insieme delle forze primigenie discendenti dall'essenza del Caos: Nun, entità delle acque primordiali, è un etere senza volume o forma, inerte dal principio ed esteso in tutto il cosmo. Allo stesso modo, le statue di Beaurin, realizzate appositamente per l'esposizione meneghina, appaiono come solidi dalle forme ancestrali, raffiguranti realtà possibili che traggono forza dai contorni instabili che si creano e si disfano durante il processo di lavorazione.

L'indagine sulla forma si coniuga con un profondo interesse per le variazioni di luce e colore nelle opere intitolate Ocelles, tondi in polistirolo ricoperte di piccoli frammenti di vetro e che appaiono come le macchie pigmentate dalla forma tondeggianti che adornano la livrea di numerosi animali. In questi lavori le mutazioni tonali determinano il superamento della serialità formale dell'oggetto e la trattazione del materiale consente di metterne in discussione i confini.

La mostra è accompagnata da un catalogo bilingue (italiano e inglese) con testo critico di Domenico de Chirico.

Hard Facts

MAAB Gallery, Milano

Via Nerino 3 – 20123 Milano

Dal 4 ottobre al 16 novembre 2018

Dal lunedì al venerdì dalle 10.30 alle 6

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NUN

VINCENT BEAURIN

Curated by Domenico de Chirico

The MAAB Gallery is pleased to present *Nun*, a solo show by the French artist Vincent Beaurin (1960; he lives and works in Paris).

In Egyptian mythology, Nun was one of the Ogdoad, the eight divinities that formed the primordial forces descended from the essence of Chaos: Nun, an entity of the primordial waters, was an ether without volume or form; it was inert from the very beginning and extended throughout the cosmos. In the same way, the statues by Beaurin, made specifically for this exhibition in Milan, are solids with ancestral forms representing possible entities; they gain their strength from the unstable profiles that are made and unmade during the production process.

An inquiry into form is joined to a great interest in colour vibrations and light in the works titled *Ocelles*, polystyrene tondi covered with small fragments of glass and that are like the round, pigmented marks that adorn the coats of various animals. In these works the tonal changes determine an overcoming of the formal seriality of the object, and the treatment of the material questions its boundaries.

The show is backed by a bilingual catalogue (Italian and English) with a critical essay by Domenico de Chirico.

Hard Facts

MAAB Gallery, Milano

Via Nerino 3 – 20123 Milano

From October 4th to November 16th 2018

Open from Monday to Friday, 10.30 am – 6 pm

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Solo exhibition

NUN
MAAB Gallery, Milano, 2018

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Solo exhibition

NUN

MAAB Gallery, Milano, 2018

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VINCENT BEAURIN

Born in 1960 in Charleville Mézières, France

Lives and works in Paris, France

EDUCATION AND TEACHING

Studied at École Boule in Paris

Studied at the ENSET – École normale supérieure de Cachan

SOLO EXHIBITIONS (SELECTED)

2023

Avant le jour, Strouk Gallery, Paris

2022

Incarnat, Strouk Gallery, Paris

2020

Cucul, Galerie Julien Cadet, Paris

2019

Solo show, Galerie Julien Cadet, Paris

2018

NUN, MAAB Gallery, Milano

2017

État alchimique, Brownstone Foundation, Paris

Harmonie municipale, Galerie des multiples, Paris

2014

Al Hamrā, Festival New Settings, Théâtre de la Cité international, Paris—
with the composer and musician Justin Godfrey

Vincent Beaurin, Laurent Godin Gallery, Paris

2013

Buisson, Marseille-Provence 2013, Aix-en-Provence

Couronne, Laurent Godin Gallery, Paris

2012

Vincent Beaurin, Laurent Godin Gallery, Paris

-3000, Galerie de Multiples, Paris

2010

Spots exhibition, Fontation d'entreprise Ricard, Du prisme cézarien, Paris

Le Spectre / dans l'atelier de Cézanne, Atelier di Paul Cézanne, Aix-en-Provence

2009

Culte, Frédéric Giroux Gallery, Paris

Scintille, Circuit - Centre d'art contemporain, Lausanne - with Alessandro Mendini

1m3 sous terre, Contemporary art centre, Lausanne

2007

Basilic, Frédéric Giroux Gallery, Paris

2006

Avant la panique, CREDAC – Contemporary Art Centre, Ivry-sur-Seine

La fierté de Paris, Frédéric Giroux Gallery, Paris

2005

Construire un feu, Edouard Manet Public Gallery, Gennevilliers – with Delphine

Les rivières ont leur source dans la terre et se jettent dans la mer qui va au ciel, CRAC - Centre Régional d'Art Contemporain, Sète

