

JEAN-LUC MOULÈNE

Bouboulina with Works on Paper (1985—2017)

May 15 – July 26, 2019

36 Orchard Street

Bouboulina (Paris, 2016), 2016

coated and painted hard foam, magnets

20 7/8 x 42 x 24 3/4 inches (53 x 106.7 x 62.9 cm)

[JM1196.16]



Note:

Bouboulina is a magnified reproduction of a stone that was found on a Brittany beach and fit nicely in the hand. “Mannequins, such as *Bouboulina*,” Moulène says, “[are] almost unaltered anthropomorphic figures. It is important to consider the question of the bone, because it is what’s left of us when we die; it constitutes our ‘core’. It is also an internal object, seen as whole when separated from the body. The lateral turning pieces in *Bouboulina* could form a set that would lead to issues of intersection and would end in a reconstruction of surfaces.”

Bureau (Arceuil, circa 1985), 1985

pencil, plastic tape, and shell on cardboard

7 7/8 x 9 3/4 inches (19.5 x 24.8 cm)

framed: 10 5/8 x 15 1/4 inches (27 x 38.7 cm)

[JM1682.85]



Pomme-Carotte-Orange (Paris, circa 1991), 1991

collage and plastic tape on cardboard

12 3/8 x 9 7/8 inches (31.4 x 24.9 cm)

[JM1685.91]



Note:

Made soon after Moulène stopped drinking, *Pomme-Carotte-Orange* is a collaged paean to the artist’s detox combination of carrot, orange, and apple juice.

Eau Minérale gazeuse naturelle – Nuits-Saint-Georges 1962 (Paris, 1995), 1995

photographs and collage on cardboard

9 7/8 x 12 3/8 inches (25 x 31.5 cm)

[JM1686.95]



Note:

Here collaged images of mineral water replace bottles of *Châteauneuf du Pape* wine.

A roulettes (*Bonny sur Loire, 2007*), 2007
felt pen and watercolor on cardboard
10 x 14 1/2 inches (25.6 x 36.4 cm)
[JM1683.07]



Note:

Structured as a joke, the primary shape in *A roulettes* is based on the backing of a chair, with two wheels added to the bottom to move the shape out of the way.

Soleil noir (*Mexico City, 2017*), 2017
mushrooms and spores on paper
16 1/2 x 11 3/4 inches (42 x 30 cm)
framed: 26 1/8 x 21 1/2 inches (66.4 x 54.6 cm)
[JM1401.17]



Note:

Soleil noir was made by leaving a *Trompette de la Mort* (“Trumpet of Death”) mushroom—picked by Moulène in Mexico City—on a sheet of paper overnight, which left behind spores as an imprint.

Sans titre (*Paris, circa 1985*), 1985
photograph, pen, and collage on cardboard
8 3/4 x 6 1/8 inches (22.1 x 15.5 cm)
[JM1687.85]



Note:

Moulène collaged a sheet of paper over an original photograph with an inscription of the words “writing” and “desire,” along with an indecipherable scribble separating the two.

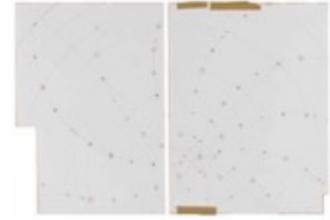
Sans titre (*Bologne, circa 1985*), 1985
photograph and pencil on cardboard
11 5/8 x 8 1/4 inches (29.7 x 20.9 cm)
framed: 13 2/5 x 9 1/2 inches (34 x 24 cm)
[JM1688.85]



Note:

In this early collage, Moulène modifies one of his photographs of a nude to produce a more “satisfactory image,” transforming the model standing on her bed into a scene on a bridge.

Épure pour Contre-Ciel (Paris, 2005), 2005
ink and pencil on cardboard
21 3/4 x 32 1/8 inches (55.2 x 81.5 cm)
framed: 23 1/2 x 33 7/8 inches (59.6 x 86 cm)
[JM1679.05]



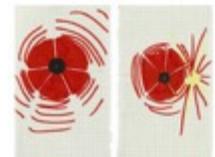
Note:
Starting from the spiral geometry of the ceiling of a house, *Épure pour Contre-Ciel* imagines the stars falling and making perfect holes in the pattern, which Moulène designated by using drill bits in the paper of increasing and decreasing sizes.

