



Craie blanche sur fond noir Series, black paint for school chalkboards on canvas, white chalk , 2018

MONOCHROME ME

Opening Thursday September 6th 2018
from 6 pm to 10 pm

Jean-François Boclé
Solo show

From September 6th to November 17th 2018
From Wednesday to Saturday
From 2 pm to 7 pm

MAËLLE GALLERY

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Launched in 2012 in Paris, la Maëlle Galerie, a contemporary art gallery, serves as a federating platform for new contemporary artistic practices. Its wish is to introduce, promote, and support emerging and established artists, in a national and international level. Through the artists it represents, the gallery hopes to achieve a kind of “affirmed multifarious consistency.”

In a direction resolutely oriented towards concerns related to the body, femininity, gender and identity with an anthropological, social and sometimes political approach.

Also conscious of the fact that the art world forever renews its actors, la Maëlle Gallery, specialized in contemporary art, is gazing upon the Caribbean artists who open and turn upside down all the fields of the possible. The gallery has a careful eye on the young and famous names from the West Indies.



Opaline et Vâyou, exhibition view, January 2016, Maëlle Gallery

In *Monochrome-moi (Monochrome Me)*, Jean-François Boclé creates what one might describe as a system of black boxes, or, more specifically, a series of opaque hotbeds of power that operate continuously within the element of history. Boclé revisits the legal-political treaties, the strategic alliances that configured the world of sovereignties in which we live: the Treaty of Tordessillas, for instance, signed on 7 June 1494 under the auspices of the papacy, attributing control of half the planet to Portugal and Spain. Or, for example, the Treaties of Versailles (1919), Paris (1898), and Utrecht (1713). We ultimately in substance know very little about how the negotiations crystallized, aside from their subsequent effects and their irreversible nature. The artist's undertaking subtly occupies and transforms the space of historic matter's still active subjacent vibrations. The past hasn't passed; or, in other words, history is not seen as a teleological and linear succession, but rather as a series of contingent acts superposed in layers that press the tensions of the global chaos-world.

For the *Craie blanche sur fond noir series (White Chalk on Black Background, 2018)*, the artist painted three canvases of varying sizes and one wall of the gallery black, then re-transcribed each of the treaties in white chalk over several days, or even weeks. Boclé wrote non-stop, erasing nothing, until he could physically no more, suffering extreme muscle cramps, inflammation, and scorched skin; until his eyes were exhausted too, blinded by the surface of the canvases as they became covered in white chalk. From this, abstract images emerge, produced by the superpositions of words; monochrome white on a black background, reminiscent of the spiritual journey of Malevitch. From a symbolical point of view, this process of abstracting the now-illegible treaties prefigures a regime of visibility that captures utterances. Here, this transformative cannibalizing operation reverses the power of enunciation. A space opens at the core of the body's exhaustion, traversed by the violence of carving up the world; a space in which a gaze stripped of its sedimentation is constructed to see at last. «A seeing unseeing », as Boclé describes it.

This force field is set in motion all the more with the video *Attachement aux quatre coins – Amarrar Mundele (Attachment to Four Corners – Amarrar Mundele, 2017)*, a reference to the 1955 Bandung Conference. This coming together of twenty-three «Third World» countries marked the emergence of an international force of resistance, and later the Non-Aligned Movement. It called, among other things, for the independence of the colonized nations and the fight against all forms of imperialism. In his video, Boclé knots the flags of the countries represented, the tying and knotting perhaps gesturing to an alliance to be continued. Although this polychromatic work stands out from the rest of the exhibition, it would be wrong to see it as a sign of a unitary counter-force. It tends, rather, to express a force *between* the centres of domination, a force whose filiation is not fashioned on a Western – that is, «transparentist» – conception of the world. «Transparency is no longer reflected in the depths of the mirror in which Western humanity saw the world in its image; in the depths of the mirror there is now opacity.»¹