2003

Vincent Beaurin, Eric Dupont Gallery, Paris

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2002

Préhistorique, Hermès, La Verrière, Brussels - with Fabrice Domercq
Fragilisme, Fondation Cartier pour l'art contemporain, Paris - with Alessandro Mendini and Fabrice Domercq

2000

Beaurin/Domercq, CAPC – Musée d'Art Contemporain, Bordeaux
Collezionismo, Fondazione Cartier per l'Arte Contemporanea, Palazzo delle Papesse, Siena

1999

1 monde réel, Fondation Cartier pour l'art contemporain, Paris - with Fabrice Domercq
Façades, Fondation Cartier pour l'art contemporain, Paris - with Fabrice Domercq

1998

Kojoyama Villa Residency, Kyoto
Beaurin/Domercq, Musée des Arts Décoratifs, Vitry-sur-Seine, Paris - with Fabrice Domercq
Beaurin/Domercq, Elga Wimmer Gallery, New York - with Fabrice Domercq
Beaurin/Domercq, Centro Culturale Francese, Milano - with Fabrice Domercq

1996

Vincent Beaurin, Emmanuel Perrotin Gallery, Paris

1995

Vincent Beaurin, Artists Space Gallery, New York

GROUP EXHIBITIONS (SELECTED)

2022

INTI-PUNKTU, Strouk Gallery, Paris

2021

In the Garden of Eden. A landscape of things with Alessandro Mendini and

friends, Antonio Colombo Arte Contemporanea, Milano
In Lady Dior As Seen By, Ruarts Foundation, Moscow

2020

Cucul, Galerie Julien Cadet, Paris

2019

Mutatio, Garage Amelot, Paris
Hocus pocus, MAC – Museo d'Arte Contemporanea, Lissone

2018

Au fil du Siècle, 1918-2018 Chefs-d'œuvre de la Tapisserie, Galerie des Gobelins, Manufacture des Gobelins, Mobilier National, Paris

2017

L'expérience de la couleur, Musée National de Céramique, Sèvres
Oh couleurs, Musée des Arts Décoratifs et du Design, Bordeaux
Lady Dior as seen by, Taipei 1010, Taipei
A Materia da Cor, Raquel Arnaud Gallery, São Paulo
La convergence des antipodes, Mécènes du Sud Montpellier-Sète, Montpellier

2016

All I want for Christmas is, Galerie des multiples, Paris
La convergence des antipodes, Mécènes du Sud Montpellier-Sète, Montpellier
Appels, Galerie du Théâtre Le Granit scène Nationale, Belfort
Non figuratif, informel, minimaliste, abstrait. Un nouvel intérêt, Centre d'Art Contemporain, Abbaye de Saint-André, Meymac
Lady Dior as seen by, Langen Foundation, Düsseldorf
Tracks, Le Portique – espace d'art contemporain, Le Havre
Quizz 2, MUDAM – Musée d'Art Moderne Grand-Duc Jean, Luxembourg
Lady Dior as seen by, Boutique House of Dior, Seul

2015

Abstract Jungle, Galerie de Multiples, Paris

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2014

Mémoires Vives, 1984-2014: 30 years of stories, Fondation Cartier pour l'art contemporain, Paris
Grey Flags, Backslash Gallery, Paris
Sinon, le chaos, APPARTEMENT, Paris
Quizz 1, Poirel Public Gallery, Nancy

2013

Lady Dior as seen by, Instituto Tomie Ohtake, São Paulo
Le Milieu du Monde, Tourinnes-la-Grosse
De leur Temps, Contemporary art centre le Hangar à Bananes, Nantes
Triptyque bleu, Permanent collection of the MNAM, Musée National d'Art Moderne Georges Pompidou, Paris
Young International Artists, Royal Monceau Hotel, Paris
Just a perfect Year, Palais de Tokyo, Paris
Around Bodies, Galerie Anoa, Paris

2012

Parcours Saint Germain des Prés, Paris
Plaisirs de France, Abylkan Kasteev State Museum of Arts of the Republic of Kazakhstan, Almaty
Lady Dior as seen by, Boutique Dior, Tokyo; Triennale Design Museum, Milano
Plaisirs de France, The Baku Museum of Modern Art, Baku