Graisses (Paris, circa 1995), 1995
oil on paper
15 x 22 3/4 inches (38 x 57.7 cm)
framed: 16 5/8 x 24 2/5 inches (42.4 x 62 cm)
[JM1677.95]



Note:
An exercise in meditation, one circle in the concentric composition of *Graisses* begins from the inside, while the other begins from the outside. Depending on the point of origin of each form, the paper absorbs more or less oil accordingly.

Rouge (Mexico, 2005), 2005
felt pen on paper
5 x 8 1/8 inches (12.8 x 20.8 cm)
framed: 9 4/5 x 12 inches (25 x 30.5 cm)
[JM1680.05]



Note:
Rouge depicts the radiating outward of a black circle. To expand, the circle must be discontinued and transformed into rays. The yellow dot on the right page represents a vision that was shocked.

Main rouge (Mexico, 2005), 2005
felt pen on paper
14 3/4 x 10 1/4 inches (37.5 x 26 cm)
framed: 16 1/2 x 12 inches (41.8 x 30.4 cm)
[JM1681.05]



Note:
Playing on the idiomatic figure, *on the one hand, on the other*, *Main rouge* replaces the thumb – the only digit that can oppose the fingers – with another hand.

Avec La Nuée (Paris, 2006), 2006
watercolor and felt pen on paper
17 3/8 x 22 inches (44.1 x 55.9 cm)
framed: 18 7/8 x 23 3/5 inches (48 x 60 cm)
[JM1669.06]



Note:
Avec la Nuée plays on a common staging of a *memento mori* to represent an empty mind. The red of the eyes corresponding to the red ball suggests this emptiness.

Vue (Berlin, 1997), 1997
felt pen and collage on paper
15 x 18 inches (37.9 x 45.8 cm)
framed: 16 1/4 x 19 7/8 inches (42.5 x 50.5 cm)
[JM1672.97]



Note:
This drawing traces the story of the horizontal line in front of and across the eyes of a collaged face. Lines also serve as a formal link graphically anchoring the collaged material to the bottom corner of the paper.

Vocabulaire, Barneville, 2013, 2013
pencil, felt pen, graphite, and watercolor on paper
18 x 15 inches (45.9 x 38 cm)
framed: 20 x 17 1/8 inches (51 x 43.5 cm)
[JM1671.13]



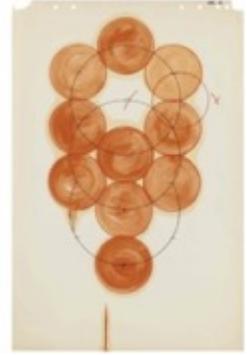
Note:
A rhetorical drawing, *Vocabulaire* presents an alphabet of shapes and figures, combining geological formations with cartological designations of territorial boundaries and areas of habitation. The yellow regulatory line intervenes as an added compositional limit, subverting the natural edge of the paper.

Etude pour La Nuée, Paris, 2006, 2006
pencil and pen on paper
15 x 18 inches (38 x 45.9 cm)
framed: 16 3/4 x 19 1/2 inches (42.5 x 49.4 cm)
[JM1696.06]



Note:
Starting out from a meditation on the invention of modern perspective in the Quattro Cento works of Paolo Uccello, for instance, *Etude pour La Nuée* combines a regular geometric schematic with the image of a crucible, a container in which alchemical processes take place. Further echoing the recurring Borromean knot motif in his work, Moulène says, “You don’t look for forms in chaos, you look for forms in a crucible.”

Zephired (Paris, 2006), 2006
felt pen and oil on paper
38 1/2 x 25 1/4 inches (97.6 x 64 cm)
framed: 40 3/8 x 27 1/8 inches (102.5 x 68.7 cm)
[JM1656.06]



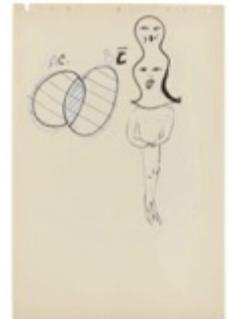
Note:
In *Zephired*, Moulène reprises the Kabbalistic form of the Sefirot, the 10 emanations of infinite light proceeding from the godhead to the world of material perceptions. The mystical form describes the divine process of *creatio ex nihilo*, or creation from nothing. Here, each sefira is depicted with the uniform diameter of 15 cm.

