

J U G N E T + C L A I R E T

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INSTALLATION VIEW

SQUARE ROOTS SERIES 2015

ACRYLIC ON CANVAS

74 3/4 x 55 IN. / 190 x 140 CM (EACH)

CHRISTIAN MAYEUR

IN THE IN-BETWEEN OF OUR ELECTRIC LIVES CIRCULATE MUTE LIGHTS. OUR FLEETING PATHS LEAVE US MOUTHS AGAPE. BENEATH ITS SHINY, SMOOTH, GLOSS, THE POSTMODERN DIGITAL SCREEN IS A FRIGID SURFACE. GENERALIZED EXISTENZ REDUCES THE PLANET TO A FLUX OF IMAGE(S). AND YET...THE BURNING FRISSON PROVOKED BY A GUST OF WIND IN THE CHIHUAHUA DESERT STILL PROVOKES A GALLOP OF THOUGHT, A BRILLIANT MIST THAT GRIPS THE VERY SOUL OF THE TRAVELER, THE PASSENGER, AS WITH THE SOUND OF THE FIRST NOTES OF CHRIS WHITLEY’S *LIVING WITH THE LAW*, LET US IMAGINE WHAT ABY WARBURG, A GUY FROM HANSEATIC HAMBURG, MIGHT HAVE FELT IN 1895, TAKEN IN BY THE DIFFERENCE OF THE WARM LIGHT TYPICAL OF NEW MEXICO BEFORE PLUNGING INTO THE HALF-LIGHT OF THE ACOMA CHURCH. THE PASSING OF LIGHT TO SHADOW IN MOTELS IS OF THIS ORDER, THE ORDER OF THE BLACK DEPTHS.

JUGNET + CLAIRET, FRENCH ARTIST-PATROLLERS OF THE SOUTHWEST, HAVE NO DOUBT FELT THIS SENSATION COUNTLESS TIMES. IT IS INITIATION INTO LIGHT. IN THE INCANDESCENT BATH OF THE FUSION OF NATURE AND CULTURE, PUSHED TO ITS ULTIMATE LIMITS IN THE AMERICAN DESERT TO THE RETURN OF THE BIG BANG, THE SENSITIVITY TO “INFRA-MINCE” FINDS ITS HUMUS. THE MECHANICAL GESTURE OF TURNING ON OR OFF THE OLD TELEVISION FOUND IN THE SHADOWS OF A MOTEL ROOM TAKES ON THE ALLURE OF AN *OPEN SESAME* TOWARDS THE COSMOS OF INDECIPHERABLE LANGUAGES. ON THESE LANDS WHERE THE NAVAJO CODES DECRYPT THE SECRET STRUCTURES OF ELECTRONIC CHIPS AND THE FLEETING APPARITION OF CATHODE LIGHT, TRAJECTIVE HUMOR IS CONDUCIVE TO ATMOSPHERIC MEDITATIONS.

REMINISCENT LANGUAGES SHOW ON THE SURFACE OF CONSCIENCE, IN THE VACUITY OF TIME BETWEEN TWO STOPS ON THE ROAD. WHEN ONE KNOWS, THE WOOLLY AND YET LIVELY CONSCIOUSNESS THAT IS FELT ONLY THERE, SHUT UP IN THE CARPETED SILENCE OF THE MOTEL, ONE IS SHELTERED, CONNECTED TO THE PHANTASMAGORIA OF HOLLYWOOD BY THE UMBILICUS OF THE CATHODE RAY TUBE, WITH NOTHING ELSE OUTSIDE BUT LIGHT, PETROL PUMPS PERHAPS, LIGHT STILL, ROCKS ON FIRE, A CACTUS, MORE LIGHT, SOME ASPHALT, A BIG SKY, BUT REALLY BIG, A CREATOR SKY THAT COULD CRUSH YOU.

IN THIS VERTIGO OF SYNOPSIS SHAKEN BY THE CONTRAST OF MEANING AND OF ABSENCE, WHEN ONE IS FROM EUROPE, ONE THINKS OF EUROPE AS ONE THINKS OF ONE’S MOTHER—IT’S DOUBTLESS LIKE THIS ALSO WHEN ONE COMES FROM ASIA—ONE THINKS OF LITERATURE AND OF CINEMA, ONE CLINGS ONTO WORDS, THE WORDS BECOME SIGNS, SCULPTURES, FIRES, SPARKS. THEY ARE DRY AND PASS THROUGH THE WALL. THEY PASS THROUGH AN IDEA AND AN IMAGE OF PAINTING. ONE THINKS OF WORDS AND IMAGES OF LIGHT. ONE THINKS OF PROVOCATIONS; ONE THINKS OF PUTTING FLESH INTO WORDS, BUT A FLUID FLESH, A FLESH THAT ESCAPES, LIKE THE LIZARD WEAVES IN AND OUT OF BADLY PLACED CONCRETE BRICKS THAT FORM THE BORDER IN FRONT OF THE MOTEL.

