

Xavier Cormier

xavier-cormier.com

 @xcormier_lab



"In bed with la Loire", Exhibition vue, 2022, Xavier Cormier in Entre 2 ponts.

Statement

Since 2011, I am developing my sculpting gestures in a systematic way, by gradually grasping new materials. I use concrete processes like geometry or seriality to narrow and schematize the qualities emanating from the objects that I use, but also from my gestures, without limit of means and always with a concern for refinement.

I use forms, notions or materials that I compare with others by building ecosystems interacting with each other and with space in all its dimensions: pictorial, three-dimensional or conceptual.

I patiently seek to deconstruct the links that unite space, our senses and objects, so as to reveal where meaning begins to emerge. Often evoking notions from the sciences, my work ultimately puts this theoretical knowledge to the practical test of incorporated memory. I am therefore interested in the body mechanisms (memory, brain, senses, gestures, ...) as well as its contingency with its environment (architecture or objects created by industry, social context, ...).

At the same time, I highlight the poetry of the material by exploiting phenomena related to perception such as pareidolia, or in language, such as the parabola or synecdoche. By engaging my entire poetic body in this process of concrete layout I tried to turn away from "the betrayal of images" for a long time. However the images, pictorial or mental, once again become an essential driving force in my work.

That said, my works always present themselves in the concrete space and first offer to our bodies the possibility of discovering a volume, whether strange or unknown. Our gaze passes through these forms and is stopped on a projection surface inviting our imagination to unveil its meaning when the discursive environment appears in turn points to create new sources of understanding. I identify, move and combine these elements that touch me intimately in order to produce works that underline the systematic multiplicity of the means employed, without ever completely freezing it. I participate in a reappropriation of the faculties of representation and perception of our environment by questioning the incorporated memory and by confronting it to the history of ideas, to better understand the relationship that unites us to it.



Photographie, D.R. Matthieu Hague



Photographie, D.R. Matthieu Hague

While dreaming he doesn't fish anymore, he watches the butterflies die 1 to 3/3, 2022, 66 x 50 x 4,5 cm each, oak, mother-of-pearl, paper. D.R. Adago.

The mother-of-pearl residues that I use in this series of frames come from soils of the Royal Abbey of Fontevraud. The pearl button industry which was standing there was indeed employing the prisoners to carry out his repetitive tasks. It produced these beautiful wastes that I found, shimmering in the earth. By presenting them in an orderly way, I identify with the work of these prisoners, since their gestures are similar to one of the procedures I use to hammer my convictions: the poor, cookie-cutter production of small leather discs. Since 2011, I have been using the procedures of Fordism (which industrialized production by dividing the tasks on the assembly lines) and mechanisms of procedural memory to record selected memories and emotions in my body. I therefore transpose their gestures into the exhibition space to continue that story.



Photographie, D.R. Matthieu Hague



Photographie, D.R. Matthieu Hague



*Awakening the inner child, détails, 2022,
variable dimensions, found and donated objects. D.R. Adagp.*



Awakening the inner child, détails, 2022,
variable dimensions, found and donated objects. D.R. Adago.



This installation is composed almost entirely of found and donated objects. It consists of a symphony of pictures, each of which is the combination of traces from moments shared with friends and local residents. This bunk bed seems to explode and spread in space, the way I experienced these three months of reconnecting with my artwork in the workshop, with my inner child, thanks to hypnosis, as well as with my loved ones from which I had moved away those past years. We therefore find, among other things, the little treasures of my goddaughter Mahault; The shale rocks of a landslide from which we took pieces with my dear Zoé; The incubator made with Paul; The swing, the cut stones, the enclosures and a thousand treasures from the house of Cécile, Ésmée and Valentin, my brother, to whom this bunk bed from our childhood is dedicated. All of these little things serve to highlight the fact that my memory is built thanks to the procedures that I develop in a relationship of adelphity with the other. All these objects are inhabited by my autobiography and constructed with snippets from that of others. They compete to illustrate what makes sense here at Pierre-Percée and thereby reveal the fact that, if meaning is carried by individuals, it is only really consolidated in collaboration and communication.