2011

Bêtes off, La Conciergerie, Paris
Les Flâneries d'Art Contemporain, Aix-en-Provence
Escargothique, bizaraignée, éléphantasme...un bestiaire merveilleux, Monument et animaux, Châteaux de Pierrefonds, Cuise-la-Motte
Lady Dior Traveling Art & Handbag Exhibition, Central Atrium, Shanghai
Walking through..., MUDAM – Musée d'Art Moderne Grand-Duc Jean, Luxembourg

2010

This could be a place of historical importance, Galerie Torri, Paris

Living rooms / Pièces à vivre, Contemporary Art Centre, Chamarande
Le carillon de Big Ben, CREDAC – Contemporary Art Centre, Ivry-sur-Seine
Les Belles Images: Troisième Type, Contemporary Art Centre, Bourges
Chasse aux fantômes, Museum de la Chasse et de la Nature, Paris
Le meilleur des mondes, MUDAM – Musée d'Art Moderne Grand-Duc Jean, Luxembourg

2009

Les années Staudenmeyer, Passage de Retz, 25 years of Design in France, Paris
Totems et tabous, Galerie de Multiples, Paris
Moi et les autres III, Catherine Issert Gallery, Saint Paul de Vence
Overlap, Galerie Crèvecœur, Paris
Le travail de rivière, CREDAC – Contemporary Art Centre, Ivry-sur-Seine

2008

Il était une fois..., Boutique Céline, Parcours Saint-Germain, Paris
Spectrarium, Swiss Pavillon, Cité Internationale universitaire de Paris, Paris
Black on White, Galerie Frédéric Giroux, Paris
Chausses-trappes Gang Warily! (marche avec prudence), FRI-ART Contemporary Art Centre, Fribourg
Des constructeurs éclectiques, CRAC – Contemporary Regional Art Centre Languedoc-Roussillon, Sète

2007

Ghost, Galerie de multiples, Paris
La nuit blanche, Eglise St. Roch, Paris
Attitudes, Centre d'Art Contemporain, Les roses de Jéricho, Genève

2006

The fun of the past, Eldorado, MUDAM – Musée d'Art Moderne Grand-Duc Jean, Luxembourg
Fondation Cartier pour l'art contemporain collection, Museum of Contemporary Art, Tokyo

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2005

Big Bang, Centre Georges Pompidou, Paris

2004

Yanomami l'esprit de la forêt, Centro cultural de la Banco do Brazil, Rio de Janeiro

Je m'installe aux abattoirs, Agnès B collection, Toulouse

2003

The Fondation Cartier pour l'art contemporain, Umea

Yanomami l'esprit de la forêt, Fondation Cartier pour l'art contemporain, Paris

1996

Assembled in Ivry, Crédac – Centre d'art contemporain, Ivry-sur-Seine

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Ocelle, 2018

polistirolo, resina epossidica, vetro

polystyrene, epoxy resin, glass

diam. 71 x 13,5 cm (diam. 27,92 x 5,31 in)

