

# Wild Renaissance: the symbiotic perspective

Curated by Guillaume Logé

Art Orienté Objet (Marion Laval-Jeantet & Benoît Mangin) | David Bihanic | Michel Blazy | Clément Borderie | David Christoffel  
Edith Dekyndt | Laurent Derobert | Claude Gilli | Jérémy Gobé | Andy Goldsworthy | Victoire Inchauspé | Susan Jacobs  
Chloé Jeanne | anne marie maes | Ariane Michel & Céleste Boursier-Mougenot | Valérie Mréjen | Luc Petton | Tomás Saraceno  
Niccolò Martinelli (Il Trometta) | Jean-Luc Villemouth | Yang Zhichao

*Why are we speaking about a new form of perspective in art, six hundred years after linear perspective theories emerged - which paved the way for modernity - during the Renaissance of the XV<sup>th</sup> and XVI<sup>th</sup> centuries? What are the characteristics of this new perspective? What does it say about our era? And what horizons does it open up?*

The context is that of a shift in civilisation, a «Wild Renaissance,» whose first manifestations we are now witnessing in reaction to the disastrous scale of ecological issues.

Our book *Renaissance sauvage. L'art de l'Anthropocène* (Puf, 2019) describes the genesis and spirit of this Wild Renaissance, and its first demonstrations in art and design. The “symbiotic perspective” is the form of perspective associated with it.

The emergence of a new form of perspective in art is not without significance. It means that we no longer wish to see or create in the same way as before. It reflects a major change in the relationship between human beings and the world.

The symbiotic perspective is therefore based on paradigms that are radically different from those of the linear perspective (mathematical approach and anthropocentric conception): on the scientific side, it is the environmental sciences that are coming to the fore, and on the philosophical side, the school of ecological thought. At its simplest, the symbiotic perspective is defined as the mobilisation of multiple forces in the creation of a work. It invites us to take an interest in the diversity and abundance of the creative potential of the entities and elements that surround us. Learning to stand back and let be becomes the mark of a new attitude and awareness. Human beings no longer think of themselves as being at the centre, deciding and measuring everything, imposing their will on inert nature. The work emerges from a symphony that is both human and non-human.

The exhibition explores different variations of the symbiotic perspective within the creations by some twenty artists. It is situated in comparison to the canon of linear perspective through the presence of a drawing by Niccolò Martinelli (known as Il Trometta, c. 1540-1611).

Guillaume Logé

<sup>1</sup> [https://lapenseeecologique.com/la-perspective-symbiotique/#\\_ftnref77](https://lapenseeecologique.com/la-perspective-symbiotique/#_ftnref77)

<sup>2</sup> Guillaume Logé, *La perspective symbiotique. Une nouvelle forme de perspective en art*, Paris, Galerie Jousse Entreprise, 2023.

Ruinart supported the artists Chloé Jeanne and Jérémy Gobé as part of its patronage program, and commissioned an art piece from Tomás Saraceno in 2021.

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\*closing from 12.23.2023 to 01.02.2024 inclusive

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## ROOM 1

### NICCOLÒ MARTINELLI (IL TROMETTA)

1540 (Pesaro, Italia) - 1611 (Roma, Italia)



*La Naissance de la Vierge*

circa 1580

pen and brown ink, brown wash, black stone and white highlights  
on rose-prepared paper

48 x 39,5 cm

courtesy galerie Paul Prouté, Paris

In the exhibition, this work is a cross-reference with the linear perspective and, more broadly, with the Renaissance of the XV<sup>th</sup> and XVI<sup>th</sup> centuries and 'Modernity'. From an aesthetic point of view, we can compare Trometta's delicate curves with works by Clément Borderie, Edith Dekyndt and Susan Jacobs, for example. Let's admire the richness and nuances of the expressions with what could be said of other works using radically different mediums.

### CLÉMENT BORDERIE

1960 (Senlis, France)



*Toiles produite par la matrice « (Dé)-camper »*

2019-2020

raw cotton canvas

183 x 180 cm

unique

The artist sets his canvases on 'matrices' that he installs in different places, leaving the creation to the forces of the environment and time. Microscopic algae picked up by the wind from the shores of the nearby lake settle on the canvas and expand. And what if it were about this: bringing together the right conditions to lift the limits of creative expression latent in the thickness of what surrounds us?



