

JEAN-LUC MOULÈNE

Bouboulina with Works on Paper (1985—2017)

May 15 – August 3, 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. “The ‘mannequins’, [are] those almost unchanged and anthropomorphic figures as *Bouboulina*,” Moulène notes. “It is important to mention the bone, because it is what’s left of us when we die; it is the “noyau dur” [“core”], but it is also an internal object, seen as whole when separated from the body. The lateral things could form a set that would lead to issues of intersection and would end in a reconstruction of surfaces. A reading of the space could be done by applying my own principles of production programming. Between these pieces, operations could be done, and they would all be political.”



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:

This collage, also from when Moulène quit drinking, playfully charts the supersession of mineral water over a sequence of empty 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:

Drawing on a collaged photograph by Moulène, this work meditates on the relationship between writing and desire.



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:

With this collage, Moulène modified one of his photographs to make a more satisfactory image, transforming the bed stood on by the model 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* images 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 spiral in *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

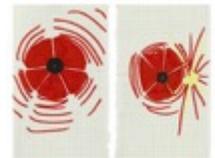
5 x 8 1/8 inches (12.8 x 20.8 cm)

framed: 9 4/5 x 12 inches (25 x 30.5 cm)

[JM1680.05]

Note:

Rouge depicts the radiating outward of a circle. To expand, the circle must be discontinued and transformed into rays. The yellow dot on the right-side 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 corresponds to the red ball to suggest 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. The line also serves as a formal link graphically adhering the collaged material to 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]



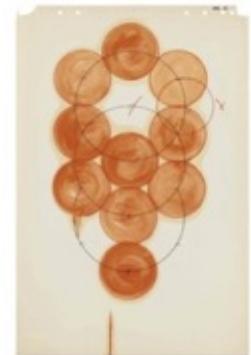
Note:
A rhetorical drawing, *Vocabulaire* presents an alphabet of shapes or figures, combining geological formations with cartological designations of territorial boundaries and areas of habitation. The yellow regulatory line intervenes as an added compositional limit, subverting the natural edge of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



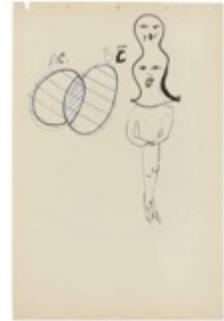
Note:
In *Zephired*, Moulène reprises the Kabbalistic divine form of the Sefirot, the 10 emanations of infinite light proceeding from the godhead to the world of material perceptions. Here, each sefira is depicted with the uniform diameter of 15 cm.

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]



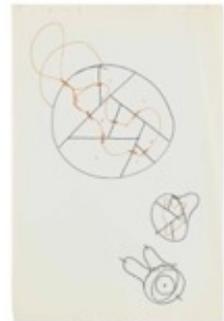
Note:
Gloire à Troglolo (The Troglodyte's Glory) is an image constructed as a joke about contemporary values, superimposing a terrestrial object onto a celestial object – the sun – to produce a humor of contradiction.

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; or, 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]



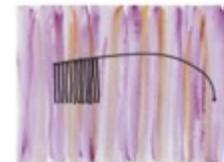
Note:
An essential gesture in his practice, as Moulène says, “If you want to know something, cut it.”

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]



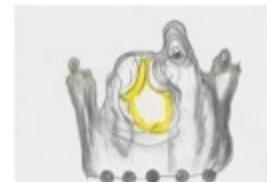
Note:
Entre les oreilles is an instance of Moulène’s ongoing interest in formal connectivity. Here, he imagines a bone that bridges the space between two ears.

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.

Sanstitre (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 fly 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.

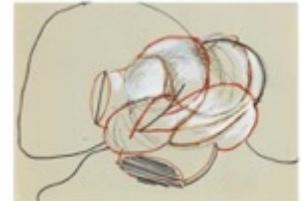
Grotesque (Le Conquet, 2008), 2008

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.

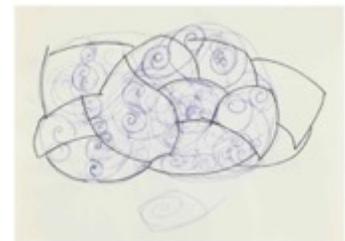
Nuage (Barneville, été 2012), 2012

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]



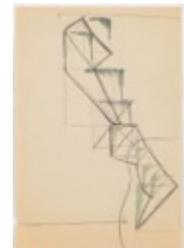
Note:
Bubu des Arques traces the shape of the artist's hand against that of a collected stone. The inside of both forms was drawn freely and simultaneously to contain at-once the folds of the stone and the folds of the hand.

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 Moulene's quick schematic of Duchamp's *Nude Descending a Staircase*.