



EDGAR SARIN
OBJECTIF : SOCIÉTÉ
(VARIATIONS GOLDBERG)
EXHIBITION FROM 14.10.23 TO 07.01.24

EDGAR SARIN "OBJECTIF : SOCIÉTÉ (VARIATIONS GOLDBERG)"

Exhibition from Saturday 14 October 2023 to Sunday 7 January 2024
Opening on Friday 13 October at 6:30pm

This autumn, Le Grand Café - contemporary art centre, Saint-Nazaire, is delighted to present *objectif : société (variations goldberg)* [*objective: society (goldberg variations)*], a solo show by Edgar Sarin, produced following a year-long creative residency with the art centre. For the artist, this exhibition brings to a close a cycle of research begun in 2020 at the Chanot contemporary art centre in Clamart, near Paris.

Curator: Sophie Legrandjacques,
director of Le Grand Café - contemporary art centre

objectif : société (variations goldberg) [*objective: society (goldberg variations)*]

Edgar Sarin looks for new physical and semantic terrain by devising exhibitions that create themselves over their lifetime according to, and within, the very space in which they unfold. He compares them to robust systems, able to play by ear, to be open to contingency, to take on multiple historical layers and to perform any number of balancing acts between composition and improvisation. He is seeking an ecology of action, following a relatively consistent long-term process to lay the foundations of his propositions: the artist begins by creating a stock of simple, inexpensive, and close at hand materials such as oak, limestone or clay, that he will place in the space and allow to settle. Using these material conditions, and a deal of skill, Edgar Sarin imagines a self-sustaining system that sculpts itself and takes form until it reaches a certain degree of presence. This way of working is political: he is part of a generation of artists who question the concept of the exhibition as an intrinsically sterile object. On the contrary, they

profit from seeing it as a space that is sensitive to living rhythms; a site of displacement and of research into the immediate environment, that pays attention to collective harmony. His exhibitions are, therefore, fertile and progressively augmented structures whose theoretical and sensory depth can only really be fully felt at the end of being shown.

At Le Grand Café art centre, Edgar Sarin imagines a new story in the process of its making: the starting point for an unforeseen adventure that isn't written in advance. But it is also an exhibition event closing a three-year cycle of major research, initiated in 2020 at the art centre in Clamart with a proposal entitled *objectif : société* [*objective: society*]. This cycle comes to an end in Saint-Nazaire and will be marked by a first artist monograph, published by Dilecta.

Edgar Sarin is faithful to his approach, appropriating the site in a manner that is total and instinctive. In the art centre's largest space, he installs a Kaaba, an architectural form built from local clay whose walls will be dedicated to pictorial works produced during the exhibition. The form of the construction is inspired by Celtic grain stores on stilts, also referring to the sacred house, built for men, that is sited at the centre of Mecca. For Edgar Sarin, architectures are highly didactic objects, which can readily sediment and settle the flow of events, stories, and beliefs: here, the Kaaba embodies a collecting structure at the very heart of the exhibition, a palimpsest of a surface offered up for re-covering, like antique graffiti progressively colonising the walls of a temple. Other architectures appear in the exhibition that recall the motif of the *camerella incantata*, an enchanted retreat beyond time and the fury of the world, and at the same time a space connected to the cosmos. The artist notably displays a *lararium*, a type of small sanctuary intended for the worship of Lares, the household gods. This small wooden bas-relief, a minimalist place for contemplation, tells us a good deal about Edgar Sarin's work: his choice of crude materials worked like precious materials and his liking for architecture as a matrix, a crucible for transforming the real. Other sculptures will come to populate the space, like the two giant carved wooden caryatids, which also materialise particular literary and historical reminiscences from the timeline of art.

In the adjoining gallery, the artist concocts an ambiguous room, akin to a Renaissance workshop, to host micro-societies established for a specific time for a specific project in accordance with a network of converging and parallel timeframes. Various people will regularly come to work in the Saint Nazaire exhibition, notably producing sculptures: clay ex-voto in animal form, inspired by Japanese *haniwa*, earthenware figures left in Japanese tombs, probably as protective offerings, during the Kofun and Asuka periods around 250-710 CE. In this same room, somewhere between a production workshop and an exhibition space, Edgar Sarin is also installing an oak, which will be placed in a natural state, undergo different phenomena of acclimatation, and progressively be refined.