THE AMERICA OF THE FIELD OF DREAMS, THAT WHICH BURNS, WHICH IRRADIATED SO MANY LENGTHS OF FILM, IT’S THE FARAWAY AND THE CLOSE, NO SURPRISE THAT WIM WENDERS SPENT SO MUCH TIME HERE. IT’S THE HETEROTOPIA THAT INVADERS THE BRAIN, THE NERVES, THE SPINAL CORD. ONCE HERE, THE AMERICAN TRAVELER LIVES HIS PLENTITUDE, THE EUROPEAN NAVIGATES BETWEEN SOMNOLENCE AND EPILEPSY, A REVELATION OF DREAMS.

ANNE MARIE JUGNET AND ALAIN CLAIRET HAVE THE EXPERIENCE OF YEARS OF TRAVELING, BACK-AND-FORTHS BETWEEN LIGHT AND SHADOW, OF THE QUESTION POSED BY THE CONFLAGRATION BETWEEN TECHNOLOGY AND TELLURIC MASSES, BETWEEN THE BRIEF TIME OF LIGHT AND THE LONG TIME OF STONES, ROADS, HORIZONS WITHOUT END. THEY HAVE SOUGHT THE SIGNS, THERE IS NO DOUBT; THEY LEARNED LIFE IMPLICITLY, THAT WHICH IS CLOSEST TO OUR EXPERIENCES; THAT WHICH VIBRATES UNDER THE GLOSSY SURFACE OF TACTILE SCREENS, IN THE BURIED MEMORY OF THE ANALOG THAT REMINDS US OF OURSELVES. A MEMORY THAT CARRIES IN ITS BREAST THE SILENCES OF JOHN CAGE, BUT IN WHICH I ALSO SEE ALL THE PROLONGED NOTES OF EARTH¹, AND WHY NOT THE DELUGES OF R.L. BURNSIDE AND OF JON SPENCER BLUES EXPLOSION. HERE IS A SPACE THAT COULD INVADERS THE SONIC OBSESSION OF JÉRÔME PORET’S WORKS, A FORMER STUDENT OF JUGNET.

BETWEEN EUROPE AND AMERICA, THE TRUE ONE, THAT ONLY ONE THAT DESERVES BEING DREAMED OF, JUGNET + CLAIRET HAVE UNDERTAKEN THE JOURNEY OF IMAGES, FICTIONS, THEY HAVE ENCOUNTERED EZRA POUND IN OLD BOOKSTORES, THEY SKIMMED ALBUQUERQUE AND UNDERSTOOD ITS SPACE, THEY HAVE SEEN STRANGE LIZARDS AND CREATED PANTONE FUSIONS SO THAT PAINTING MIGHT EXPRESS IN ITS IRIDESCENT SURFACE THE PHANTOM-LIKE IDEA OF LIGHTNING FLASH. A MEMORY OF AN IMAGE WHOSE MATERIALITY IS WITHOUT A DOUBT ATOMIC—NOTHING SURPRISING, SO CLOSE TO LOS ALAMOS.

1. *EARTH* IS AN AMERICAN MUSICAL GROUP BASED IN OLYMPIA, WASHINGTON, FORMED IN 1989 AND LED BY THE GUITARIST DYLAN CARLSON. *EARTH* IS RECOGNIZED AS A PIONEER OF DRONE METAL, WITH THE BAND’S *EARTH 2* BEING REGARDED AS A MILESTONE OF THE GENRE.

THE WORK OF JUGNET + CLAIRET IS A GAME. IT ENGRAVES AND TAKES AWAY. IT RESTITUTES. IT BINDS THE ATOMS, IT CELEBRATES ENTANGLEMENTS, IT PUTS JOY IN THE MIND, IT IS NOT KNOWN HOW AND BY WHAT MEANS, IN THESE SINUOSITIES WHERE THOUGHT IS DAZZLED BY DRY FIRES, FIRES WITHOUT FLAME.

THE PLEASURE OF WORKING WITH JUGNET + CLAIRET, IN THIS LAND THEY HAVE STRODE ALONG COUNTLESS TIMES AND WHERE TODAY, MORE THAN EVER, THEY RADIATE AND IRRADIATE, COMES AS MUCH FROM THIS JOY OF THE MIND AS THE ARDENT METICULOUSNESS WITH WHICH THEY GIVE FORM TO LINES AND SHADOWS OF CONCENTRATED LIGHT, TO THESE FILAMENTS OF THE MEMORY OF ANALOG TIME WHERE THE CLASSICAL WORLD EMBRACED THE CONTEMPORARY TO COME: MODERNITY CONTENT WITH ITS ELECTRIC EROS.