Awakening the inner child, détails, 2022,
variable dimensions, found and donated objects. D.R. Adagp.



Eve's dream aims to present the influence of founding myths on our collective unconscious. The biblical figure is reduced to two elements of the context of the story of original sin. By using industrial residues ornament, which I apply to a cut-out headboard, I evoke the tempting serpent and the Garden of Eden. It is a form of metonymy, where the unconscious of Adam's companion would be plunged into a kind of dream concerning the sin of having bitten the forbidden fruit, both inhabited by a vague remorse but also by a form of decorative enjoyment linked to the impression of finally understanding oneself.

Eve's dream, 2022,
108 x 130 x 72 cm, solid wood headboard, python leather, eel skin, canvas, wadding.
D.RAdagg.





*Awakening the inner child, détails, 2022,
variable dimensions, found and donated objects. D.R.
Adagp.*

I summon and bring together iconic images of several natures (TV series, painting, photojournalism) in this series, giving them substance in the fusion of two goat skins. Bodies merge into a kind of collective trance and emerge in the violence of the gestures applied to these animal residues. I'm evoking the homogeneity of our experience in front of images, whether fictional or real, but also my way of insisting on the fact that there is no objective limit to the experience of the sensitive. This set intends to provoke a feeling of identity belonging in the spirit of the one who looks, with a community that goes beyond any moral inheritance.

*We will burn together 2, 2022,
97x77x4 cm, goat leather, oak, glass, eyelets, studs.
D.R. Adagp, Paris*





Interior Loire views 1/3, 2022,
34 x 66 x 61 cm, 32'26", mp3 player, sound track, car speaker, fabrics,
thread, oak, neon tubes, halogen dimmer. DRAdagp.

This set of light boxes made up of fabrics gleaned here and there presents more or less abstract images, on the edge between geographical views and anatomical representations. They also play audio tracks that keep track of shared chats with friends living around Pierre-Percée. I asked them to answer to simple questions: What is the Loire? How does it change, how does it changes you? Can you tell me about your memories with it? The set draws a very strong local identity, where everyone is affected in their own way by the constant variations of the Loire and participates in writing the novel.

With the kind participation of Paul Boccou, Emmanuelle Boccou, Ulysse and Marius Douineau, Aude and Franck Douineau, Bernard and Danie Douineau, Messrs Lehaye and Pinard as well as Wilfried Briand and Anthony Lelièvre.



Photographie, D.R. Matthieu Hague

Interior Loire views 2/3, 2022,
41 x 66 x 66 cm, 22'48", mp3 player, sound track, car speaker, fabrics,
thread, oak, neon tubes, halogen dimmer. DRAdagp.



Interior Loire views 3/3, 2022,
85 x 70 x 62 cm, 117'23", mp3 player, 11 sound tracks,
car speaker, fabrics, thread, oak, neon tubes, halogen
dimmer. D.RAdagp.



On the other hand, 2022,
variable dimensions, (11x66x66 cm -box), 19' sound tracks, mp3 player,
noise canceling headphones, headphones, fabrics, wire, oak, office neon
tubes, halogen dimmer. D.RAdagp.



Photographie, D.R. Marlon Lebbe

On the other hand, 2022,
variable dimensions, (11x66x66 cm -box), 19' sound tracks, mp3 player,
noise canceling headphones, headphones, fabrics, wire, oak, office neon
tubes, halogen dimmer. D.RAdagp.

