

Benoît Maire's practice revolves around the interaction between objects, images, words, and philosophical ideas and how they might co-exist and transform over time. His process is one of collage, montage, or editing. His compositions are assemblages of different elements that he selects, organizes, condenses, modifies, and juxtaposes into one large scenario to which he prescribes an ongoing and performative life. To him, the point lies in the performance of an idea, rather than in any finite or resolved manifestation or result.

While philosophy is a consistent reference, Maire uses it more as a metaphor than as a theoretical support. Since he sees philosophy as a tool (for helping humanity understand itself), he has been drawn to the concept of the tool, or, more specifically, to the idea of a measuring tool. A measuring tool, by definition, is an object used to measure something *else*, and is only useful insofar as it connects itself to something foreign to it. A watch, for example, is only useful if it measures time, not if it measures itself. A tool, therefore, becomes not only a metaphor for philosophy itself, but also for the process of montage or collage – the coordinated co-existence of two different and disparate elements. He refers here to Lyotard's notion of The Differend – a condition whereby two parties work within such different linguistic or semiotic systems that communication and consensus can never be reached and difference can never be reconciled or overcome.

Unlike a philosopher, Maire doesn't intent to frame a problem and define it, but, in his words, to create a "puddle" that is meant to spread and grow over time. In that spirit, for Kiria Koula, the artist presents the fourth chapter of a series of exhibitions, this one titled *Sticker Beings*. The works are what the artist calls archipelagoes of sculptural situations made of objects that have been created by the artist himself, which he calls "decided objects," and by a series of objects that the artist has discarded from previous stages of the project (stones, pieces of wood, pieces of paper or paintings...), which he simply calls "waste." Each piece of waste – which is therefore nameless and "undecided" – is indexed with a *sticker* of a word or symbol, which is a philosophical operation. The way the artist performs a new set of decisions in his process of installing and transforming the objects in the physical space of the gallery will then trigger yet another new series of "decided objects" and "waste," the same way editing works. The new combinations create new composites, and a philosophy of incalculable decisions starts to emerge.

Benoît Maire

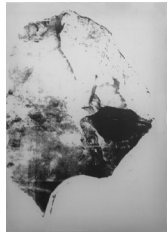
(b.1978, Pessac, France) lives and works in Paris. He has shown in museums and non-for-profit institutions around the world such as Tate Modern in London, the Centre Pompidou in Paris, Palais de Tokyo in Paris, LUMA Foundation in Arles, Western Front in Vancouver, and David Roberts Art Foundation in London, among others.

Recent publications include *History of Geometry*, published by Archive Books, *The Object of Criticism* published by Roma Publication, and *Benoît Maire* published by Drawing Room Confessions.

Maire received a BFA from Villa Arson in Nice and a Master in Philosophy from the Sorbonne in Paris. He did a post-diplôme at the Palais de Tokyo in Paris.

This is his first solo show in the United States.

Works by Benoît Maire



One Tool
Silkscreen and oil on canvas
54 x 38 x 2 inch
2015



Niveau à bulle
Indian rosewood, bubble level
3 x 41 x 1 inch
2015



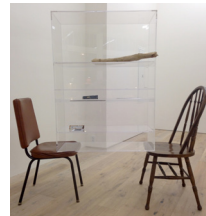
One Tool
Silkscreen and oil on canvas
54 x 40 x 1 inch
2015



One Tool, Repeated
Silkscreen and oil on canvas
54 x 36 x 1 inch
2015



*Photograph of three Weapons
Distorted by Perspective*
Diasec mounted on oak
12 x 16 x 1 inch
2012



Love Being
Acrylic display case, copper sheet,
photocopy, pages from Benoît Maire's
previous publications, marble, oil
painting on canvas, inkjet print on paper
sticker, wood, metal block, letraset, two
chairs
60 x 62 x 24 inch
2015



Itself
Acrylic display case, pages from
Benoît Maire's previous publications,
photocopies, wooden box with C-print
on paper, stone tool, paduak wood
shelf, wooden pear, *Hand* (white
calacatta marble cut with robotic
drilling process)
71 x 31 x 19 inch
2015



Hand
Marble cut with robotic drilling process
10 x 5 x 4 inch
2015



Waste - Indexed Oil Bottle
Plastic, inkjet print on transparent
sticker
8 x 4 x 3 inch
2015



Waste - Indexed Tiles Box
Cardboard, inkjet print on transparent sticker
7 x 16 x 9 inch
2015



Cat-Catching Weapon
Mullet skeleton, resin, glass, wooden apple, indexed wooden desk, i.e. 1 (HD video 2'27") or i.e. 2 (HD video 15'40")
played on a Macbook
36 x 60 x 32 inch
2015



Le monde donné à midi
HD Video 0'3"
2013



ha ha ha ha
Indexed cardboard, Le monde donné à midi (HD Video 0'3"), indexed tiles box, wooden box with indexed copper, electric wire, resin, oil painting on canvas inserted into acrylic sheets
18 x 77 x 48 inch
2015



New Dürer Table
Black metal structure, plywood, ceramic tiles, oil painting on canvas inserted into acrylic sheets, Indian rosewood, measuring tool
30 x 75 x 38 inch
2015



Waste - Indexed Pipe
Pipe, letraset
3 x 7 x 2 inch
2015



Waste - Indexed Piece of Leather
Leather, letraset
7 x 12 inch
2015



Sticker Being
Inkjet print on transparent sticker
5 x 7 inch
2015



Waste - Indexed Chair
Chair, letraset
32 x 17 x 21 inch
2015