THE YEARLING #11 2017
RED NEON
17 3/8 x 18 5/8 IN. / 44,2 x 47,4 CM



INSTALLATION VIEW

FUTUR ANTÉRIEUR (FUTURE PERFECT) 2017

ACRYLIC ON CANVAS

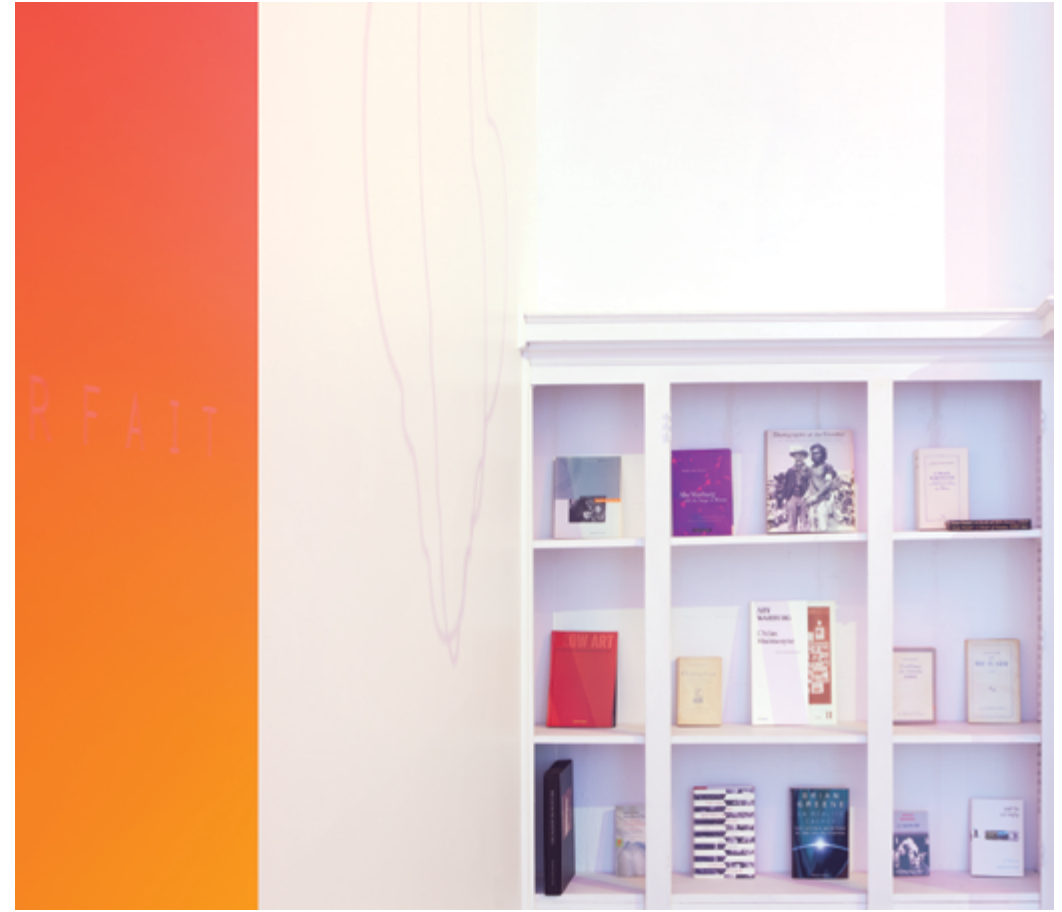
51 x 56 IN. / 129,5 x 142,24 CM

ATOMES CROCHUS #1 (TYIO + PGBS) (HOOKED ATOMS) 2015

DIPTYCH

ACRYLIC ON CANVAS

51 3/16 x 51 3/16 IN. / 130 x 130 CM (EACH)



INSTALLATION VIEW

BOOKSHELVES

ANNE MARIE JUGNET + ALAIN CLAIRET

NM

*TOUT A ÉTÉ DIT,
À MOINS QUE LES MOTS NE CHANGENT DE SENS,
ET LES SENS DE MOTS.*
J.-L.G., ALPHAVILLE

*EVERYTHING HAS BEEN SAID,
UNLESS THE WORDS CHANGE MEANING,
AND MEANINGS CHANGE WORDS.*
J.-L.G., ALPHAVILLE

“I’VE JUST UNDERSTOOD THAT NM ISN’T THE TITLE OF YOUR EXHIBITION BUT THE NAME OF THE STATE THAT LAS VEGAS IS IN” (EXCERPT FROM AN EMAIL FROM GAËLLE OBIÉGLY, FEBRUARY 1, 2017)¹ .
FOLLOWING THIS EXCHANGE WITH GAËLLE, THE TITLE OF OUR EXHIBITION AT MAYEUR PROJECTS ESTABLISHED ITSELF.

THREE SERIES OF PAINTINGS (WORKS OF LANGUAGE) WILL BE INSTALLED AT MAYEUR PROJECTS, AS WELL AS TWO NEONS.

SQUARE ROOTS

WORD PLAYS AND IMAGE PLAYS, THIS SERIES ENTERS INTO THE CATEGORY OF LANGUAGE WORKS—LANGUAGE, MATHEMATICAL SYMBOLS AND IMAGE BECOME CONFLATED. THEY ARE PORTRAITS OF PLANTS AND THEIR ROOTS BACKLIT AGAINST A BACKGROUND OF A COLOR GRADIENT EVOKING THE SKY, THE LIGHT OF THE AMERICAN SOUTHWEST. THESE PAINTINGS ARE INSPIRED BY A SERIES OF DRAWINGS THAT WE EXECUTED IN A CURSORY MANNER. THE ENLARGED FIGURES ARE ENCIRCLED BY A WHITE NET LIKE DROP CAPS, INITIATING THE LINK BETWEEN LANGUAGE AND PAINTING. THE REPRESENTATION OF VEGETATION WITH ROOTS REFERS TO THE INDIAN FRESCOS IN THE ACOMA CHURCH IN NEW MEXICO (THIS CHURCH WAS PHOTOGRAPHED BY ABY WARBURG IN 1896).