"Dear Nicholas,
my project for your exhibition is to create a parallel with the sculpture *On the other hand*,
which will be presented at the Cité Internationale, and the exhibition "In bed with la Loire" opening here in Pierre-Percée. The latter will therefore be formally close of the Loire set of views, with an anatomical view of a brain presented on this same type of box. However, the sound material of the piece addresses specific questions concerning the procedures of my work which aim to explain how we, artists and humans, can use objects to articulate our conceptions in space. The work broadcasts two distinct sound tracks, in earpieces, in addition to the slight noise background produced by flickering electric current from light tubes. The two texts that I perform are broadcast simultaneously, if so much and that you want to hold both earpieces at the same time. They are composed of excerpts from projects, motivational notes and attempts to explain my work that I have written from 2020 to today. They therefore address both my relationship to the procedures for integrating memory into the body and gestures. in matter and objects, but also the need to leave the FRAC to advance my work, and many other topics that concern my process and your concerns as well. The parallel between these two subsets, presented simultaneously hundreds of km away, allows me to show how my mind is partially turned towards the economy that I left suspended in Paris, while my body is here with me, on the banks of the Loire. The question of the spatialization of the work of ideas, but also its emergency temporalities or sometimes contradictory strategies will be therefore approached in this way, and above all the problem of their fragmentation in our economies."

Email to Nicholas Vargelis on the occasion of the exhibition "I need to work, I must quit my job"
- Commissioner Nicholas Vargelis - Cité des arts - Paris 2022 -



Photographie, D.R. Nicolas Lafon



Interior Loire views 2 and 3/3, 2022,
variable dimensions, mp3 player, sound tracks, car speakers, fabrics, yarn,
oak, neon tubes, halogen dimmer. D.RAdagp.

On the other hand, 2022,
variable dimensions, (11x66x66 cm -box), 19' sound tracks, mp3 player,
noise canceling headphones, headphones, fabrics, wire, oak, office neon
tubes, halogen dimmer. D.RAdagp.



Procuste's bed, 2022,
135 x 180 x 170 cm, steel headboard, cow and goat leather, solid
wood, acrylic paint, threads, metalics, canvas, wadding.

I summon Procuste to the exhibition as a form of self-criticism. The latter indeed welcomed his guests to sleep at his home in a bed unsuited to their morphology, after having received them at his table. At night, he cut off the limbs of individuals who were too tall, sleeping on the small bed, and stretched those of the little people, martyred on the big bed. This reference from ancient Greece mythology today designates the behavior of "bad" thinkers, whose unsuitable scientific method tends to stretch and barbarize the concepts. A self-criticism therefore, insofar as ignorance and dogmatism currently weigh above the head of those who claim to try to know everything and understand everything. We say "to make a bed à la Procuste"



Procuste's bed, 2022,
135 x 180 x 170 cm, steel headboard, cow and goat leather, solid wood,
acrylic paint, threads, metallics, canvas, wadding.



Resting at the bedside of fish and birds (for Yves), is my first installation which mixes objects, sound waves and video. All of the elements that make it up mark out a romantic journey through ruins from the recent history of technologies. The "stop motion" images presented are produced by different devices and different individuals. These excerpts refer to life shared moments during the residency as well as how the inhabitants have gone through the history of this place for several generations. They are broadcast on an already outdated television, via a media-player. The soundtrack goes through an old radio to better step into a table bedside, flow to the top of the large bed, to end up in our ears. The work also presents the water of the Loire in a jar as well as residues fisheries, workshop dust, etc. The installation evokes the vagaries of the bug, the adaptation to the rapid developments in technology, the benefits of passing time, contemplation, rest, listening... It is above all a tribute to the cabinetmaker Yves Redureau, as well as to his wife Pascale, who marked many inhabitants of Pierre-Percé. The installation was designed over time, collaborating in bits and pieces with Aude, Charles and Franck Douineau, whom I thank very much for having made me experience the Loire.

Resting at the bedside of fish and birds (for Yves), 2022,
variable dimensions, 93' video, found and donated objects, solid wood,
TV, media player, radio. D.RAdagp.

With the kind participation of Aude, Charles and Franck Douineau,
as well as Olivier Redureau.