Upstairs, a sculpted boat greets the public. Of the kind represented in the Bayeux Tapestry, it recalls the *mora*, a Scandinavian type of sea-going vessel with which William, Duke of Normandy, crossed the Channel in conquest of England in 1066. Edgar Sarin has grafted details onto the boat, solid oak sculptures like figureheads. The artist's simple economical gestures, determined by each material's specificity, are also revealed on the treatment of the hull, worked with beeswax, encaustic and pigment: interventions that all refer the object back to the history of antique painting.

In a play of interleaved references, with this floating sculpture Edgar Sarin equally pays homage to *Ocean Wave*, the boat on which artist Bas Jan Ader was lost at sea in 1975 while attempting a solo crossing of the Atlantic to complete his work *In search of the miraculous*.

For Edgar Sarin, the motif of the boat connects with the archetypal refuge, the primitive shelter whose boundaries come as close as possible to those of the body; it is the promise of salvation, the possibility of fleeing the day of ultimate catastrophe; it is above all the support for a physical experience of landscape, crossing a world of reflections, mirror games and illusions. Of danger too, since it is ancestrally linked to death, and, nowadays, to the destinies of innumerable exiles. For the artist, the naval construction synthesises once again a space of possibility, a consideration of the state of a society in a given environment. During the exhibition this rowing vessel will be put to sea, another experience of the form and the body that performs it. An essential dimension that Edgar Sarin resumes in this way: "The human being, in the spaces that I compose, is the key that activates the space. Space without man is completely sterile".

Éva Prouteau, art critic
May 2023

AVAILABLE IMAGES

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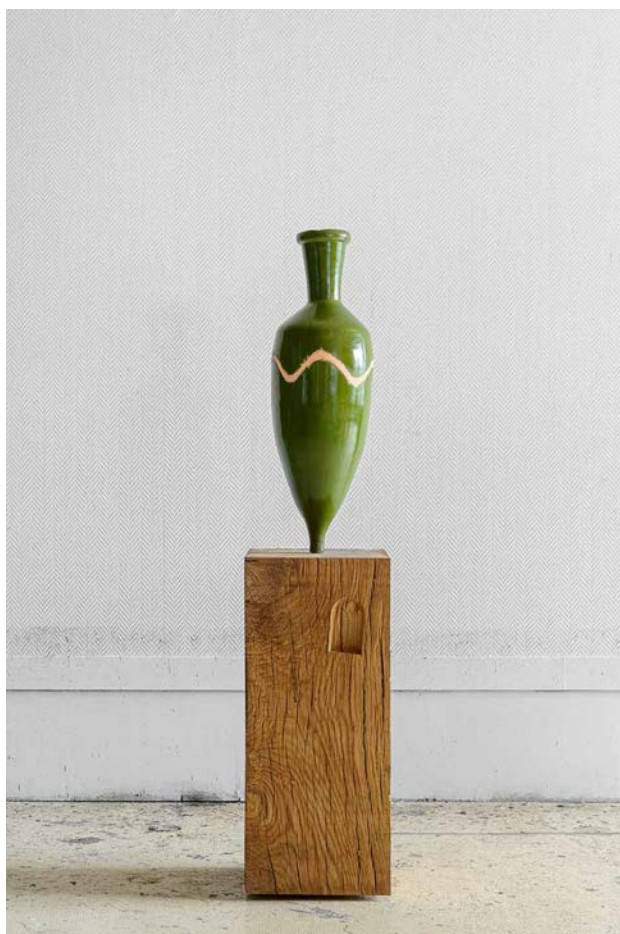
Pictures of the exhibition at Le Grand Café will be available on request from the week of 16 October.



Edgar Sarin, *Kaaba*, 2020. Solid oak, Clamart clay, mixed media, 320 x 190 x 1000 cm. Vue de l'exposition objectif : société au Centre d'Art Contemporain Chanot, Clamart, 2020. Courtesy the artist and Michel Rein, Paris/Brussels. Copyright La Méditerranée.