THE YEARLING (NEON FROM THE *CUE MARKS* SERIES)

CUE MARKS, OR *CIGARETTE BURNS*, ARE THESE MARKS THAT APPEAR FURTIVELY IN FILMS, MOST OFTEN IN THE UPPER RIGHT CORNER OF THE SCREEN, TO SIGNAL THE IMMINENT REEL CHANGE TO THE PROJECTIONIST. THIS DISPOSITIVE COMES FROM FILM HISTORY, FROM THE COPY, THE MACHINERY OF CINEMA, THE PHYSICAL WEIGHT OF IMAGES. IT IS A QUESTION OF SURVIVAL: TODAY FILMS ARE DIGITIZED AND TRANSMITTED BY CABLE. THESE MARKS HAVE NO MORE REASON TO BE BUT ARE STILL PRESENT, ESCAPING GENERAL ATTENTION. WE PUT TOGETHER A COLLECTION, AND THEN ESTABLISHED A CHRONO-TYPOLOGY OF THESE BURNS IN ORDER TO REALIZE SEVERAL FILMS OR VIDEO INSTALLATIONS, PAINTINGS AND NEONS. THESE WORKS HAVE AS A TITLE THE TITLE OF THE FILM TO WHICH THEY REFER.

ATOMES CROCHUS (*HOOKEED ATOMS*)

THE SERIES REFERS TO THE REPRESENTATION OF THE COHESION OF MATTER ACCORDING TO DEMOCRITE AND EPICURE.

IN QUANTUM PHYSICS, FROM 1935 HOOKED ATOMS WERE BROUGHT BACK BY EINSTEIN, PODOLSKI AND ROSEN, AND THEN WITH SCHRÖDINGER WHO INVENTED THE WORD “ENTANGLEMENT.” TWO INTERTWINED PARTICLES ARE IN A STRANGE STATE. NO MATTER WHAT DISTANCE SEPARATES THEM, THEIR BEHAVIOR IS SIMILAR. THEIR RELATIONSHIP FORMS A UNIQUE AND INSEPARABLE SYSTEM.

IN OUR DIPTYCHS COMPOSED OF TWO COLORS FADING INTO WHITE, WE LEFT OUT THE DRAWING OF HOOKED ATOMS: THE FIGURE IS IN THE TITLE.



HOOKEED ATOMS, DRAWINGS

FUTUR ANTÉRIEUR, PLUS-QUE-PARFAIT (FUTURE PERFECT, PAST PERFECT)

FUTUR ANTÉRIEUR, IN WHITE OUTLINE LETTERS, ARE IN THE CENTER OF A FAKE SQUARE, ON A PINK TO BLUE GRADIENT, EVOKING A SUNRISE. PLUS-QUE-PARFAIT, IN GRAY OUTLINE LETTERS, ARE IN THE CENTER OF A FAKE SQUARE, ON A YELLOW TO RED GRADIENT, EVOKING A SUNSET. TWO PAINTINGS, TWO COMBINATIONS OR CONJUGATIONS, WHICH UPON A SECOND READING CALL FORTH AN ALMOST PHOTOGRAPHIC PAUSE.

THE WORDS *FUTUR ANTÉRIEUR* (IN FRENCH: PAST FUTURE, A TEMPORAL OXYMORON) PASS FROM A SIMPLE PROPOSITION TO A VERTIGINOUS CONCEPTION (BORGESIAN) OF TIME.

AS FOR THE WORDS *PLUS-QUE-PARFAIT* (IN FRENCH: MORE THAN PERFECT), THEY POSE THE QUESTION OF ACHIEVEMENT AND GOING BEYOND PERFECTION.

PENDELOQUES (CRYSTALS)

WE EXCERPTED THREE DETAILS, THREE CRYSTALS, OF AN 18TH CENTURY CHANDELIER. AFTER HAVING DRAWN THE CONTOUR, WE ENLARGED THE THREE DRAWINGS, IN ORDER TO REALIZE NEONS OF DIFFERENT SIZES IN PROPORTION TO THE SPACE IN WHICH THEY CAME TO INHABIT. THIS “BLOW UP” COMES FROM A PROCESS COMMON TO ALL OF OUR WORKS: SAMPLE OR CAPTURE, DISPLACEMENT OR SHIFT, A MAGNIFYING OR IMMERSIVE EFFECT.

AT MAYEUR PROJECTS TWO SIMILAR RED CRYSTALS, INTERSECTING AT RIGHT ANGLES, WILL HANG FROM THE CEILING FACING THE FIREPLACE IN A WINDOWLESS ROOM. CLOSE TO THE CRYSTALS, ON THE WALL BLOCKING A FORMER WINDOW, WE WILL HANG THE PAINTING *PLUS-QUE-PARFAIT* ALLUDING TO A SUNSET.

SEVERAL AUTHORS AND ART HISTORIANS’ BOOKS RELATED TO THE EXHIBITION WILL BE AVAILABLE ON BOOKSHELVES FLANKING THE HEARTH.