*Resting at the bedside of fish and birds (for Yves), 2022,
variable dimensions, 93' video, found and donated objects, solid wood,
TV, media player, radio. D.RAdagp.*



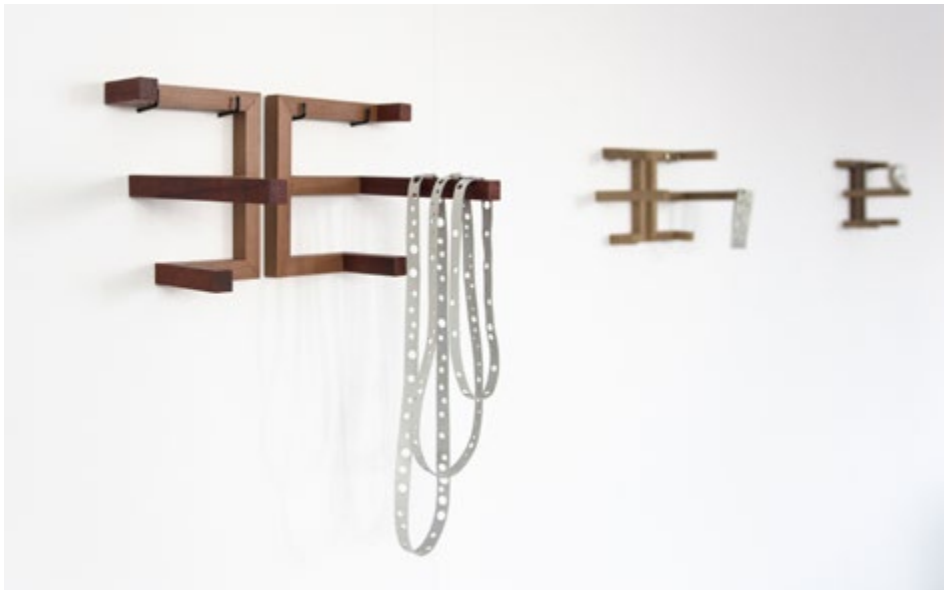
*Resting at the bedside of fish and birds (for Yves), 2022,
variable dimensions, 93' video, found and donated objects, solid wood,
TV, media player, radio. D.RAdagp.*

The hidden secret of the masters presents a stone, enthroned on a pedestal, above a landscape built with poor elements. The installation broadcasts a concrete music symphony on speakers, addressed to the rock, while it is necessary to seize a curious earpiece to hear the story told of it. I use snippets of intimate memories to compose this first sound work: a parabolic text on pedagogy written at the Beaux-Arts de Nantes in 2011, as well as objects gleaned and preserved. These are so many treasures of a collection that I accumulate modestly, with time and the childish spirit that continues to animate me.

Listen here: <https://xavier-cormier.com/le-secret-enfoui-des-maitres-2021/>



The buried secret of the masters, 2021,
130x105x60 cm, 7'38", stone, medium, fir tree, acrylic paint, solid wood, amplifier, leather, mp3
player, dandelion leaf, feather, plywood, speakers, headphones.
D.R. Adagp, Paris, 2021