Edgar Sarin, *Erevan*, 2022. Solid oak, paving stones and strap, 172 x 42 x 34 cm. Courtesy the artist and Michel Rein, Paris/Brussels. Copyright La Méditerranée. Photo © Grégory Copitet.



Edgar Sarin, *Nuit romaine*, 2022. Solid oak, faïence and paint, 170 x 35 x 35 cm. Courtesy the artist and Michel Rein, Paris/Brussels. Photo © Grégory Copitet.

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Edgar Sarin, *Néolithique (Comète de Halley)*, 2022. Oil on canvas, 140 x 195 cm. Courtesy the artist and Michel Rein, Paris/Brussels. Photo © Grégory Copitet.



Edgar Sarin, *Ghardaïa (victorieuse)*, 2022. Oil on canvas, 146 x 291 cm. Courtesy the artist and Michel Rein, Paris/Brussels. Photo © Grégory Copitet.



Edgar Sarin, *Ohaguro*, 2023. Oil on canvas, 140 x 195 cm. Courtesy the artist and Michel Rein, Paris/Brussels. Photo © Grégory Copitet.

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Edgar Sarin, *victoires (suite)*, Gallery Michel Rein, Paris, 2021. Courtesy the artist and Michel Rein, Paris/Brussels. Photo © Florian Kleinfenn.



Edgar Sarin, *monument*, 2022. Blue stone from Yvoir, oak, cobblestone, faïence and pigments, 130 x 22 x 19 cm. Courtesy the artist and Michel Rein, Paris/Brussels. Photo © Grégory Copitet.



Edgar Sarin, *Cyborg*, 2022. Oak, Caen stone, oil on wood, 170 x 50 x 35 cm. Private collection. Courtesy the artist and Michel Rein, Paris/Brussels. Photo © Grégory Copitet.

EDGAR SARIN

Edgar Sarin is born in 1989 in Marseille (France), he lives and works in Paris (France).

His work bears witness to the formal search for a political and environmental harmony, of which man would be the catalyst. Edgar Sarin has been noticed for his work on the *generating ruin* and for his questioning of the exhibition space. He establishes, a few years ago, that it is a question of considering the spectator from the moment when he stops being one; thus inscribing himself in a Mediterranean lineage of the conception of the work of art.



His work is thus elaborated by porosity with the environment. He defends an approach that favors learning about the world and the material - a reasoned form of the creative gesture - which he develops in a plural and precise sculptural corpus.

In 2016, Edgar Sarin received the EMERIGE 2016 Revelations Award. Edgar Sarin is also co-founder, with Mateo Revillo and Ulysse Geissler, of the research group La Méditerranée with which he organizes group exhibitions.

Artist portfolio, Michel Rein Gallery, 2023



Edgar Sarin scouting and visiting a stained glass workshop, 2023
Production in progress for Le Grand Café - contemporary art centre, 2023

Solo shows

2023: *Nana*, Institut français, Tokyo, Japan
2022: *Capitolo (IV) - Geographia* (with Mateo Revillo), Terzo Fronte, Roma, Italy; *Rubber soul*, Michel Rein, Brussels, Belgium; *100 peintures*, Forma, Paris
2021: *victoires (suite)*, Michel Rein, Paris; *objectif: société*, Centre d'Art Contemporain Chanut, Clamart, France
2019: *nouvelles œuvres*, Michel Rein, Brussels, Belgium
2018: *Un Titanic Reprise*, Nuit Blanche (with Mateo Revillo), (cur. Gaël Charbau), Paris
2017: *Dans son cou la main d'une mère*, Michel Rein, Paris; *Ici : symphonie désolée d'un consortium antique*, CCC OD, Tours, France; *Hierarchisch angeordnete Edelgesteine, dreizehn*, Gallery Konrad Fischer, Berlin, Germany; *Un minuit que jamais le regard, là, ne trouble*, (cur. Gaël Charbau), Collège des Bernardins, Paris
2015: *Quelqu'x sur son lit de mort*, Cercle de La Horla, Paris
2014: *Introduction à l'entité problématique*, Inlassable Galerie, Paris; *The Miraculous Cocoon*, Inlassable Galerie, New York, New York, United States

