

Maxence Chevreau

Portfolio 2023

Maxence Chevreau
né en 1995
vit et travaille à Rennes

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upcoming

2023 collective exhibition, Orange-Rouge, Immanence, Paris
(cur. Aurélien Mole)

EDUCATION

2018 DNSEP EESAB Quimper

PERSONAL EXHIBITIONS

2022 *Tender Arrangements*, Noucmas, Athènes, GR
(cur. Eleni Riga)

2021 *Lisière*, Le 4e Etage, Rennes, FR

2019 *Ziping Along*, Passerelle - Centre d'Art Contemporain, Brest, FR

COLLECTIVES EXHIBITIONS

2023 *Ciel, Bave, Nacre*, Les Abords, Brest

2022 *Voilà l'été*, Generator 2014-2022, EESAB-Quimper

2021 *OKDOC, DOC!* Paris, FR
(cur. collectifOK)

2021 *Transitoire*, Ateliers de la ville en Bois, Nantes, FR
(cur. Fanny Gicquel et Anouk Chardot)

2021 *La Grande Diagonale*, La Station, Nice, FR
(cur. Bruno Peinado)

2021 *Tendres Gravats*, Generator #7, Hub-Hug, 40mcube, Liffré

2020 *Supérette*, Arthotèque expérimentale, Maison des arts de Malakoff, FR

2020 *Belphegor*, Folle Béton, Paris, FR

2019 *Fan-Magazin*, RE OX, Galerie Loire, Nantes, FR
(invitation : Bruno Peinado)

RESIDENCIES, GRANT

2023 RAVI residency, Liège, BE

2022 Support for project, French Institute - city of Rennes

2020-21 Generator #7, Centre d'art contemporain 40mcube, Rennes, FR

2019 Les Chantiers, Passerelle - Centre d'Art Contemporain, Brest, FR

COLLECTIONS

2022 Acquisition, public collection of the city of Rennes

2022 Commission/Acquisition, FRAC Bretagne, Rennes

2021 Acquisition, public collection of Ille-et-Vilaine FDAC

WORKSHOPS/TEACHING

2022 Workshop *Sculpture Club*, Victor Segalen School, Chateaugiron

2022 projet Orange-Rouge, Collège George Braque, Paris

2022 art teacher, ENSAB (Architecture School), Rennes

2022 Workshop *Sculpture Club*, La Source, Bruz

2022 Workshop *Fait Main*, Romazy primary school, 40mcube art center, Rennes

2021-22 workshop for kids, FRAC Bretagne, Rennes

2019 Les petites fabriques, Passerelle art center, Brest

CURATORIAL

2022 *Peinture Fleuve*, Home-exhibition, Rennes, FR

2019 *Going On*, Bellevue-artist-run space, Douarnenez, FR

My work is the result of empirical experiments conducted in the studio. I try to highlight the physical potential of materials. I use simple materials (paper, cardboard, plaster, ropes, metal...) found objects that evoke a certain fragility, in contrast to the supposed stability of sculpture. Like an absurd attempt to make sculptures stand upright, they maintain a constant possibility of collapse. I try to give specific attention to how things stand or touch the ground, how to give them a posture. My process in the studio is focus on the making, materials and gestures are starting points, it assume a certain knowledge of the hand. According to the philosopher Vilém Flusser, each gesture can be analyzed as the expression of a particular form of consciousness, that is, as a particular relationship between the world and the one who gestures.

The different gestures and materials question the modality of appearance, change and disappearance of forms. The contours of the forms come sometimes from drawings and an idea of materiality is perhaps inherited from the world of cartoons which have their own law of gravity, their own elasticity. Sometimes the volume is reduced to a painted surface, a rod, a line or a braided rope. Otherwise, my work also integrate objects and forms I saw, like quiet references to the marine landscape.

This heterogenous approach is led by intuitive play of simplifying the contours and changing the scales. I build groups of works like sequences oscillating between narrative possibilities and poetic abstraction. My process is like knotting, the entanglement of a pattern or a colour that always leads to another. The forms then compose a language with its own levels of uncertainty, its redundancies. The sculptures extend from one another, like successive digressions. The exhibition becomes the moment when the stories are reassembled. The forms come closer for a moment, familiar elements rub shoulders with abstract forms and offer a sensitive experience of matter and space.