Gloire à Troglolo (Les Arques, 2008), 2008
felt pen and watercolor on paper
18 x 14 7/8 inches (45.5 x 37.7 cm)
framed: 19 5/8 x 16 5/8 inches (50 x 42.3 cm)
[JM1655.08]



Note:
Gloire à Troglolo (*The Troglodyte's Glory*) is an image constructed as a joke about contemporary values, superimposing a terrestrial object onto a celestial object – the sun – to produce a humor of contradiction.

Bubu (Paris, 2007), 2007
felt pen on paper
38 1/8 x 25 1/8 inches (97 x 64 cm)
framed: 40 3/8 x 27 1/8 inches (102.5 x 68.7 cm)
[JM1649.07]



Note:
Bubu consists of two images depicting the overlap of the known and the unknown: the first, a representation from set theory showing the interaction between two distinct units; and, the second, a double vertical mask simultaneously mocking and surprised.

La Bosse de Bubu (Paris, circa 2000), 2000
felt pen on paper
38 3/8 x 25 3/8 inches (97.5 x 64.2 cm)
framed: 40 3/8 x 27 1/8 inches (102.5 x 68.7 cm)
[JM1657.00]



Note:
La Bosse de Bubu is a theoretical drawing about vision derived from Moulène's reading of Adorno's idea of the authentic work of art, that which veils the veil of representation. In other words, through the dialectic of construction and expression, the work of art produces the dream of the true world and extinguishes our otherwise false vision of

reality. Here, when every line dividing the central circle is crossed, a new figure emerges, and if all borders are crossed, the idea of a territory changes completely.

L'ascension des Phrères Moho (Paris, 1991), 1991

pencil, ink, and watercolor on paper

11 1/2 x 8 1/4 inches (29.4 x 20.9 cm)

framed: 13 1/4 x 10 inches (33.6 x 25.4 cm)

[JM1652.91]



Note:

Following a dream Moulène had envisioning a story by Rene Dumas, this drawing depicts the parable of twin brothers who climb a mountain to pick the flower of eternity. Like cave paintings, the forms of human beings are carved into the mountain as negative space. If the climber's pickaxe strikes the negative space, his soul is absorbed into the mountain. In Dumas' story, one brother retrieves the flower while the other is lost.

Elé/phant (Savonnières, 1990), 1990

watercolor on paper

11 1/8 x 8 inches (28.4 x 20.5 cm)

framed: 13 x 9 3/4 inches (33 x 24.8 cm)

[JM1654.90]



Note:

An essential gesture in his practice, as Moulène says, "If you want to know something, cut it."

Entre les oreilles (Marchemaison, janvier 2013), 2013

felt pen and watercolor on paper

9 3/8 x 12 5/8 inches (23.8 x 32.1 cm)

framed: 11 x 14 3/8 inches (27.9 x 36.5 cm)

[JM1668.13]



Note:

Entre les oreilles is an instance of Moulène's ongoing interest in formal connectivity. Here, he imagines a bone that bridges the space between two ears.

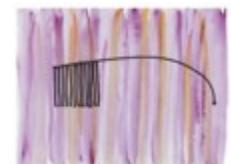
Cosmo (Barneville, summer 2014), 2014

felt pen and watercolor on paper

9 3/8 x 12 1/2 inches (23.7 x 31.7 cm)

framed: 11 x 14 1/8 inches (28 x 36 cm)

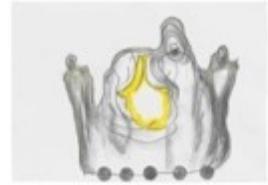
[JM1690.14]



Note:

Cosmo depicts the pre-atomic notion of the structure of the universe as a rain or curtain of particles.

Sans titre (Hannover, 2015), 2015
charcoal, pencil, and felt pen on paper
11 3/4 x 16 1/2 inches (29.5 x 41.8 cm)
framed: 13 3/8 x 18 1/8 inches (33.8 x 46 cm)
[JM1689.15]



Note:
Also playing on the idea of wheels moving a shape out of the way, *Sans titre* is a variation on a crowd of people traveling through a tunnel in the Hannover subway.