*Pierre de sel (n°28)*

2005-2011

salt

25 x 22 x 21 cm

unique

Stone of the latent formal poem. In what surrounds us, how many possibilities for sculpture? Process: from the block of salt carved and drilled by the hand of man to the tongue of the cows that lick it, at the very moment of the art that needs to be grasped.

## ROOM 1

### LAURENT DEROBERT

1974 (Avignon, France)



#### *Jardin des conjectures*

2023

3 seeds

variable dimensions

19 editions

With the support of CNAP - Centre National des Arts Plastiques and the Rothschild foundation

Alexandre Grothendieck (1928-2014) was one of history's most illustrious mathematicians. He became actively involved in ecology before retiring from the world to live as a hermit in his house in Ariège, surrounded by a profusion of plants, both indoors and in his enclosed garden. He no longer spoke to anyone but them, and a few in particular. Laurent Derobert's hypothesis: what if, once we had discovered the language of plants, we found ourselves in a position to hear what was said between them? Not just Alexandre Grothendieck's words, but their conversation?

### EDITH DEKYNDT

1960 (Ypres, Belgium)



#### *Laboratory 01 - Remake - Yellow n°1*

2019

coffee on fabric

84 x 117 cm

unique

courtesy the artist and the Greta Meert gallery, Brussels

I use the term «subtle agentivities» to refer to the tiniest or most discreet of creative potentials. What does coffee grounds have to offer on the scale of amazement? Here, just as much as a landscape painting or the most exquisite drapery. Unless it's a question of going beyond a certain sense of perfection (the regularity and homogeneity of the vertical stripes) in favour of an «oceanic feeling», to use Romain Rolland's expression.

### SUSAN JACOBS

Sydney, Australia



#### *Snake Drawing*

2012

HD video (looped)

7'18"

5 editions

courtesy the artist and The Renshaws, Australia

How to learn the «serpentine» form from the snake itself? This very form which is regarded as the «line of grace» by the painter and theorist William Hogarth (*Analysis of Beauty*, 1753), or an emblem of the vital force or universal dynamism by many artists, including a certain Leonardo da Vinci. Thus the artist makes a drawing on a surface of earth together with the animal which perhaps possesses the entire genius of curve.

### CLAUDE GILLI

1938 - 2015 (Nice, France)



#### *Aquarelle 6 escargots*

1977

watercolors on Japanese paper, plexiglas and snails

81 x 120 cm

unique

courtesy estate Claude Gilli and galerie Berthéas, Paris

Snails were obviously the first painters. Their slime trail fascinated the artist's eye, as he watched them fall from a crate on the market in Nice. He learnt everything from the animal which became his favorite collaborator from about 1970 to 1978.

## SALLE 1

### ART ORIENTÉ OBJET (MARION LAVAL-JEANTET & BENOÎT MANGIN)

collective formed in 1991 (France)



*La part animale*

2011

photographic series from the performance *May the horse live in me!*

Lambda print on Fuji satin paper

100 x 150 cm

10 editions

courtesy galerie Les Filles du Calvaire, Paris

The very elaborate composition of the photograph is reminiscent of a frequent motif in Renaissance paintings and classical art: the play of hands around a box. Here, a Petri dish. Marion Laval-Jeantet had horse blood injected into her body. How can we get closer to the existence of a being other than ourselves? Embrace its becoming? The artist's body becomes a host - should we be talking about shamanism, or spiritual symbiosis?

### MICHEL BLAZY

1966 (Monaco, France)



*Corail*

2009

chocolate and vanilla cream dessert, eggs on wood nibbled by mice

65,5 x 85,5 x 5,5 cm

unique

courtesy the artist and the galerie Art : Concept, Paris

Nothing is inert. All things have their own creative personality, an «agency» or capacity for action. The potentials are of infinite variety. The works in the exhibition welcome, 'as artists', spiders, ferruginous rock, microscopic algae, bacteria (and we might even go so far as to wonder whether memory or absence might not also be endowed with a formative power of their own). In a serious but humorous vein, why not cream desserts, eggs and mice?

## ROOM 2

### ARIANE MICHEL AND CÉLESTE BOURSIER MOUGENOT

1973 (Paris, France) | 1961 (Nice, France)



#### *Les oiseaux de céleste*

video by Ariane Michel based Céleste Boursier-Mougenot's installation *From here to ear* (v.5)

2008

film blu-ray, color, sound

7'

8 editions

courtesy galerie Xippas, Paris

How to create the conditions for collaboration? How will the invited partner(s) feel? What about their point of view and experience? What does sharing the creative space mean to each of them? Does one's sense of harmony match the ones of others? And what about the sense of beauty... ?