It is indeed this opacity that we find in the *Je ne savais pas (I Didn't Know, 2005-2017)* sound installation, which plays on all the possible formulations of the French language that use the verb *savoir* (to know): «he must have known something about it. He couldn't have known. We always knew so...». It exhausts language, surpasses it, breaking with the desire for clarity, punctuating *knowing* to the very depths of the well of knowledge. Hence the title of the exhibition which, to me, echoes the right to opacity so dear to Glissant: the right for us all to keep our «shade», our *opacitas*, that is, the zones of not knowing that resist all attempts at categorization. In this respect, *Monochrome-moi (Monochrome Me)* is less a homogenizing imperative utterance than a call, a breath in the heterogenous weave of the present.

¹Édouard Glissant, «Transparence et opacité», *Poétique de la relation*, Paris : Gallimard, p. 125.



Jean-François Boclé was born in 1971 Martinique. He is based in Paris.

He was trained at École Nationale Supérieure des Beaux-Arts of Bourges (1992-1995) and École Nationale Supérieure des Beaux-Arts of Paris (1995-1998).

Boclé develops a practice - installation, painting, sculpture, video, photography, intervention in public space, performance, writing - which questions the bipolarity of the postcolonial globalized world, oscillating between violence, toxicity, racialization or genrication and the possibility of We, the one glimpsed on the American continent in spite of the first step of a Cristóbal Colón on an island of the Bahamas in 1492.

This bipolarity is also considered in its work since 2009 regarding to the action that the Man on the biological non-biological world: here too, there is also an urgent need to deconstruct the walls between endogenous and exogenous.

Since his studies at the Beaux Arts, he traces the urban effacements (Déposes, Camouflage, Découpe Déplacement, Aller Simple) and maritime (Transport, Boat, Chut des hommes tombent).

In his recent work - culinary performances, Fanon / Palo Mayombe or with the Parisian community of Voguing - he made the archeology of a South-South geography, that of a postcolonial Pharmakos.

For Boclé « the artist unceasingly says something else, he is in the there-elsewhere. There-elsewhere, because it goes beyond defined limits, because space itself is out of reach, because trance gives back, separates, brings together and drives apart ». The Parangolés of Helio Oiticica, the anthropophagic gesture, the critic poetics of David Hammons, Felix Gonzales Torres or Malevitch had very early in his life this power over him.

VISUALS



Jean-François Boclé, *Attachement aux quatre coins - Amarrar mundele*, video installation, video (HD, color, sound, 16/9, 19:30), flags of the countries represented at the Bandung Conference knotted, variable dimensions, from the ceiling to the floor, 2017



Jean-François Boclé, White chalk on black series, black paint for school chalkboards on canvas, white chalk, 2018

Born in 1971 in Martinique. Lives and works in Paris.

EDUCATION

1992-1995 National School of Fine Art, Bourges

1995-1998 National School of Fine Art, Paris

SOLO SHOWS

- 2018 NOT HERE, The Cube, Van Gogh Museum, Amsterdam, Netherlands, in the frame of the exhibition, Gauguin & Laval in Martinique
Monochrome moi, Maëlle Galerie, Paris, France
Monochrome moi, Fold Gallery, Londres, England
- 2017 Political Jam, Alianza Francesa, Barranquilla, Colombia (artists' residence Fundación Divulgar, Year France-Colombia).
- 2013 Outre-mémoire, Philharmonie de Paris/Cité de la Musique, Rue musicale, Paris.
- 2010 "Solo Project" durant la 28ème Art Brussels Art Fair avec la Gallery Nomad Brussels.
- 2009 Talking Bundle, Gallery Nomad Brussels.
Terra Incognita, Gallery Nomad Brussels.
- 2008 I Did Not Discover America, BildMuseet, Umeå, Suède.
- 2007 Chut !!! Des hommes tombent, Théâtre du Renard, Paris.
- 2006 Acte en retour, Galerie André Arsenec, Fort-de-France, Martinique.
Dessine-moi, intervention participative, Lycée La Jetée, Le François, Martinique.
Mes Pertes, intervention participative, plusieurs écoles du Nord de la Martinique.
Outre-mémoire, Chapelle de Conflans, Charenton, France.
- 2005 Outre-mémoire, Centre d'art contemporain Le Parvis, Ibos, France.
Outre-mémoire, Mapa Teatro/Laboratorio de Artistas, Bogotá, Colombie.
Outre-mémoire, Teatro Nacional Sucre, Quito, Équateur.
Bâbords, Palazzo Lenzi-IFF, Florence, Italie.
- 2004 Outre-mémoire, Bibliothèque municipale Nelson Mandela, Vitry-sur-Seine, France.
Outre-mémoire, Théâtre Jean Vilar, Vitry-sur-Seine, France.
Outre-mémoire, Atelier 231- Centre national des arts de la rue, Sotteville-lès-Rouen, France.
Outre-mémoire, Ekotechnické Museum, Prague, République Tchèque.
- 2002 Album de famille, intervention participative, Association African Solidarity, Ouaga dougou, Burkina Faso.
- 2001 Tout doit disparaître !, Espace Oscar Niemeyer, Paris.