Fly (Barneville, summer 2014), 2014
watercolor on paper
9 3/8 x 12 1/2 inches (23.8 x 31.8 cm)
framed: 9 3/8 x 14 1/3 inches (23.8 x 36.4 cm)
[JM1691.14]



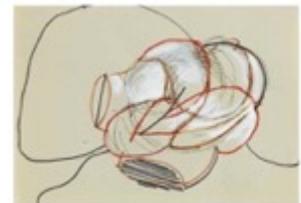
Note:
Fly is a meditation on accidents and movement within a drawing. The bee encounters a leaf in flight—an accident—which produces a falling movement that the work traces.

Fleurs toxiques (Barneville, summer 2014), 2014
watercolor on paper
12 1/2 x 9 3/8 inches (31.8 x 23.8 cm)
framed: 14 1/4 x 11 inches (36.3 x 28 cm)
[JM1692.14]



Note:
A simple reversal, *Fleurs toxiques* is a still-life with the natural colors of the plant inverted.

Grotesque (Le Conquet, 2008), 2008
felt pen and gouache on paper
10 1/8 x 14 1/3 inches (25.7 x 36.4 cm)
framed: 11 4/5 x 16 1/8 inches (30 x 41 cm)
[JM1670.08]



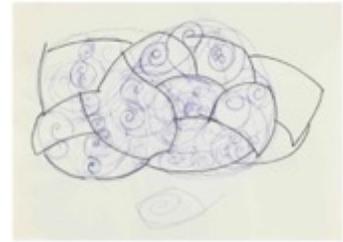
Note:
Drawn after observing the shapes of rocks weathered by wind and water on the coast of Brittany, *Grotesque* depicts an anthropomorphic illusion in the erosion, with the forms appearing as wavering between geological formations and human organs.

Rosés des prés (Fénautrigues, Nov. 2014), 2014
mushroom spores on paper
16 1/2 x 11 5/8 inches (41.8 x 29.5 cm)
framed: 11 5/8 x 16 3/4 inches (29.5 x 41.8 cm)
[JM1675.14]



Note:
A truly “natural” drawing, *Rosés des prés* was made by leaving mushrooms collected in Paris on a sheet of paper overnight, which left spores behind as an imprint.

Nuage (Barneville, été 2012), 2012
ink and felt pen on paper
16 1/2 x 22 3/4 inches (41.8 x 57.8 cm)
framed: 18 1/5 x 24 2/5 inches (46.2 x 62 cm)
[JM1667.12]



Note:
In *Nuage*, sketched spirals cross wet brushstrokes, at which points the ink dilutes and begins to drain downwards, mimicking the conversion of clouds into rainwater.

Nuage cathédrale (Barneville, summer 2012), 2012
felt pen and watercolor on paper
10 1/8 x 14 1/4 inches (25.6 x 36.3 cm)
framed: 11 4/5 x 16 1/8 inches (30 x 41 cm)
[JM1674.12]



Note:
Nuage cathédrale plays with empty space, movement, and architecture, depicting a cloud traversing the nave of a cathedral.

Bubu des Arques (Paris, été 2010), 2010
crayon on paper
14 x 11 inches (35.6 x 27.9 cm)
framed: 24 1/2 x 21 1/2 inches (62.2 x 54.6 cm)
[JM1405.10]



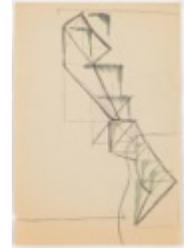
Note:
Bubu des Arques traces the shape of the artist’s hand against that of a collected stone. The inside of both forms was drawn freely and simultaneously to contain at-once the folds of the stone and the folds of the hand.

Sans titre (*Paris, circa 1990*), 1990
pencil on paper
6 5/8 x 8 1/4 inches (17 x 21 cm)
framed: 8 2/5 x 9 7/8 inches (21.4 x 25 cm)
[JM1678.90]



Note:
A playful drawing of infinitely receding and repeating forms within forms.

Sans titre (*Paris, circa 1990*), 1990
pencil and watercolor
11 3/4 x 7 7/8 inches (29.7 x 20 cm)
framed 13 2/5 x 9 5/8 inches (34 x 24.5 cm)
[JM1666.90]



Note:
Sans titre is Moulène's quick schematic of Duchamp's *Nude Descending a Staircase*.