Tender Arrangements, 2022 (exhibition view)
Noucmas, Athènes, photo : Alexandra Masmanidi



Tender Arrangements, 2022 (exhibition view)

herringbone, 2022
plaster

Noucmas, Athens, photo : Alexandra Masmanidi



Tender Arrangements, 2022 (exhibition view)
Noucmas, Athens, photo : Alexandra Masmanidi



Tender Arrangements, 2022 (exhibition view)

within earshot, 2022, detail
plaster, branches, tape, rope

Noucmas, Athens, photo : Alexandra Masmanidi



meuble, 2022
plaster

dérive, 2022
paper, glue, paint

Noucmas, Athens, photo : Alexandra Masmanidi



cushioning, 2022
found object, cardboard with imprint of ropes

untitled, 2022
plaster, rope

Noucmas, Athens, photo : Alexandra Masmanidi



Untitled, 2023
painted metal, paper, magnets, 35 x 40 x 110 cm



Untitled, 2023
painted metal, shackle



Untitled, 2023
painted metal, 30 x 25 x 120 cm

Untitled, 2023
painted metal, 4 x 6 x 95 cm



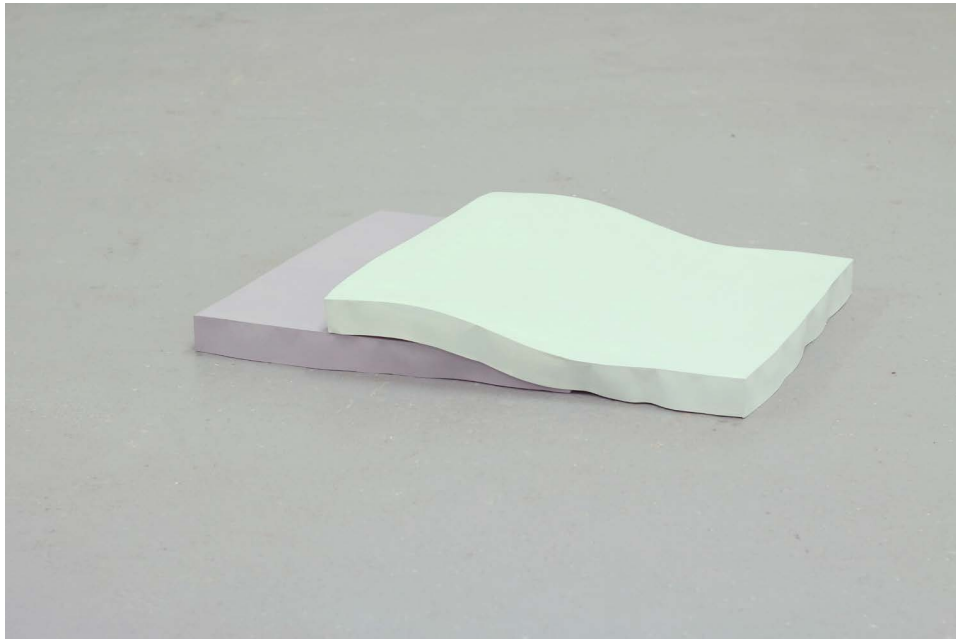
Slaps 1, 2 & 3, 2018
oak, rope
Saps 3, 2018
oak, rope, 45 × 105 × 22 cm



capsize, 2021
paper, glue, paint, 130 x 215 x 11 cm

moyen droit, 2021
paper, glue, paint, 130 x 215 x 11 cm

production GENERATOR 40mcube/SelfSignal



vingt-quatre heures, 2020
paper, glue, paint, 65 × 8 × 45 cm

Later, 2020
paper, glue, paint, 70 × 34 × 46 cm



Zipping Along, 2019 (exhibition view)
Passerelle - Centre d'art contemporain, Brest, photo : Aurélien Mole