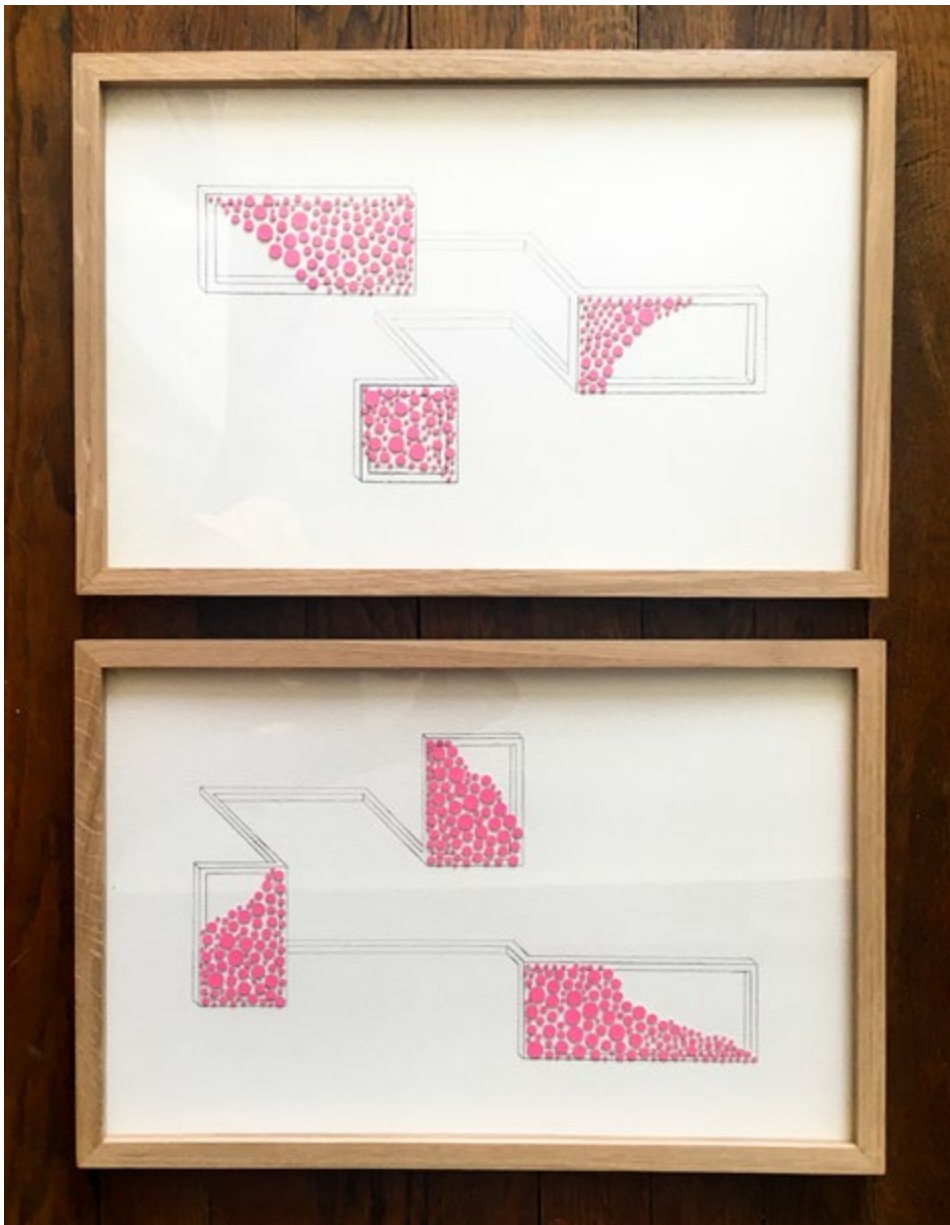
*Tityrus holding star particles (5), 2021,
variable dimensions, leather, solid wood, hooks.
D.R. Adagp, Paris, 2021*

Tityrus the shepherd is the figure of the simple man par excellence, while Venus and her belt symbolize the sublime. Juxtaposing these emblems allows me to insist on the ambivalence of those mother-of-pearl residues highlighted in this serie. Taken from the embankments from the royal abbey of Fontevraud, they were shaped by the hands of prisoners/workers of the button factory installed within the monastic city during Napoleonian era. These are therefore fossils of gestures, scraps, thanks to which I recompose a language where the sublime and the vanity of this industry coexist.

Tityrus and Venus are also summoned in these series of sculptures and drawings. Entities are represented through the use of a form of synecdoche. Tityrus is reduced to a minimal essence, geometric shapes that we perceive in turn as pegs, beginnings of hands or rib cages. He is depicted while handling poor shreds of leather. The latter are so many residues of the belt of Venus, forms generated by the repetition of the obsessive gesture of taking tiny portions of leather, at work in my art since 2019. Processes of the applied arts, associated with a refined aesthetic and a heroic storytelling are used to produce an ambivalent feeling, always on the border of the sublime and vanity.