### JÉRÉMY GOBÉ

1986 (Cambrai, France)



#### *Corail Artefact\_CCA1-Immersion n°2*

2023

sculpture in ecological concrete CCA1 immersed in an aquarium with coral cuttings produced using the unique system (patented) and BCA biopolymer (patented) developed by the artist

The immersion, carried out in the laboratories of the Paris Aquarium, was filmed in time lapse for two months and continuously during the exhibition.

8 editions

The artist is an inventor (we'll be interested in the patents he registers, particularly on the ecological concrete of which the volume presented here is made). Ecology and aesthetics are combined in a gesture of fading. The sculpture has a function; it serves as a support for a novel system of cuttings that he has also developed. In the water, the growth of coral (an animal species whose extinction is a very worrying phenomenon), together with that of algae, takes possession of the form until it completely covers it and, in time, leads to its disappearance.

## CORRIDOR

### DAVID CHRISTOFFEL

1976 (Tours, France)



#### *Rigueurs para-naturalistes*

2023

Installation, soundtrack, six frames  
variable dimensions  
unique

This octopus exists and does not exist. Symbiosis presupposes the desire of the other, but it turns into its opposite when desire becomes colonisation by words and concepts. Such is the case of the Vampirototis, a purely imaginary species created by self-projection. The constant concern of the symbiotic perspective is not to impose movement, but to play an equal role in the dance.

### CHLOÉ JEANNE

1994 (Tours, France)



#### *Capsules olfactives*

2023

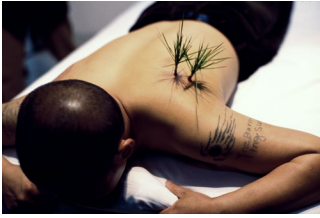
mycelium, hemp shavings, lava stone and olfactory creations  
40 x 24 cm each  
unique

The growth of the mushroom takes over the mixture of sawdust and stone placed in the centre of the mould, literally overflowing the frame. As it expands, the mushroom also occupies the olfactory space of the width of a spectrum from which the artist takes two fragrances, returning them to the panels, which in turn return them, face to face, to the visitor.

## ROOM 3

### YANG ZHICHAO

1963 (Lanzhou, China)



#### *Planting Grass*

performance (2000) [2023]

inkjet print on glossy paper sur papier brillant monté on dibond

80 x 120 cm

8 editions

Symbiosis is not inherently a source of positive values. Blending can mean violence when it denies the nature of the other's being or becoming. The artist's body, here, is in pain (as the plant presumably is) and eventually rejects the grafts. The work is an important reminder that, in the spirit of the Wild Renaissance, the symbiotic perspective does not mean hybridisation at the whim of an all-powerful human (or of a political, economic or ideological authority), but an approach that pays attention to and welcomes the other for what it is, with a view to extending its life trajectory.

### VICTOIRE INCHAUSPÉ

1998 (Paris, France)



#### *And it was all yellow*

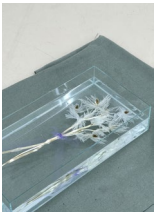
2022

wax, mimosas, wood

60,5 x 40 cm

unique

And what if every memory carried a creative impulse that operated on a spiritual and perhaps also a material level? People used to make wax masks to keep the imprint of the face of the dead so that they could continue to live (in a different way). In this case, the wax surface shelters the future of the mimosa, beyond the flow of sap. Typical solar plant, metaphor, of course, or personification of the loved one.



#### *From last week*

2023

thistles, ribbon, water, glass aquarium, blanket

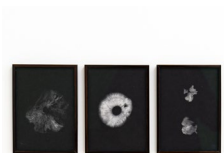
variable dimensions

unique

If I could rename artworks like the poet Wallace Stevens, I would call this one 'The Absentee'. For the woman the bouquet is offered to. The one who is no longer here and yet so very present. Thinking of all the forms of agency that I explore, the intuition seems obvious to me. What we're talking about here is a person's agency, or more precisely, the creative potential of their absence. Absence is still something, and always something in particular. In this case, it's love. The driving force of the universe for Empedocles. The force of the one who is no longer there and yet so very present.