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Ocelle, 2018

polistirolo, resina epossidica, vetro

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Group exhibition

Hocus Pocus
MAC - Museo d'Arte Contemporanea, Lissone, 2019

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Group exhibition

L'expérience de la couleur
Musée National de Ceramique, Sèvres, 2017

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Solo exhibition

Mémoires vives 1984-2014: 30 years of stories

Fondation Cartier pour l'art contemporain, Paris, 2014

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Solo exhibition

Le spectre
Atelier de Paul Cézanne, Aix en Provence, 2010

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Group exhibition

Chasse aux fantôme

Musée de la Chsse et de la Nature, Paris, 2010

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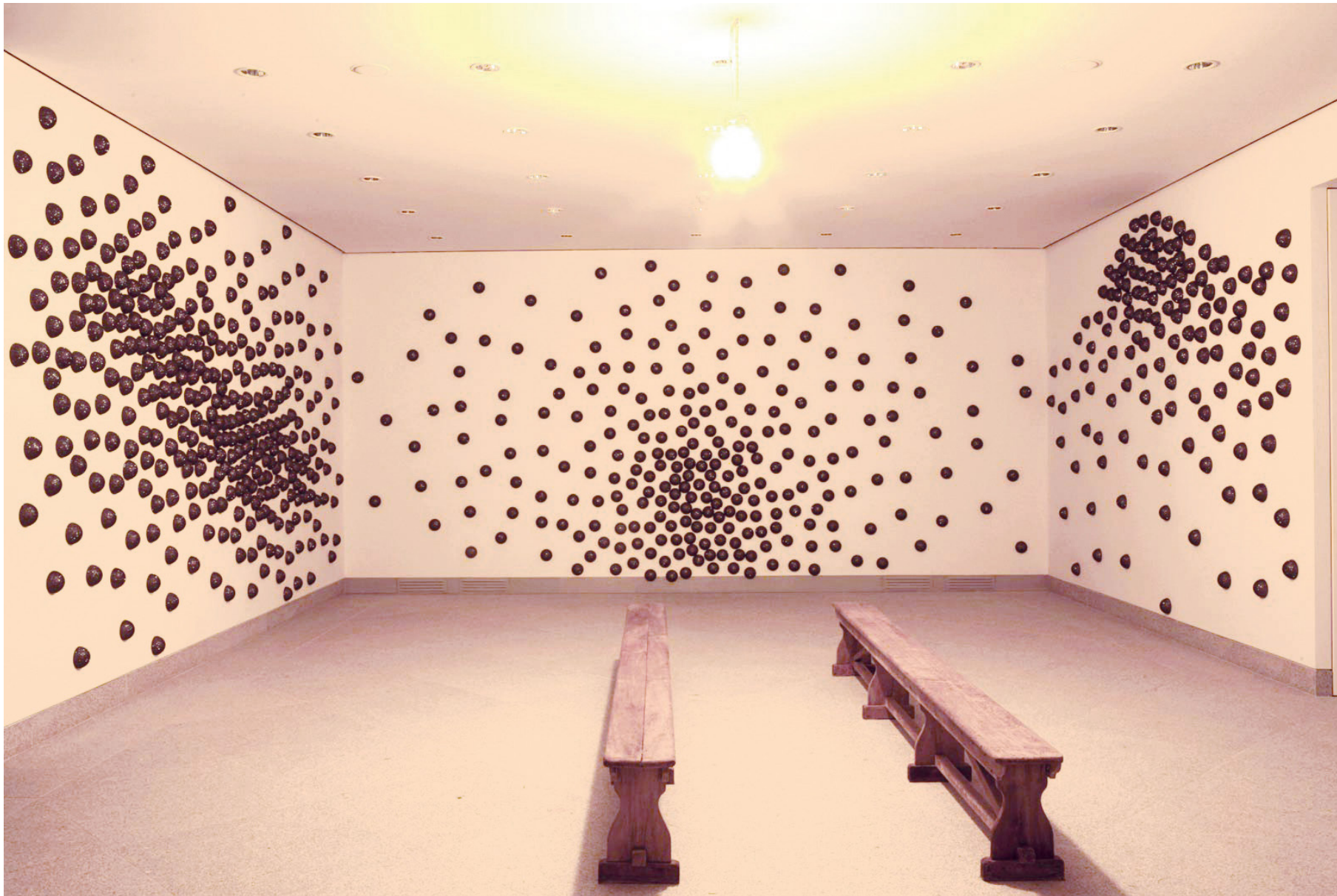
Duo exhibition with Alessandro Mendini

Scintille
Circuit - Centre d'Art Contemporain, Lausanne, 2009

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Group exhibition

The fun of the past, Eldorado
Fondation Cartier pour l'art contemporain, Paris, 2006