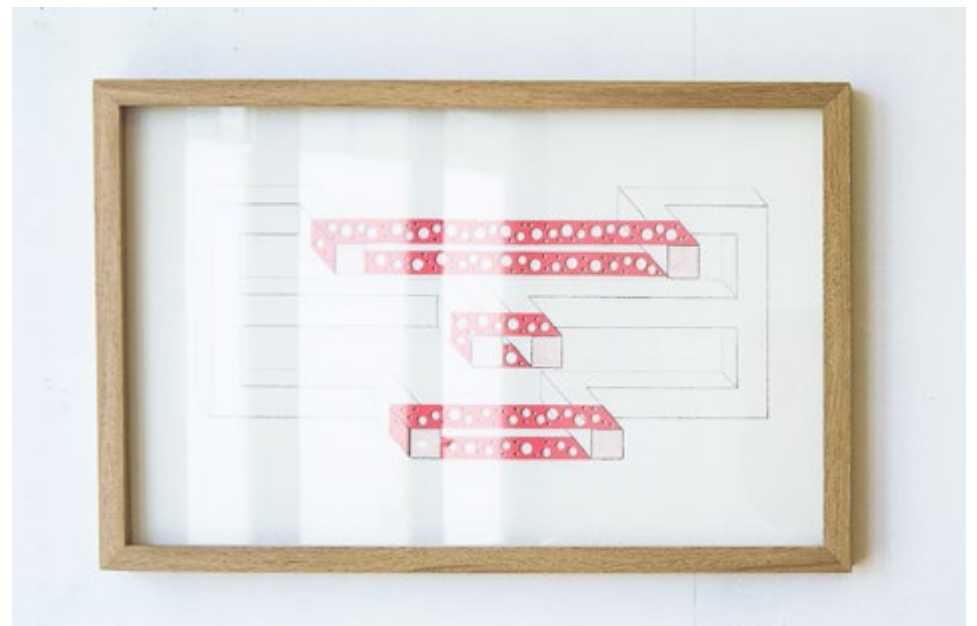
*The belt of Venus crumbled by the hands of Tityrus (mother-of-pearl 1 to 3/4), 2021,
32x50 cm, mother-of-pearl residues, paper, oak.
D.R. Adagp, Paris, 2021*





Wunden 1 and 3, 2021,
32x50 cm, leather, graphite, oak, paper, glass.
D.R. Adago, Paris, 2021

The *Wunden* series proceeds of the deconstruction of pictorial space. It's a game between presentation and representation. The thin layer of paper is the intermediary between a geometric space that is represented and the concrete space in which the leather elements are presented. The title refers to a work by Joseph Beuys which invited us to show our wounds (Zeige deine Wunde, 1974/75). These tiny circles hammered with a punch are as many wounds brought to the organic material as attempts to channel my own wounds through the obsessive gesture that sees them born.



The belt of Venus crumbled by the hands of Tityrus (leather 1/6), 2021,
32x50 cm, leather, pencil, paper, oak.
D.R. Adago, Paris, 2021



Here, there, lying, standing uses certain means of design to present bodies with strange shapes frozen in awkward postures. From the upholstery of a chair remains the use of nails and the residual use of crumbled leather. Each circle seems to reduce the decorative to the singularity of hammering, both violent for the user and the material, as well as functional and aesthetic. To the industrial construction I address these steel skeletal forms that reach designing a space or a setting for the oak elements they contain. Shape of these are given by the use of the carpenter's machines, random cuts and re-assembly, then intensive sanding intended to round them, for the sake of contrast.



Here, there, lying, standing, 2019,
variable dimensions, oak, nails, leather, steel tube.
Views of the exhibition « *Cœur d'acier bleu* » -
Louise Krass workshop - Pantin
D.R. Adogo, Paris, 2021.