Collective shows

2023: *Artocène3*, Chamonix Mont-Blanc, France; *Haniwa Boogie-Woogie*, FORMA, Paris; *L'île intérieure*, Fondation Carmignac, Porquerolles, France
2022: *The Shortest Way to Happiness*, Givon Art Forum, Tel Aviv, Israel; *Crowne Plaza*, FORMA, Paris
2021: *Sans relâche*, Monnaie de Paris ; *Liminal Territories*, Pal Project, Paris; *The first Meal*, (cur. Yvannoé Kruger and Marilou Thiébault), Poush, Clichy, France; *Napoléon ? Encore !*, (cur. Eric de Chasse and Julien Voinot), Musée de l'Armée, Paris
2020: *Picabia/ Revillo/ Safa/ Sarin* (cur. La Méditerranée), Clichy, France; *Grand Final*, (cur. La Méditerranée, Gaël Charbeau and Yvannoé Kruger) POUSH, Clichy, France; *Programme Spécial* (cur. La Méditerranée, Gaël Charbeau and Yvannoé Kruger) POUSH, Clichy, France; *Oh les beaux jours (Happy Days)*, Michel Rein, Paris ; *(ON A PEDESTAL): to greatly value someone or something*, Michel Rein, Brussels, Belgium
2019: *L'Effet falaise*, Révélation Emerige, espace Voltaire, Paris; *Pavillon MMXX* (cur. André Chami) Beirut Digital District, Lebanon
2017: *Cercle de la Horla* (cur. Edgar Sarin) Paris ; *Private Choice*, Paris; *Chapitre troisième : **, Cercle de La Horla, New York, United States

EDGAR SARIN

2016: *ART IS HOPE* - Link -, Perrotin, Paris; *Une inconnue d'avance*, Bourse Révélation Emerige, Paris; *Chapitre deuxième : The 67th Evidence*, Cercle de La Horla, New York, New York, United States; *Entité de spéculation autonome*, Cercle de La Horla, Paris

2015: *Chapitre premier : Des Absents*, Cercle de La Horla, Paris ; {647912}, Inlassable Galerie, New York, New York, United States

Awards

2016: Bourse Révélation Emerige, Paris

Collections

CCC OD, Tours, France

Vestfossen Kunstlaboratorium, Vestfossen, Norway

Fonds de dotation Emerige, Paris

<https://www.edgarsarin.fr/>

Edgar Sarin is represented by Gallery Michel Rein, Paris/Brussels

<https://michelrein.com/>



Edgar Sarin, production in progress for Le Grand Café - contemporary art centre, 2023



EXHIBITION EVENTS

Talk with Edgar Sarin

Exhibition tour with the artist and the curator
Sunday 12 November at 3:00pm (duration 1 hour 30)

Guided Tour

Every Saturday at 4pm (approx. 1 hour)
Except on 14 October

The teachers' visit

Monday 16 October at 5.30pm (approx. 1 hour)

Family visits

Guided tour, followed by an art workshop
For families with children aged 6 to 11

Saturday 28 October at 11am (duration 1h30)

As part of Saut-de-Mouton organised by Le Théâtre - scène nationale

And more events to come!

Group tours

Le Grand Café welcomes groups, by reservation.

Informations and reservations: T. +33 (0)2 51 76 67 01
publicsgrandcafe@mairie-saintnazaire.fr

Free admission

UPCOMING

"HYPOTHÈSE D'UNE RÊVERIE

IMAGINAIRES TECHNIQUES ET UTOPIES SOCIALES"

From 10 February to 12 May at the art centre

A project by **Géraldine Gourbe** and **Fanny Lopez**, co-curated with **Sophie Legrandjacques**

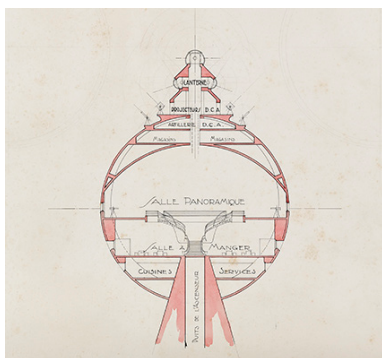
At a time of environmental crisis and climate change, the exhibition will revive the energy and social utopias of the commons, both by exploring the environmental history of modernity and its forgotten or unfulfilled technical utopias, and by calling on the power of fiction and artistic creation to reinvest the imaginaries associated with these technical worlds in crisis today.