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Solo exhibition

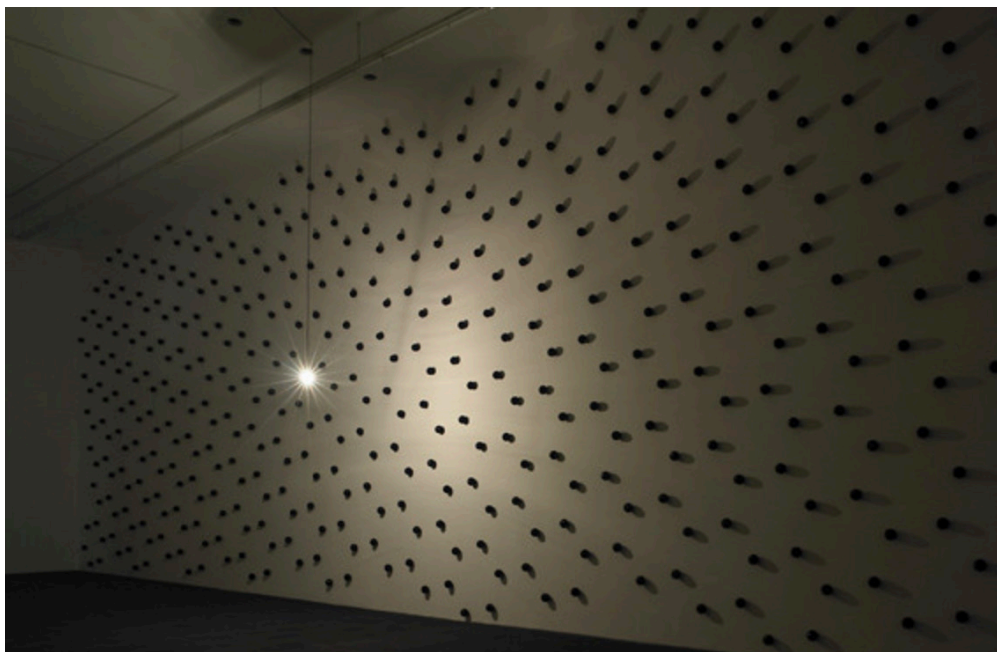
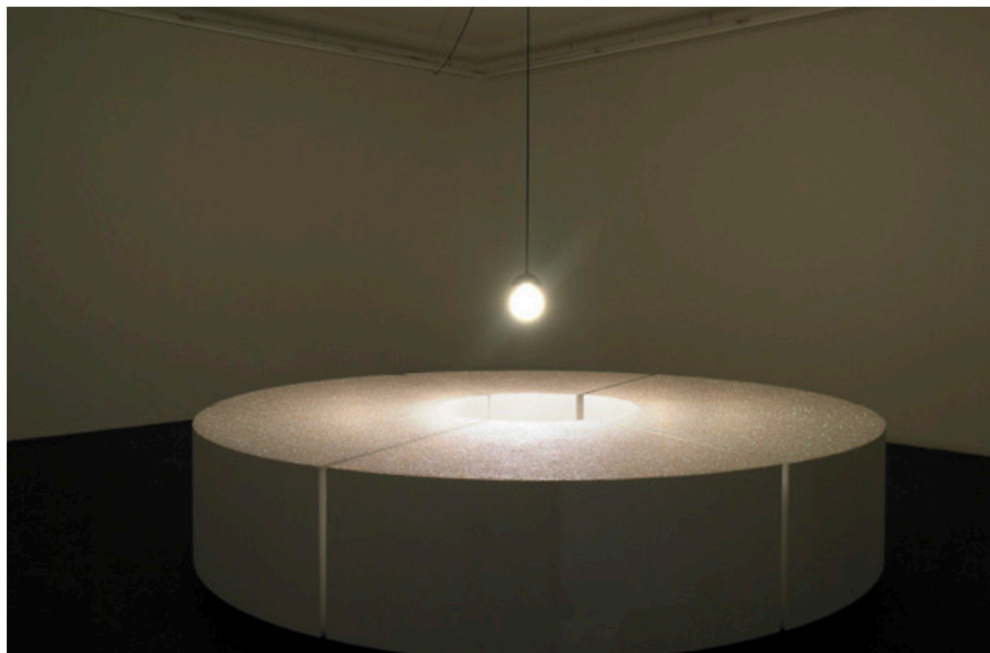
Avant la panique

CRAC - Centre Régional d'Art Contemporain, Sète, 2006

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Duo exhibition with Eric Fabre

Les rivières ont leur source dans la terre et se jettent dans la mer qui va au ciel, CRAC, Sète, 2005

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Group exhibition

Yanomani l'esprit de la forêt
Centro cultural de la Banco do Brazil, Rio de Janeiro, 2004

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Group exhibition

Fragilisme
Fondation Cartier pour l'art contemporain, Paris, 2002

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Quiero, 2017

composite materials, copper

materiali compositi, rame

165 x 235 x 175 cm (64,96 x 92,52 x 68,90 in)

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Arch, 2013
composite materials, copper
materiali compositi, rame
420 x 555 x 350 cm (165,35 x 218,50 x 137,79 in)