Lost Cosmos, 2018,
70x70x10 cm, black PMMA, plywood, neon lights.
DR. Adagp, Paris, 2021

Lost Cosmos is a light box whose constellations cut out of PMMA are visible thanks to the artificial light which reveals them. Every point of light is originally a mole whose design I took from the back of a lost love. This imaginary cosmos presents the destiny of all cosmogony, a search of the common sense that we supported by attaching it to the stars before time plunged its meaning forgotten.



Exhibition view « Cœur d'acier fleur bleue » - Commissioner Émilie Renard
- Louise Kress's workshop - Pantin

DIPLOMAS

- 2014 **National diploma of plastic expression** with mention for the quality of the wall pieces - Nantes school of fine arts
2012 **National Diploma in Fine Arts** - Nantes school of fine arts
2011 **Master's degree Creation and Studies of Contemporary Arts** - University Charles de Gaulle Lille 3
2009 **Bachelor's degree in Arts, Letters, Languages and Communication - cultural industry and media course** - University Charles de Gaulle Lille 3
2004 **Certificate of aptitude for the functions of animator**

SOLO SHOW

- 2022 - "In bed with la Loire", L'Entre 2 ponts - La Chapelle-Basse-Mer

RESIDENCES

- 2022 - L'Entre 2 ponts - La Chapelle-Basse-Mer

PUBLIC COLLECTION

- 2022 - Collection Art Delivery - Nantes

GROUP EXHIBITIONS

- Soon - « *The Bourne identity* » - Galerie éphémère - Montreuil
2022- « *Alumni.ae* », new acquisitions of the Collection, Art delivery, Nantes School of Fine Arts
2022 - « I need to work, I must quit my job » - Commissioner Nicholas Vargelis -s - Cité des arts - Paris
2021 - *Open doors of artists' studios*, City of Montreuil
2019 - "Cœur d'acier fleur bleue" (Heart of steel blue flower) - Curated by Émilie Renard - Workshop of Louise Kress - City of Pantin
2018 - "Extraction offshore" - TurnUp3 - Curated by Matthieu Crimersmois - Plateforme - City of Paris
2017 - "Anna's week-end" by Laëtitia Badaut Haussmann as part of the exhibition "Your hands in my shoes"
Curated by Émilie Renard et Vanessa Desclaux - Saison 2016-2017 - exhibition 3/3 - La Galerie CAC - Noisy-le-Sec
2017 - "Champagne !" - Curated by Xavier Cormier and Alexane Morin - Workshop of Claire-Jeanne Jézéquel - City of Champagne-sur-Seine
2017 - "TurnUp2" - Curated by Matthieu Crimersmois - Galerie de la Voûte - City of Paris
2017 - "TurnUp" - Curated by Matthieu Crimersmois - Galerie BS - City of Paris
2016 - "Demeurer" (Remain) - Based on a proposal by Xavier Cormier and Jérémy Knez - Trempolino and Le Village - City of Nantes
2016 - "Poursuite du Dialogue : étape 1" (Continuation of the Dialogue: step 1) - Le Village - City of Nantes
2016 - "ZigZag" - Cultural service of the City of Gentilly