GROUP EXHIBITIONS (SELECTION)

- 2018 Festival Tout-monde - Hétéronomonde, Pérez Art Museum Miami / Wolfsonian Museum / Little Haiti Cultural Complex / Mana Contemporary, Miami, U.S.A.
Beyond Being, Thierry Goldberg Gallery, Miami, U.S.A.

JEAN-FRANÇOIS BOCLÉ

CV

- 13th Festival «Hors Piste» - La nation et ses fictions, Centre Georges Pompidou, Paris, France
Anybody is Walking ?, Eternal Gallery Art Center, Tours, France
Afterwork, GARAGE Museum of Contemporary Art, Moscow, Russie
La mística del Cuerpo, Museo Nacional de Arte - MNA, La Paz, Bolivia.
Haiti Cultural Complex /Mana Contemporary, Miami.
- 2017
Galerie le Manège, Dakar, Sénégal
AKAA, Maëlle Galerie, Paris, France
Creole Garden, Mémorial ActE, Point-à-Pitre, Guadeloupe.
La mistica del Cuerpo, Pabellón Cubano, La Havane.
Naturaleza. Refugio y recurso del Hombre, CCK Centro Cultural Kirchner, Buenos Aires, Argentine.
Questionner en résistanz, Fort Delgrès, Basse-Terre, Guadeloupe.
Afterwork, ILHAM Gallery modern and contemporary museum (avec Para Site, Hong Kong), Kula Lumpur, Malaisie.
- 2016
Afterwork, ILHAM Gallery modern and contemporary museum (avec Para Site, Hong Kong), Kula Lumpur, Malaisie.
Conceiving Space, Colombo Biennial, Sri Lanka.
Bordes y debordes, Décima Bienal Centroamericana, duo d'artistes unity IS SUBMARINE, San José et Puerto Limón, Costa Rica.
Cartographie postcoloniale, Bétonsalon (réalisations du workshop de Françoise Vergès), Paris.
Le Manifeste dans la Cité dans le Jour Bleu / Contours, commissariats invités de la Dak'Art Biennale, Sénégal.
Subabiennale, Dakar, Sénégal.
Raw Material Company, Dakar, Sénégal.
Not really really, Collection Frédéric de Goldschmidt, Programme des collectionneurs privés de Art Brussels art faire, Belgique.
Afterwork, Para Site, Hong Kong.
Transphilosophies, Institut Français d'Algerie, Alger.
Seule contre l'Univers, Bétonsalon (réalisations du workshop d'Eva Ba rois de Caevel's), Paris.
- 2015
Pangaea II: New art from Africa and Latin America, Saatchi Gallery, Londres.
Contemporary art from Africa and the diaspora, Ely House-Mallet / The Auction Room, Londres.
GentrificacloN, Fuego Fuego, San José, Costa Rica.
Bandung Spirit, University de Trisaktri, Jakarta, Indonesie.
- 2014
Moi Aussi J'Aime le Tiban, T&T Art Contemporain, Guadeloupe.
Made in Africa & the diaspora, Arthaus, Miami.
(e)merge Art Fair, Gallery Nomad Brussels, Washington.
Volta Basel Art Fair, Gallery Nomad Brussels, Bâle, Suisse.
La Grande Bouffe, Tour & Taxis, Bruxelles.
Volta NY Art Fair, Gallery Nomad Brussels, New York.
- 2013
Périmétriques3, Place Toussaint Louverture, Jacmel, Haïti.
Muestra # 1 Contemporánea / impo . po / sible, Ackee Spot Contemporary, Mercedes Norte, Costa Rica.
Saber Desconocer, Bienal 43 Salón (inter)Nacional de Artistas, Medellín, Colombie.
Fetish Modernity, National Museum of World Culture, Stockholm, Suède.