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NUN

DOMENICO DE CHIRICO

Maab Gallery, Milan, 2018

I principali elementi del lavoro di Vincent Beaurin sono qui riuniti sul proscenio: i colori con la loro energia, l'aria e la luce, il corpo, la figura, la sinuosità, lo scintillio – l'unicum si staglia sotto forma di particelle vitree e scintillanti manifestandosi continuamente e ogni volta in maniera diversa in ogni elemento - e infine l'astrazione intesa come un impulso ad una visione più ampia e generale che si irradia specificandosi in un gioco continuo di andirivieni. La luce gioca un ruolo fondamentale in questo ciclico movimento, i lavori di Beaurin sono sempre colmi di bagliore quasi come se si trattasse di opere che conservano l'elemento luminoso dentro se stesse e tale bagliore sembra rimandare a quell'unicum, di cui sopra, diviso e unito, manifestato nella sua varietà attraverso il colore che man mano si fa materia. Il suo lavoro di scultore consiste nel risolvere e bilanciare le pressioni reciproche, in particolare tra un corpo in divenire e lo spazio che lo contiene non dimenticando tutto ciò che è già presente nello spazio stesso.

Dalle acque primeve emergono tre statue verticali e immobili che identificano l'alba del primo giorno del tempo che comincia ad esistere e tutt'intorno vi è un coro di solidi concentrici, altrimenti detti Ocelles, concepiti come forme ancestrali. Questo è "Nun", la divinità che esisteva prima che venisse creato il mondo da tutti noi conosciuto e che corrisponde alle acque primordiali nella mitologia dell'antico Egitto laddove l'universo è basato su un'idea di astrazione; è una delle otto divinità che formano l'Ogdoade e che rappresentano l'insieme delle forze primigenie discendenti dall'essenza del Caos.

La correlazione col lavoro di Beaurin sembra essere immediata: le startuarie opere appaiono come solidi dai lineamenti ancestrali con precise caratteristiche, raffiguranti realtà possibili, visibili ma impalpabili, assorbenti ma impenetrabili le quali traggono forza e si autorigenerano dalle forme e dalla potenza cromatica al tempo stesso assorbente e vigorosa. Esse, al loro interno, posseggono le potenzialità per generare ogni cosa seppur nel loro stato di apparente latenza.

L'astrazione, intesa da un punto di vista filosofico come processo che porta a isolare una cosa da altre con cui si trova in rapporto per poi considerarla come oggetto specifico d'indagine, ricopre un aspetto fondamentale nel lavoro di Beaurin. Per dirla con Aristotele, l'astrazione rappresenta un momento fondamentale del processo conoscitivo poiché applicata ai dati derivati dalla sensazione permette l'enucleazione dei concetti ovvero la conoscenza intelligibile; la conoscenza, pertanto, si risolve prevalentemente nel considerare gli aspetti particolari della realtà astraendoli, scindendoli dal resto e approfondendoli nella loro singolarità.

Vincent Beaurin invita lo spettatore a identificarsi con una o più entità astratte seppur visibilmente connotate da rimandi storici, una sorta di vis-à-vis di carattere morfologico al fine di riconoscere e confrontare i propri termini reciprocamente.

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NUN

DOMENICO DE CHIRICO

Maab Gallery, Milan, 2018

The principle elements of the work by Vincent Beaurin are all united here: the colours with all their energy; air and light; the body; the figure; sinuosity; sparkle (the totality presents itself in the form of sparkling glass particles, each time continuously revealing itself in a different way in each of its parts); and, finally, abstraction in the sense of a pull towards a wider and more general vision that irradiates in a constant game of coming and going. Light has a basic role in this cyclic movement; the works by Beaurin are always full of brilliance, almost as though we are dealing with works that conserve the luminous element within themselves, and this brilliance seems to refer back to the previously mentioned totality, divided yet united, and manifest in all its variety through a colour that slowly becomes material. His work as a sculptor consists in resolving and balancing reciprocal pressures, in particular those between a developing body and the space that contains it, while never forgetting everything that is already present in the space itself.

Three vertical and motionless statues emerge from the primeval waters, identifying the dawn of the first day of time as it begins to come into existence; and all around is a chorus of concentric solids, otherwise known as Ocelles, conceived as ancestral forms. This is “Nun”, the divinity that existed before the world we all know was created and that corresponds to the primordial waters in ancient Egyptian mythology, where the universe is based on the idea of abstraction; it is one of the eight divinities that form the Ogdoad that together represent the totality of primordial forces descended from the essence of chaos.

The connection with the work by Beaurin seems immediately obvious: the statuary works seem like solids with ancestral features and precise characteristics, showing possible realities, visible yet impalpable, absorbent yet impenetrable, and which gain their strength and regenerate themselves from the forms and chromatic power that are both absorbent and vigorous. Inside themselves they possess the potentiality for generating everything, even in its apparent state of latency.