2016 - "Deuxième mesure de la parallaxe d'une étoile" (Second measurement of the parallax of a star) - Based on a proposal by Guillaume Jézy - Association BonjourChezVous - Nantes school of fine arts Gallery
2016 - "Onde Urbaine" (Urban wave) - Curated by Alexane Morin - MilleFeuilles - City of Nantes
2015 - "Jungle Domestique" (Domestic Jungle) - Based on a proposal by Guillaume Jézy - Association BonjourChezVous - Jardin C - City of Nantes
2015 - "Biennale de Gentilly"
2015 - "La Jeune Galerie" (The Young Gallery) - Curated by Juliana Bettarel - rue du Faubourg Saint Antoine - City of Paris
2015 - "ZigZag" - Open doors of artists' studios - City of Gentilly
2015 - "La Jeune Galerie" (The Young Gallery) - Curated by Juliana Bettarel - City of Paris
2014 - "Short cuts" - Curated by Patricia Solini - Espace Short - City of Nantes
2013 - "Journal" - Dulcie Galerie - Nantes school of fine arts
2013 - "C'est la fête." - Based on a proposal by Géraldine Polès - Association BonjourChezVous - City of Nantes
2013 - "Train de vie - Way of life" - Galerie Fieldworks, Marfa -TX- USA
2013 - "1543 pounds 141 feet & a table" - Prototype Open Sky Museum - Nantes school of fine arts
2012 - "This is the end" - Félix Thomas - Nantes school of fine arts
2011 - "Like a growing plant" - Galerie Commune - City of Tourcoing
2011 - "Dos au mur" (Back against the wall) - Maison des Etudiants - City of Dunkerque
2011 - "L'entre deux" (The in-between) - Galerie des 3 Lacs - City of Villeneuve d'Ascq
 PAPER PUBLICATIONS

2021 - *I have a rendez-vous beyond my beloved horizon* - Under the direction of Xavier Cormier
2020 - *Plateforme* book 10 years of archives - Plateforme - Paris
2017 - Journal of the exhibition "Your hands in my shoes" - Curated by Émilie Renard and Vanessa Desclaux - Saison 2016-2017, exhibition 3/3 - La Galerie CAC - City of Noisy-le-Sec
2016 - *Remain* - Exhibition catalog - Under the direction of Xavier Cormier
2015 - *Domestic Jungle* - Exhibition catalog - Under the direction of BonjourChezVous
2015 - *OpenSkyMuseum* - Exhibition catalog - Under the direction of Claire-Jeanne Jezequel - Nantes Fine Art - Jannink editions- Distribution Presses du réel - ISBN 978-2-916067-93-3

PROFESSIONAL EXPERIENCE

2017 - 2020 Registrar of the collection of the Regional Fund of Île-de-France - Paris
2017 - 2018 Volume teacher LISAA Animation and Video Games - Paris
2015 - 2017 Independent Registrar - Paris
2011 - 2014 Exhibition mediator - Cac Le Kiosque (53), Hab Galerie (44), Le voyage à Nantes (44)

Biographie

Born in Mayenne (FR) in 1988, Xavier Cormier began a course in cultural studies at the University of Lille³ after a scientific baccalaureate. He is introduced to cultural studies, cultural and technological history as well as media sociology. Back in his hometown, he experiences an aesthetic emotion in an art center where he works as an art mediator. He is confronted to the discursive environment of art and the way in which visitors are naturally led to appropriate the works by bringing them back in their intimate space of reflection. This construction of meaning fascinates him and led him to reorient himself towards art. He receives a rather broad teaching in art history alongside teachers from the Art department of Lille University including Thierry de Duve and wrote a memoir on the work of Delvoye and Koons entitled "Posing with the pig". This study compares two mediatic moments that brought these artists together around the question of the image and the figure of the pig crossing their works. During this period, his pictorial work stammered and he entered the Nantes school of Fine Arts. Having decided not to produce any more images, he begins his work on concrete sculpture with the group of research + of Reality and participates in the construction of OpenSkyMuseum, an open-air wooden museum. The means of sculpture become the engine of a reappropriation of his body, of space, pictorial representation and subjectivity in his plastic work. At the same time, he participated in founding the BonjourChezVous association which questions collective practices and designs exhibitions in atypical places in Nantes. He then moved to Paris where he worked as an independent registrar. He founded Studio PETC (Panem et circenses) with Elliot Gaillardon, a 3d design studio that questions with humor and for two years the relationship between image and advertising in a panoramic approach (print, web, exhibition, etc.). He taught for a year at LISAA animation and video games in parallel with his position as collection registrar at the FRAC Île-de-France, which he held until 2020. These experiences are an opportunity for him to meet many artists while expanding his visual vocabulary, integrating new materials in his work and by refining his preoccupations as a sculptor concerning archive, literature, image, space, design, architecture or decorative.

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