### CHLOÉ JEANNE

1994 (Tours, France)



#### *Spores*

2021

mushroom spore prints on black canson paper, ebony frame

21 x 14,8 cm each

unique

I would love to think that it is the imprint of a dream. One of a mushroom, for one night, in the darkness of paper. The symbiotic perspective implies the invention of a scene: an invitation to the most intimate part of the other. So perhaps it's a question of the soul, or of a human or non-human imagination.

## ROOM 3

### ANNE-MARIE MAES

Brussels, Belgium



#### *Bacterial Mantarey*

2018

organic sculpture, biotextile with bacterial colonies (agar agar, hemp, bacteria, metal, glass)

65 x 65 x 120 cm

unique

In some of its translations, the symbiotic perspective overturns many of our assumptions, inviting us to broaden our sensibilities, our sense of the marvellous, the scope of beauty, welcoming without prejudice completely different forms and processes of creation. An abstract painting, as abstract as photographs of the cosmos are to the uninitiated. In both infinities, a comparable genius of form and composition.

### VALÉRIE MRÉJEN

1969 (Paris, France)



#### *Fleurs bleues*

2023

pigment print enhanced with gouache and collage

86 x 56 cm

unique

courtesy galerie Anne-Sarah Bénichou, Paris

A constructed landscape, emblematic of linear perspective. An image enhanced by the addition of dots of colour. An image for another through erasure, creating a smooth space, a white world, a «zone of creation». The rectangle is for the other, body and, here, first and foremost spirit. The symbiotic perspective is an opening in which we learn to withdraw in order to better open up. No longer Malevich's *White on White* (1918), but *White Rectangle on a Landscape*?

### JEAN-LUC VILMOUTH

1952 (Creuzwald, France) - 2015 (Tainan, China)



#### *L'Empreinte de Siam*

1990-1991

porcelain, photography, text

Ø 50 cm

production Manufacture de Sèvres

courtesy estate Jean-Luc Vilmonth

The symbiotic perspective (like other forms of perspective) does not come from nowhere. Historical turning points are often the result of a gradual evolution. Whilst the successive avant-gardes of the twentieth century prepared the ground by overturning the codes of 'traditional' representation, certain works more precisely anticipated the paradigm of symbiotic perspective. Claude Gilli's snail series is a case in point, as is this collaboration with an elephant whose behaviour had to be studied in order to create a joint work.

### ANDY GOLDSWORTHY

1956 (Cheshire, United Kingdom)



#### *Red Stone Sea*

1993

cibachrome photography and drawing

83 x 83 cm (photo) / 31 x 28 cm (drawing)

courtesy galerie Lelong & Co, Paris

Stone (solid) ground into powder (liquid). Turns into watercolour in the water hole in the rocks. Decides on the composition on paper (solid, again, until it becomes liquid again in the flow of the imagination).



## ROOM 3

### KARIN HELLIN & COMPAGNIE LE GUETTEUR - LUC PETTON

French dance company since 1994 (Luc Petton)



#### *Anima/Animal*

2015

video composition from the shows *La confiance des oiseaux* (2008), *Swan* (2012), *Light Bird* (2015)

image Karin Hellin

music Xavier Rosselle

choreography Marilèn Iglesias-Breuker and Luc Petton

6'

Dancers and animals have grown up together. From the observation of one another was born the choreographic outline and design. From the familiarity of dance, the shape.

### TOMÁS SARACENO

1973 (San Miguel de Tucumán, Argentina)



*Semi-social solitary mapping of GC 26161 by a septet of *Cyrtophora citricola* - three weeks, a triplet of *Nephila senegalensis* - four weeks*

2020

spidersilk, archival paper, Ink, dibond

176 x 79 x 6 cm each

courtesy galerie neugerriemschneider, Berlin

A septet, then a trio of spiders at work... The artist has built much of his reputation on the creative knowledge he has acquired through his in-depth study of arthropods and his familiarity with them, particularly in his studio. Making work with one or more non-human partners is an unprecedented turn in art, where the symbiotic perspective takes its roots.

### DAVID BIHANIC ET TRAFIK

1977 (Saint-Nazaire, France)



#### *Remastering architecture*

2023

IT development (Javascript, Three.js library)

19'

courtesy David Bihanic- FXDS

How can we analyse these falsely virtual concretions of data that are clustered together in very tangible, energy-intensive data centres? What if these databases were entities with a mind of their own? The aim of the work is to express this through the prism of computer code. Echoing the exhibition, the databases chosen are architectural images.