- 2012 Art Miami Art Fair, Gallery Nomad Brussels, Miami.
Practicas artisticas e imaginarios sociales, 11 Bienal de la Habana, Cuba.
Happy Islands, Prome Encuentro Bienal di Caribe, Aruba.
Fetish Modernity, National Museum of Cultures, Praha, République Tchèque.
Who More Sci-Fi Than Us?, Kunsthal KadE, Amersfoort, Hollande.
Caribbean: Crossroads of the World, Queens Museum, New York.
Fetish Modernity, World Museum, Vienna, Austria.
- 2011 Essays on Geopoetics, 8th Mercosur Biennial, Porto Alegre, Brésil.
Escaut. Rives, dérives, International Festival of Contemporary Sculpture, Nord de la France et Belgique.
29 Art Brussels Art Fair, Gallery Nomad Brussels, Belgique.
Caribe Expandido, Domaine de Fonds Saint-Jacques, Martinique.
White walls, red floors, black corners, accrochage annuel de la collection de Frédéric de Goldschmidt, Bruxelles.
Fetish Modernity, Royal Museum of Central Africa, Tervuren, Belgique.
Caribe Globales, La creacion caribena contemporanea, MAC-Museo de Arte Contemporaneo San Juan, Puerto Rico.
- 2010 III Festival Mondial des Arts Nègres FESMAN, Dakar, Sénégal.
The Reality of Perception, Gallery Nomad Brussels, Belgique.
Utopicos, XXXI Bienal de Pontevedra, Espagne.
miXed, Parnassus Kerk, Gand, Belgique.
Globales Caraïbes, MIAM - Musée International des Arts Modeste, Sète, France.
French Scene, accrochage annuel de la collection d'Alain Servais, Bruxelles.
Shapes, Shades and Shadows, accrochage annuel de la collection de Frédéric de Goldschmidt, Bruxelles.
- 2009 Global Caribbean, Little Haïti Complex, «hors les murs» of Miami Art Basel, Miami.
Integración y Resistencia en la Era Global, X Bienal de la Habana, Centro de Desarrollo de Artes Visuales, Cuba.
Kreyol Factory, Grande Halle de la Villette, Paris.
Latitudes 7, MAC - Museo de arte contemporane Panamá, Ciudad de Panamá.
Un Musée imaginaire lacanien, La Cambre Fine art school, Bruxelles.
- 2008 Latitudes 7, Pavillon de la Ville de Pointe-à-Pitre, Guadeloupe.
Atlantide Caraïbe, Fondation Clément, Le François, Martinique.
Latitudes 7, Centre d'art Tjibaou, Nouméa, Nouvelles Calédonie.
- 2007 Hawkins & Co, CUC Liverpool - Contemporary Urban Centre, Royaume-Uni.
Heterotopias, 1st Thessaloniki Biennial, State Museum of Contemporary art, Thessalonique, Grèce.
Latitudes 7, Hôtel de Ville de Paris.
insulART, MGI - Mahatma Gandhi Institut, République de Maurice.
La fonction critique de l'art, Galerie La Centrifugeuse, Université de Pau et des Pays de l'Adour, Pau, France.
Hawkins & Co, Elspeth Kyle Gallery, Londres.
Mois des Libertés, Lycée Français, Londres.
- 2006 Tu me copieras, Le Collège / FRAC Champagne-Ardenne, Reims, France.
Temporary Cities, International Dance-Video Festival, Rivoli Teatro Municipal, Porto, Portugal.
Temporary Cities, Cultural Communication Centre of Klaipeda, Lituanie.