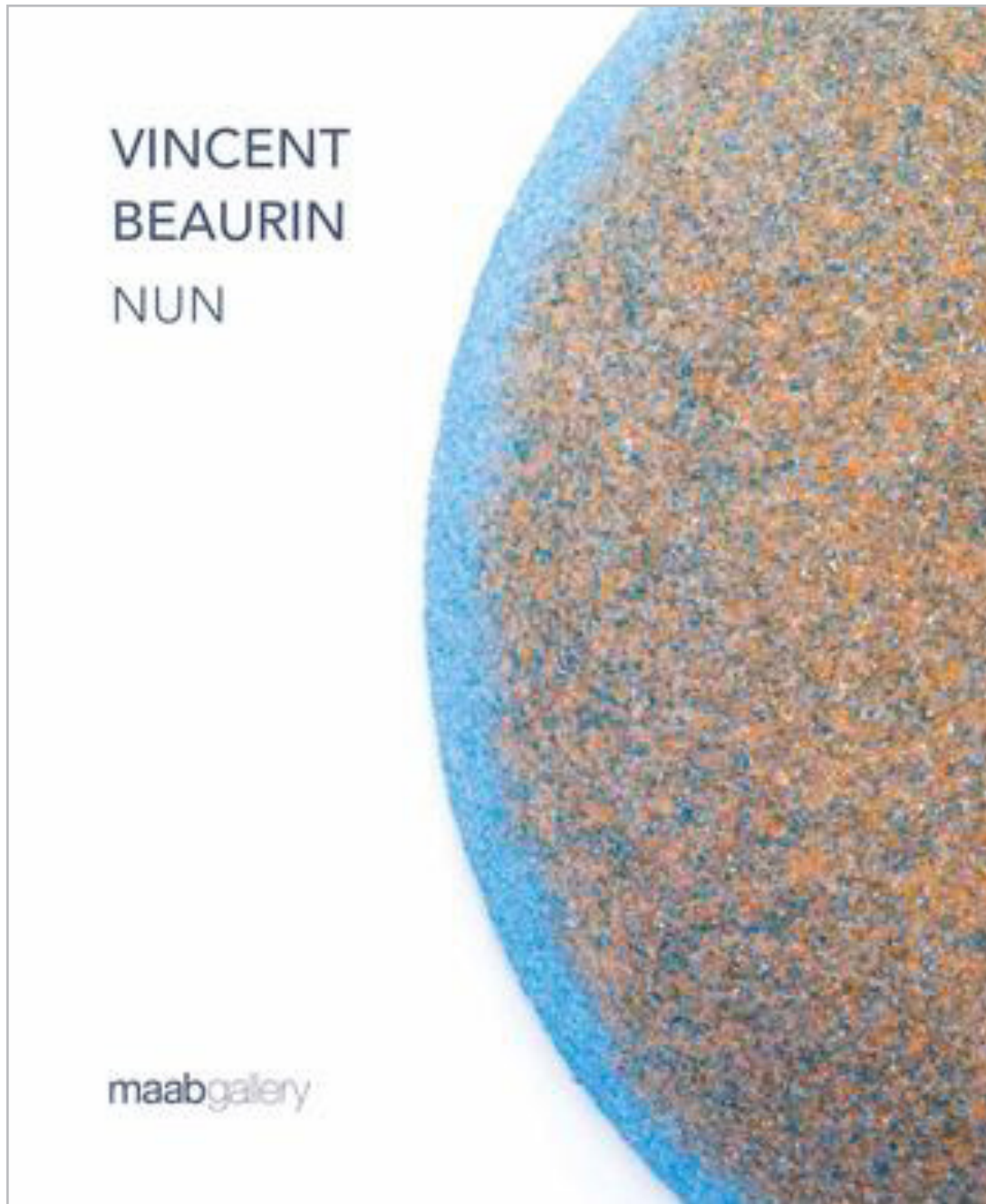
Abstraction, in the philosophical sense of a process that leads to isolate a thing from the others which it is related to, and then to consider it as a specific object for inquiry, is a fundamental aspect in the work of Beaurin. As Aristotle said, abstraction represents a fundamental moment in the cognitive process because it allows the enucleation of concepts, in other words intelligible knowledge. And so knowledge is prevalently resolved by considering the particular aspects of reality by abstracting them, by separating them from the rest and inquiring into their singularity.