INSTALLATION VIEW

PENDELOQUES #5 (CRYSTALS) 2017

RED NEON

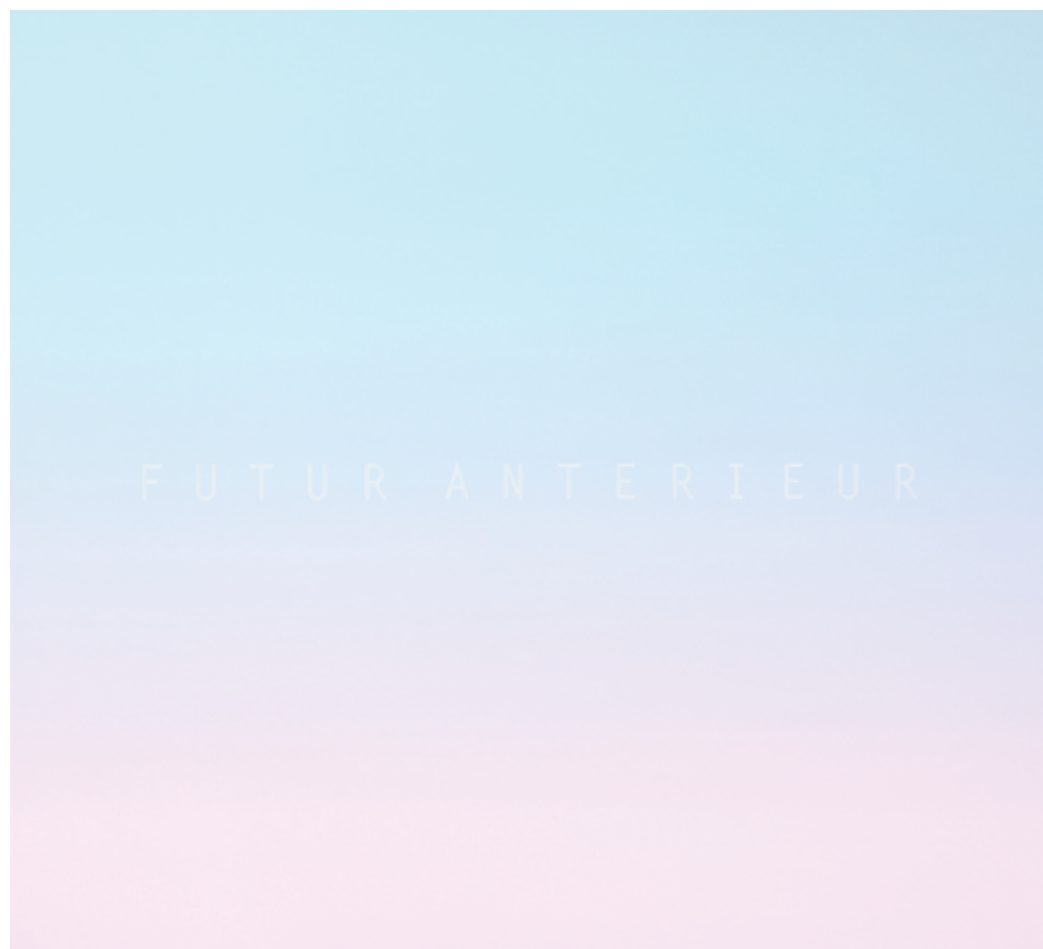
51 x 29 x 29 1/2 IN. / 129,5 x 74 x 75 CM