JEAN-FRANÇOIS BOCLÉ

CV

- Temporary Identities, Novosibirsk State Art Museum, Novosibirsk, Russie.
- Temporary Cities, National Centre for Contemporary arts, Moscou.
- 2005 Champs Libres, Château du Grand Jardin, Joinville, France.
- 2004 Latitudes 4, Hôtel de Ville, Paris.
- 2003 Zones d'attente, intervention dans l'espace public, 3^e arrondissement de Paris, France, commande de la Mairie de Paris.
- Tous à l'Usine, L'Usine, Vitry-sur-Seine, France.
- 2002 Corps-Social, Cinéma des Cinéastes, Paris.
- 1999 Territoire, friche urbaine, Ivry-sur-Seine, France.
- 1997 État des lieux, studio de l'artiste Alex Burke, Cachan, France.

RESIDENCIES

- 2017 Fundacion Divulgar, Barranquilla, Colombia
Wi Anart, Guadeloupe
- 2011 IBB - Instituto Buena Bist, Curacao.
- 2007 pARTage / Triangle Arts Trust, République de Maurice.
- 2006 Villes du François et de Saint-Pierre, résidence DRAC Martinique.
- 2005 Mapa Teatro/Laboratorio de Artistas, Bogotá, Colombie.
IFF-Palazzo Lenzi, Florence, Italie.
- 2004 Conseil Général du Val-de-Marne, aide à la création, France.
Festival Octobre en Normandie, aide à la création, France.

ARTIST TALKS

- 2017 Bétonsalon centre d'art et de recherche, WE TRANSFER Carnivalization, Paris
Villa Vassilieff, Symposium Autohistorias, Paris.
La Colonie (barrée), talk avec Jean-François Boclé, Ernest Breleur (artistes visuels) et Seloua Luste Boulbina (philosophe), Paris.
University of London, Caribbean Traffic: Bodies, Cultures, Knowledges, Londres.
Mémorial ActE, talk avec Jean-François Boclé, Guadeloupe.
Mémorial ActE, talk avec Barthélémy Toguon et Jean-François Boclé, Guadeloupe.
École Nationale Supérieure d'Art de Bourges, séminaire L'Objet de l'exposition : le regard ethnologique, janvier, Bourges.
- 2016 Alliance française de Kotte, Colombo IN Colombo, Colombo, Sri Lanka.
Akaa art faire, Programme de talks, novembre, Paris.
Fondation Maison des Sciences de l'Homme, Figurer/Exposer/Représenter le corps du refoulé postcolonial. Le cas « français », dans le cadre du workshop organisé par Françoise Vergès, Juin, Paris.
RAW Material Company, Decolonizing knowledge - Artists talk to philosopher, seminar led by philosopher Seloua Luste Boulbina, Mai, Dakar, Sénégal.
École Nationale Supérieure d'Art de Bourges, séminaire L'Objet de l'exposition : le regard ethnologique, mai, Bourges.