Vincent Beaurin invites the viewers to identify themselves with one or more abstract entities even though they are visibly characterised by historical allusions, a kind of vis-à-vis of a morphological kind that aims at reciprocally recognising and confronting their own terms.

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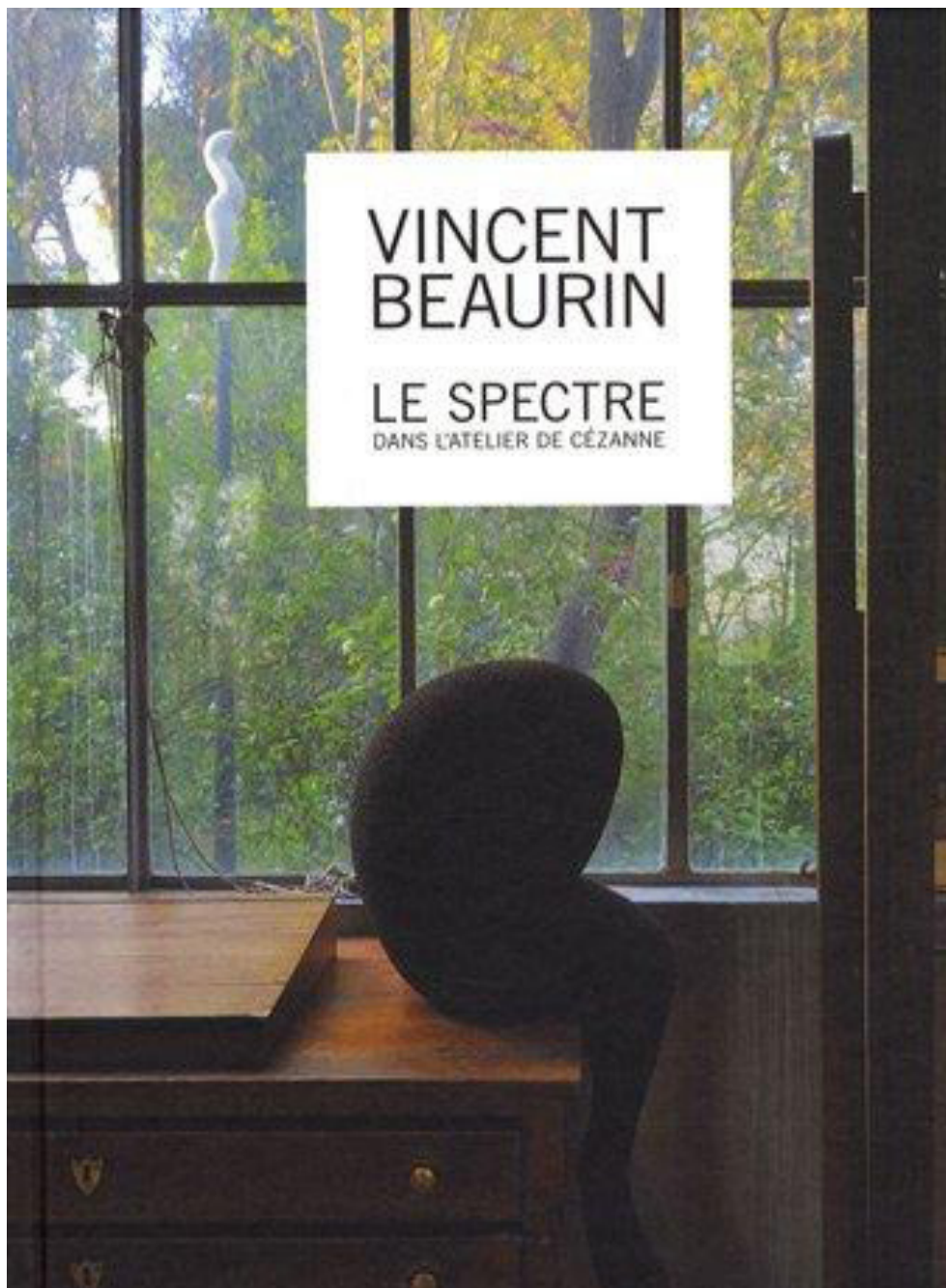


Vincent Beurin. NUN
MAAB Gallery
2018
108 pages
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Vincent Beaurin. Le spectre dans l'atelier de Cézanne

Skira, Paris

2010

142 pages

French

ISBN: 978-2081241268

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Fragilisme

Fondation Cartier pour l'art contemporain, Paris
2002

126 pages

French

ISBN: 978-2742737673