PLUS-QUE-PARFAIT (PAST PERFECT) 2017

ACRYLIC ON CANVAS

51 x 56 IN. / 129,5 x 142,24 CM

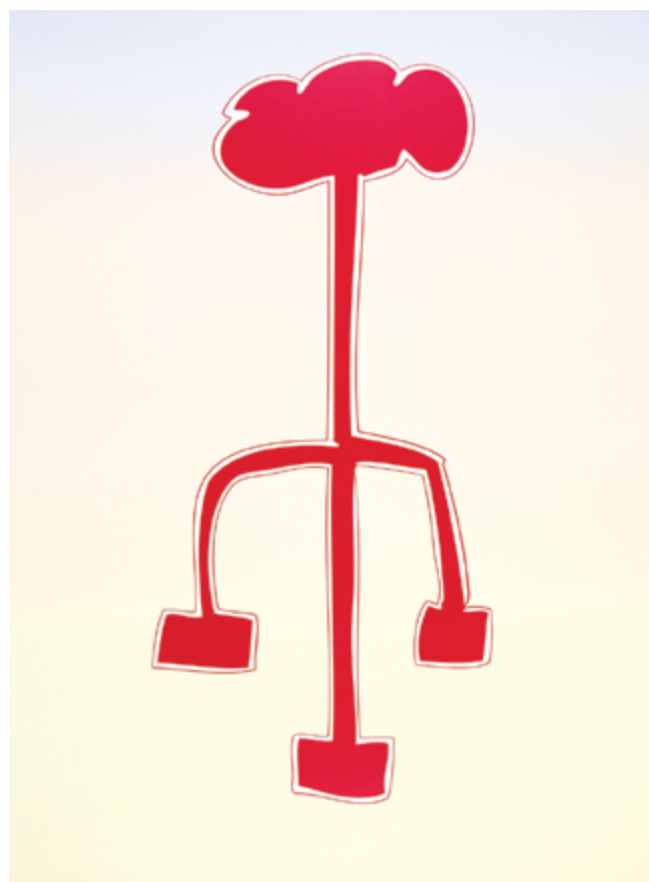




FUTUR ANTÉRIEUR (FUTURE PERFECT) 2017
 ACRYLIC ON CANVAS
 51 x 56 IN. / 129,5 x 142,24 CM



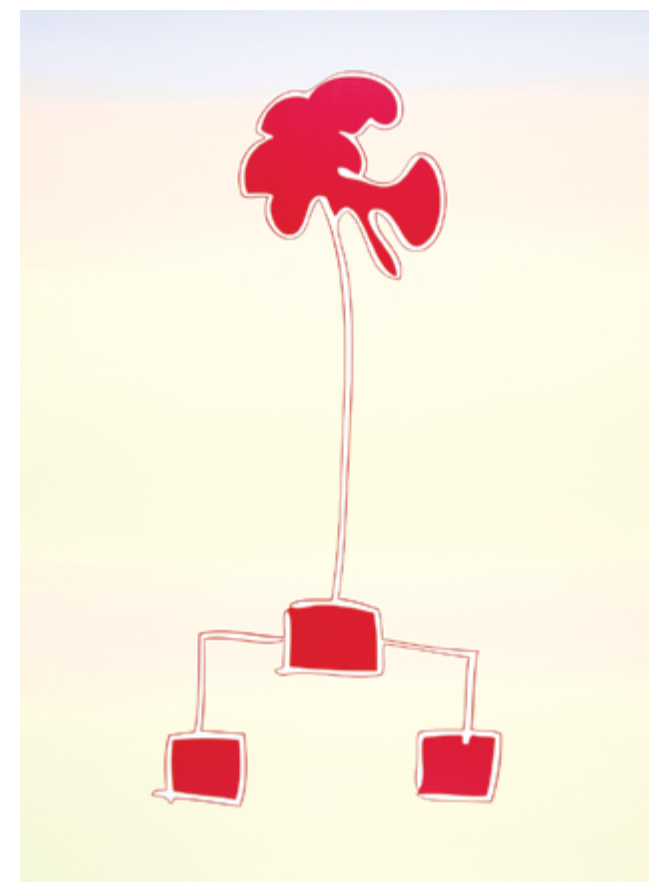
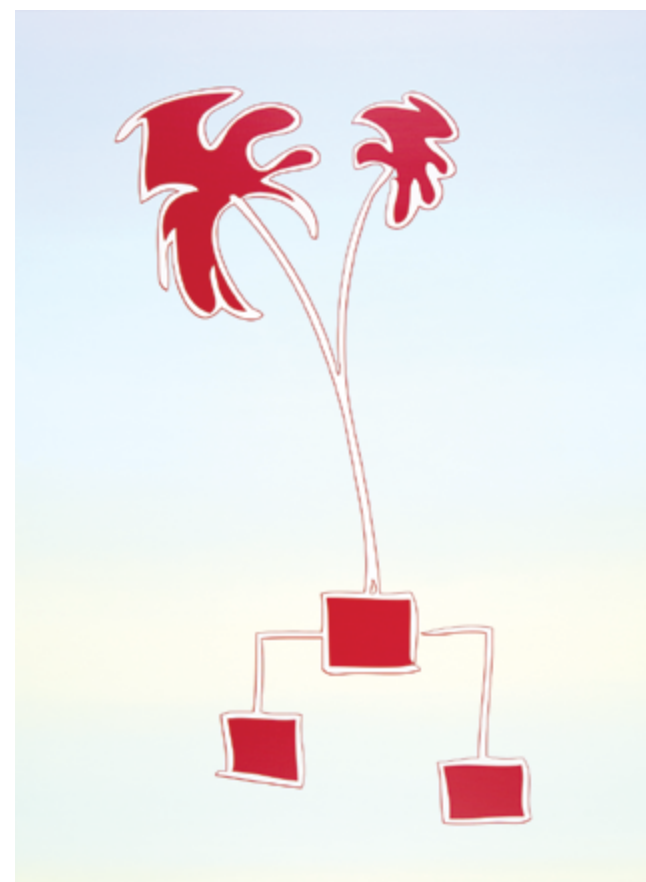
PLUS-QUE-PARFAIT (PAST PERFECT) 2017
 ACRYLIC ON CANVAS
 51 x 56 IN. / 129,5 x 142,24 CM