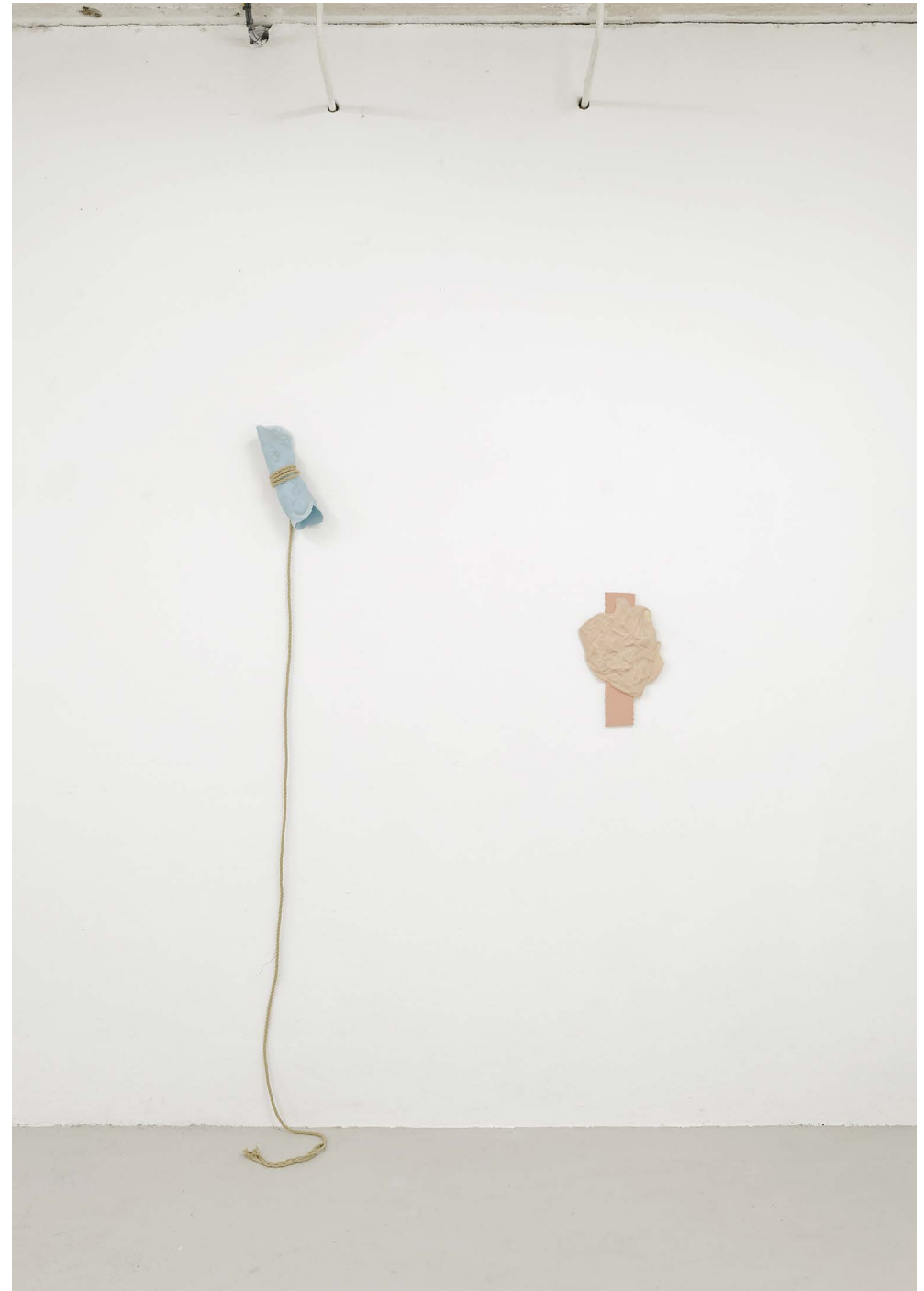


Zipping Along, 2019 (exhibition view)
Passerelle - Centre d'art contemporain, Brest, photo : Aurélien Mole

Longer consiste avant tout en une manière de se « tisser un chemin dans le monde » plutôt que « de traverser sa surface de point en point ». Si dans Zipping Along l'idée de tissage fait écho à cette corde-matrice et aux quelques éléments textiles que l'on retrouve fossilisés dans le silicone, elle permet également d'envisager comment Maxence Chevreau tresse ce répertoire de formes glanées. La trame, c'est précisément le médium de l'artiste qui navigue allègrement entre une pratique de la sculpture plate, souvent proche d'une peinture en trois dimensions, et une expérimentation picturale où la toile est remplacée par une voile de forçage voire réduite à une cordelette. Au milieu de ces surfaces et de ces couleurs, son maître-mot semble être l'entrelacs, « une ligne qui compose avec le chaos plus qu'elle n'essaie de l'organiser ».

Extrait du texte d'Elsa Vettier à propos de Zipping Along
texte intégral : <https://www.leschantiers-residence.com/maxence-chevreau/>

Zipping Along, 2019 (exhibition view)
Passerelle - Centre d'art contemporain, Brest, photo : Aurélien Mole





Zipping Along, 2019 (exhibition view)
Passerelle - Centre d'art contemporain, Brest, photo : Aurélien Mole



(détail) *Ziping Along*, 2019
polyester braided rope, 8 colors, 28 strings, Ø 8mm, 1.30m
made with Marie Baffard

Passerelle - Centre d'art contemporain, Brest



Zipping Along, 2019
silicone, corde

Zipping Along, 2019 (exhibition view)

Passerelle - Centre d'art contemporain, Brest, photo : Aurélien Mole





Zipping Along, 2019 (exhibition view)

Zipping Along, 2019
silicone



Pull, 2018
acrylique resin, 55 × 40 × 2 cm



Gio, 2019
poplar, 42 × 34 × 2,5 cm



me and down, 2017
ceramic, rope, 18 × 50 × 4 cm

Etc., 2018
wood, plaster, 47 × 28 × 2 cm



Nose, 2017
found object, pastel, 21 × 8 × 3 cm



Aerosol, 2018
spray paint on wall, 25 × 40 cm



Series of wall sculptures, 2018-2021 (with paintings of Camille Girard and Paul Brunet)
La Grande Diagonale, La Station, Nice, photo : Jean-Christophe Lett

palm and folds, 2019
wood, t-shirt, wax