Géraldine Gourbe

An author and curator working on historical reparation: from Southern Californian feminist countercultures to a history of European pop art (exhibitions *Los Angeles, les années cool* on, among others, Judy Chicago at the Villa Arson in 2018 and *She-Bam Pow POP Wizz : les amazones du pop* at Mamac in 2020); or a perspective on the relationship between art and industry in terms of a counter-narrative of the period known as the "Trente glorieuses" (exhibition *Gigantisme, un trait d'esprit*, first Art and Design Triennale in Dunkerque in 2019).

Fanny Lopez

Architectural and technical historian, lecturer at ENSA Paris-Est and Gustave Eiffel University, and co-director of the LIAT at ENSA Paris-Malaquais. Since her doctorate (City Thesis Prize 2010) in art history (Université Panthéon Sorbonne), her research and teaching activities have focused on the spatial, territorial and environmental impact of energy and digital infrastructures, and the associated technical imaginaries. His publications include *Le Rêve d'une déconnexion. De la maison autonome à la cité auto-énergétique* (published by La Villette, 2014) and *À bout de flux* (published by Divergences, 2022).



Jacques Dommée, *Vertical section: details of the panoramic sphere*, circa 1940. Dommée collection, Saint-Nazaire municipal archives

Florence Jou & Valérie Vivancos, *Payvagues*, 2023. Video credits: G. Andro, R. Bourillon, F. Montus, Laboratoire de recherche numérique de Estienne School Paris, dir. P. Pleutin

"PAYVAGUES"

FLORENCE JOU & VALÉRIE VIVANCOS

Saturday 2 December at 7.30pm at the Théâtre Jean Bart

Musical and literary set

As part of Instants Fertiles

In partnership with Athénor, Centre national de création musicale in Saint-Nazaire

This musical and literary set is a journey through the *Payvagues* zones, landscapes undergoing climatic change, oscillating between desolation and wonder. Women, witches or shamans, live there and introduce humans to other relationships with the fauna, flora and climate. *Payvagues* is also a book by Florence Jou, published in 2023 by Editions de l'Attente with the support of the Centre National du Livre (CNL). The artists Florence Jou and Valérie Vivancos took up residency at Athénor at the end of March 2023, with Le Grand Café co-producing the project. *Payvagues* premiered at the Maison de la Poésie in Paris on 17 June 2023.

Florence Jou

A poet and performer, Florence Jou explores the plasticity of poetic writing, interactions between artists (musicians, sound artists, visual artists) and modes of artistic dissemination (performance, readings, scenic devices, etc.). Since 2015 she has been developing the *Enquête#* project, performative fictions about artists or places (Musée Réattu, Arles, Le Plateau - Frac Ile-de-France in Paris, Maison de la poésie de Normandie, Musée des Beaux-Arts de Rouen etc.). She is currently writing her first novel. <http://florejou.fr/>

Valérie Vivancos

Artist and composer (aka Ocean Viva Silver) Valérie Vivancos spent 11 years in the Anglo-Saxon underground before settling in Paris in 2002. She is co-founder of experimental sound and music projects, collaborates with other artists and works as a free electron for sound creation organisations. She writes and translates poetry, literature and theory. She has released four albums. <http://www.oceanvivasilver.com/>





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Opening days and times

From Tuesday to Sunday 2pm to 7 pm.

Closed on 25 December and 1 January.

Free entrance

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Le Grand Café is certified "Centre d'art contemporain d'intérêt national" by the French Ministry of Culture.

It is a member of d.c.a / Association française de développement des centres d'art contemporain (French Association for the Development of Contemporary Art Centres) and the Pôle arts Visuels Pays de la Loire (Pays de la Loire Visual Arts Centre).

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