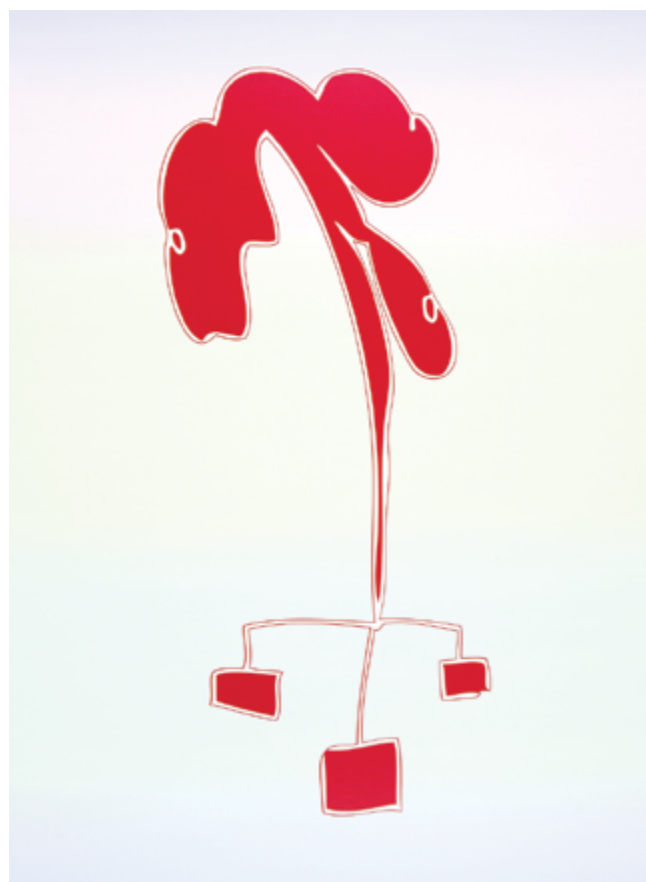


SQUARE ROOT #1 2015
 ACRYLIC ON CANVAS
 74 3/4 X 55 IN. / 190 X 140 CM

SQUARE ROOT #2 2015
 ACRYLIC ON CANVAS
 74 3/4 X 55 IN. / 190 X 140 CM
 COLLECTION OF THE ARTISTS

SQUARE ROOT #3 2015
 ACRYLIC ON CANVAS
 74 3/4 X 55 IN. / 190 X 140 CM

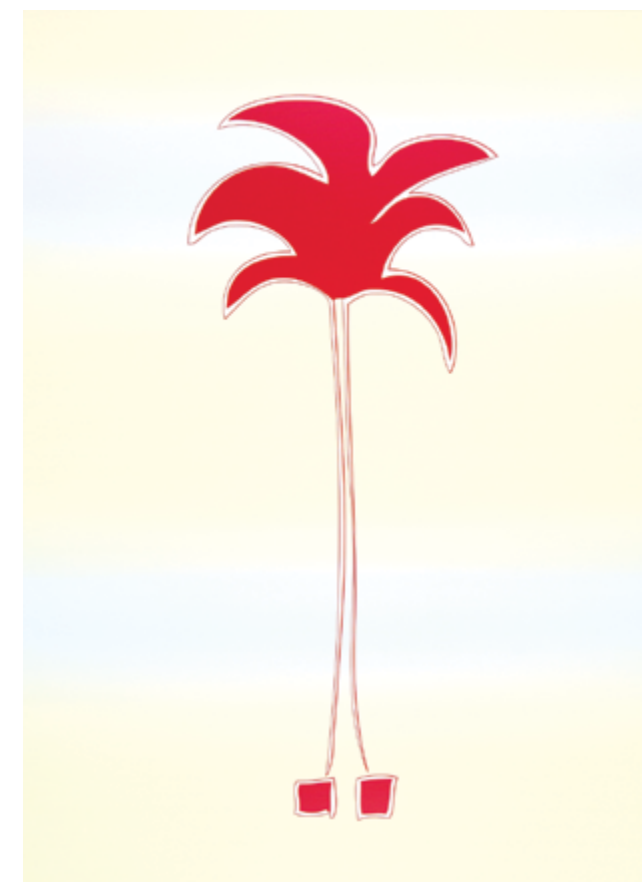




SQUARE ROOT #4 2015
 ACRYLIC ON CANVAS
 74 3/4 x 55 IN. / 190 x 140 CM

SQUARE ROOT #5 2015
 ACRYLIC ON CANVAS
 74 3/4 x 55 IN. / 190 x 140 CM

SQUARE ROOT #6 2015
 ACRYLIC ON CANVAS
 74 3/4 x 55 IN. / 190 x 140 CM
 PRIVATE COLLECTION, BRUSSELS

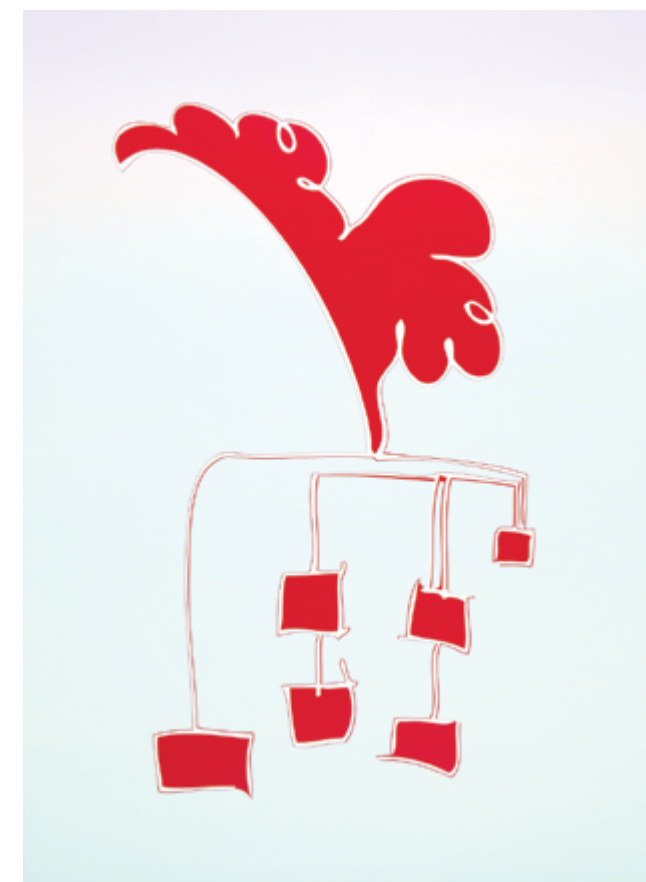
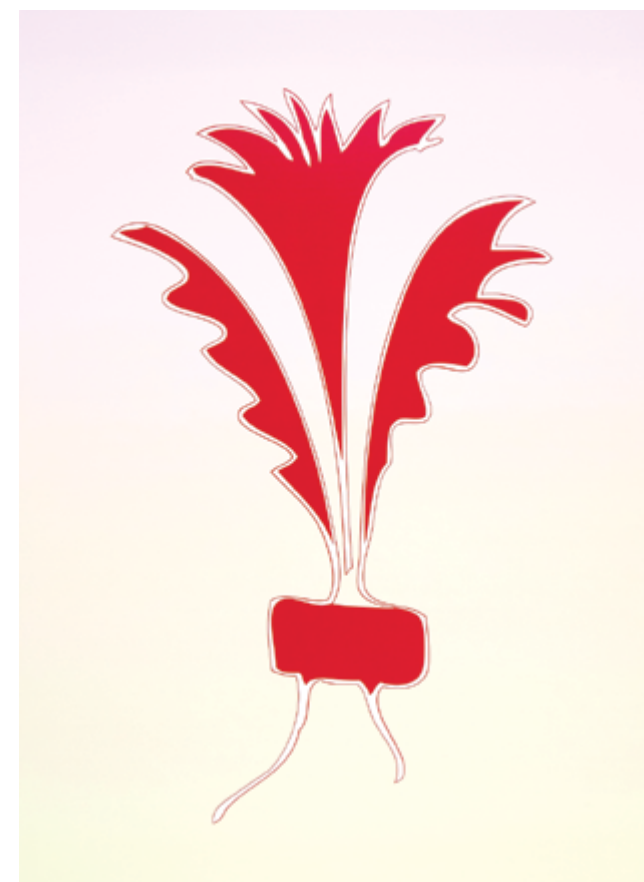




SQUARE ROOT #7 2015
 ACRYLIC ON CANVAS
 74 3/4 x 55 IN. / 190 x 140 CM

SQUARE ROOT #11 2015
 ACRYLIC ON CANVAS
 74 3/4 x 55 IN. / 190 x 140 CM

SQUARE ROOT #14 2015
 ACRYLIC ON CANVAS
 74 3/4 x 55 IN. / 190 x 140 CM





WE MET IN 1995 IN NEW YORK AND DECIDED TO WORK TOGETHER IN 1997. OUR IMAGINARY IS PRINCIPALLY NOURISHED BY THE LANDSCAPES AND THE CULTURE OF THE AMERICAN SOUTHWEST. FROM 2005 TO 2012, WE LIVED IN SANTA FE (NM). IN 2016, WE WENT TO LIVE IN LAMY (NM).

OUR WORK, BEYOND AN AUTOBIOGRAPHICAL DIMENSION, EXPLORES AND DEVELOPS THAT WHICH ESCAPES THE ORDINARY ATTENTION OF THE SURROUNDING WORLD AND COMES BACK TO AN INTIMATE ART HISTORY.