JEAN-FRANÇOIS BOCLÉ

CV

- Le Point Éphémère and Collège International de Philosophie, Les artistes parlent aux philosophes, discussion entre Jean-François Boclé et Seloua Luste Boulbina, Février, Paris.
- 2015 Bétonsalon Centre d'art et de recherche, dans le cadre du workshop d'Eva Barois de Caével Seule contre l'Univert, Janvier.
Université Paris 7 Diderot, colloque international Y a-t-il un régime postcolonial des arts?, sous la direction de Seloua Luste Boulbina, 1er-2 June, Paris.
Fondation Maison des Sciences de l'Homme, dans le cadre du workshop organisé par François Vergès, Figurer/Exposer/Représenter le corps du refoulé postcolonial. Le cas « français », 3-4 Nov, Paris.
Université Paris 1 Panthéon Sorbonne, dans le cadre du colloque La création au croisement des frontières, Les Jeudis de la Sorbonne, 1er avril 20, Paris.
- 2013 Quai Branly Museum, colloque international Les Armes miraculeuses, sous la direction de Françoise Vergès, May, Paris.
- 2012 Prome Encuentro Bienal, Aruba.
- 2011 IBB-Instituto Buena Bista, Curacao Centre for Contemporary Art.
- 2010 Université Gergy Pontoise, colloque international Représenter la crise: Crise de la représentation ? Pratiques artistiques en temps de crise Cuba et la Caraïbe depuis la Période spéciale, Groupe de Recherche Interdisciplinaire sur les Antilles Hispaniques et l'Amérique Latine, Maison de la recherche de Paris III, Paris.
XXXI Bienale de Pontevedra, Pontevedra, Spain.
- 2009 X Habana Bienal, Facultad de Artes y Letras, La Havane, Cuba.
Université Paris 8 - avec les étudiants d'arts plastiques, Saint-Denis, France.
Salon de la revue 2009, à propos de la participation de l'artiste à la revue Geste, Carreau du Temple, Paris, France.
- 2008 Fondation Clément, colloque international L'Art contemporain dans la Caraïbe, AICA Caraïbe Sud, Le François, Martinique.
- 2007 Université de Pau et des Pays de l'Adour, colloque international La fonction critique de l'art, sous la direction d'Evelyne Toussaint, Pau, France.
pARTage / Triangle Arts Trust, Insularités, Flic-en-Flac, République de Maurice.
- 2005 Le Parvis Centre d'Art Contemporain, Outre-Mémoire Project, Ibos, France.
- 2004 Festival Automne en Normandie, Outre-Mémoire Project, Rouen, France.
Institut Français de Pragues, Outre-Mémoire Project, République Tchèque.

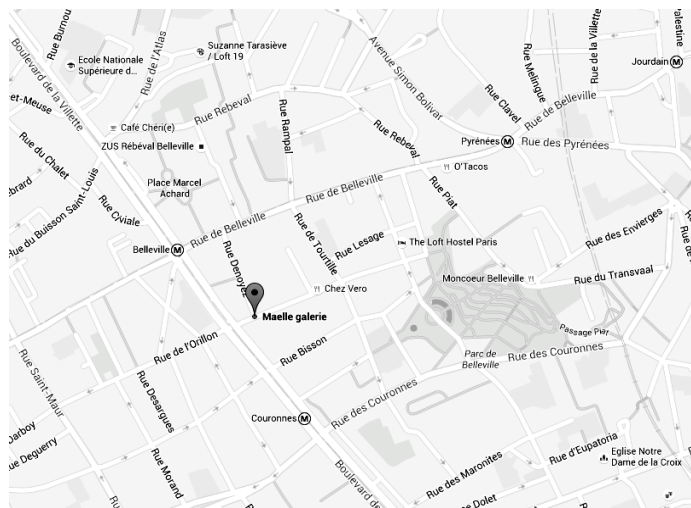
ARTISTS REPRESENTED

Jean-François Boclé	Martinique
Ernest Breleur	Martinique
Orlando Britto Jinorio	Spain
Iris Della Roca	Brazil
Agata Kus	Poland
Sébastien Mehal	Martinique
Jérémie Paul	Guadeloupe
Emmanuel Rivière	France
Dani Soter	Brazil
Abel Techer	Réunion
Allan Villavicencio	Mexico

OTHER ARTISTS

Julien Creuzet	France
Fred Forest	France
Eduardo Kac	Brazil
Juan Le Parc	France
Claudio Perna	Venezuela
Barthélémy Toguo	Cameroon
Orlan	France

PRACTICAL INFORMATION



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