ALL THAT IS IMPOSED BY SUDDEN EMERGENCE, STRANGENESS, DAZZLEMENT.

WE BEGIN WITH EVENTS AND OBJECTS ENCOUNTERED DURING TRIPS THAT DEVELOP OUR SERIES: DESERTS, DEAD ENDS, THE RARITY OF INFORMATION, DISCRETE UNITS, MINOR CHANGES, DETAILS, INTERVALS, IN-BETWEENS CONSTITUTE THE UNIVERSE OF OUR WORK. OUR POINT OF VIEW IS PERIPHERAL, WE ARE INTERESTED IN THE MARGINS, THE BACKGROUND, THE DEPTHS.

LAMY, JUNE 2017

FOUNDED IN 2016 BY FRENCH COLLECTOR AND ENTREPRENEUR CHRISTIAN MAYEUR, MAYEUR PROJECTS IS A CONTEMPORARY ART GALLERY AND RESIDENCY, SUPPORTING EMERGING AS WELL AS ESTABLISHED ARTISTS. PRIVILEGING ART THAT IS ABOVE ALL AN EXPERIENCE, OUR AIM IS TO CREATE A CONTEXT OF ENCOUNTERS BETWEEN ARTIST AND VIEWER, THE OBJECT AND THE BODY, THE REAL AND THE IMAGINARY, THE GLOBAL AND THE LOCAL, THE SOCIAL AND THE ENVIRONMENTAL, THE CONCERNS OF TOMORROW AND THE CONCERNS OF TODAY.

JUGNET + CLAIRET

NM

SEPTEMBER 9 - OCTOBER 21, 2017
OPENING RECEPTION FRIDAY SEPTEMBER 8, 5-8 PM

MAYEUR PROJECTS

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TRANSLATED FROM THE FRENCH BY ANA IWATAKI

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ISBN: 978-0-692-93649-8
SEPTEMBER 2017

