

SELECTED WORKS

Yann Lévy

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<http://yannlevy.net>

GENERAL STATEMENT

I use painting as a tool to observe; to understand what surrounds us.

The subject is chosen with points of viewed multiplied. Like a detective searching for clues, I make inquiries around the subject in question. In a process of layers, slowly opacification, by dint of repetitions and a shifting point of view, I will focus to rebuild my gaze (guide the eyes to look around, again, and in every way).

The works I suggest are not clear to the immediate eye, but play with movement and the timing of gaze. So I build installations where spectators (witness) are invited to walk around and rebuild their own gaze.

I explored productions which are more literal and tangible of the industry (chemistry, mining); embracing people and the visited environments. Combining the future of the products (their circulation, transformation, marks and containers), with my own subjectivity, I gradually draw upon vast cartographies of gaseous, eroded, shaky, openly suspended fragmented: an unlimited world with uncertain (unclear) boundaries.

BOUSTROPHÉDON

with [Matt Coco](#)

Hong-ti Art Center, Busan, South Korea,
2018

Boustrophédon, title of the exhibition, refers to a writing whose direction of reading alternately changes from one line to another. This old term was inspired by the ox who plows and marks furrows in a field, going from right to left then from left to right. When the ox makes these furrows, he sculpts landscape, he creates reading systems.

Like the ox, we have conceived of a multi-directional, two-voice exhibition containing language forms drawn in opposite and constantly connected directions. Each piece presented has a reading system of its own and whose rules are to be invented. They are ambivalent because their status is always displaced from the field to which they could belong (video-pictorial installation, fresco-sculpture in situ, photographic volume, spatial painting etc ...).

It will be about the disappearance of the images, of what could be an image, of what changes according to different points of view. It will be a question of endangering what we see but also not having uniform reading of things, and thus opening gaps, creating tipping points.

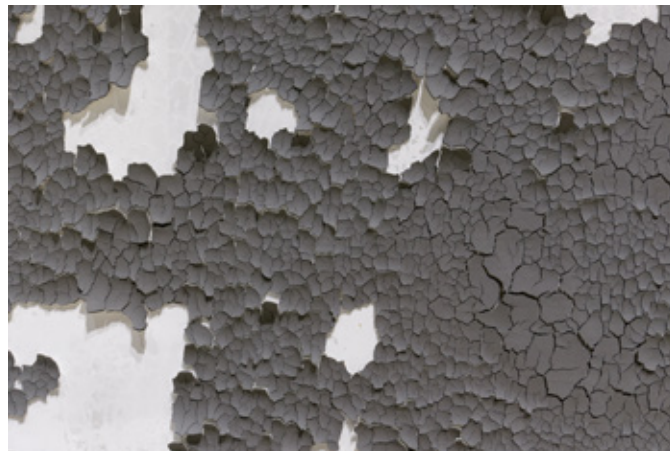


overview
(first exhibition space)

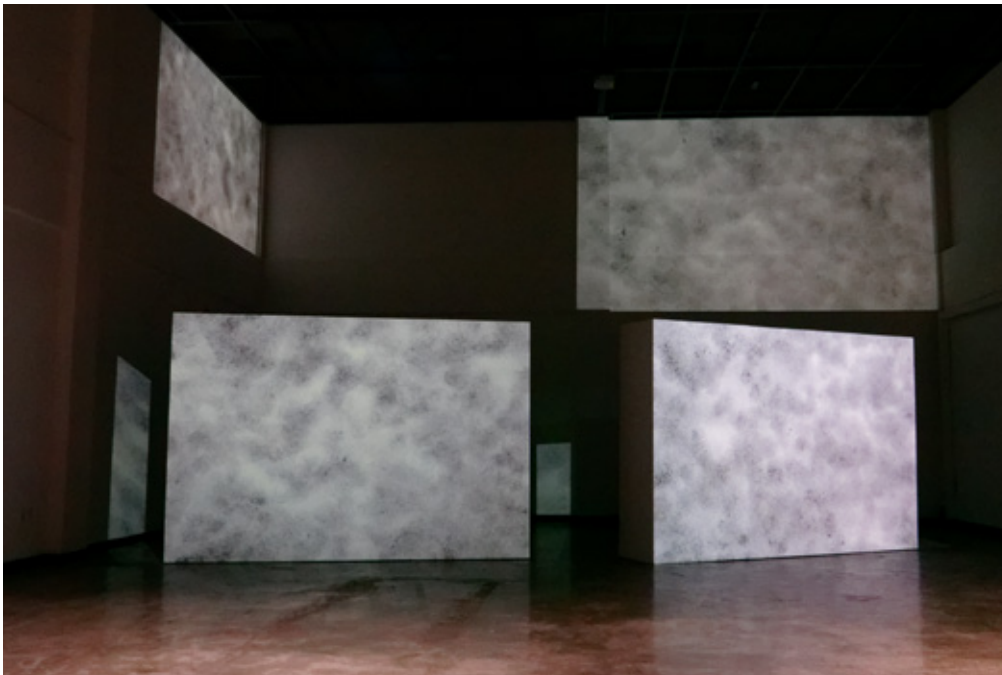
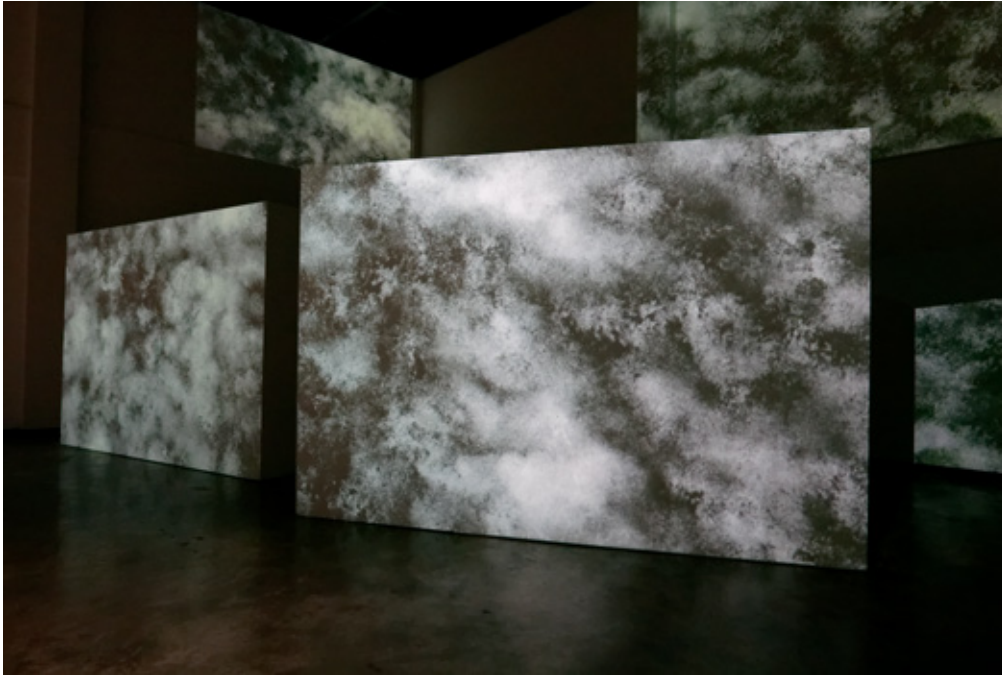


Matt Coco *slight peeling of the reality # 2*,
inkjet print on mat paper 2018

Matt Coco ***fantôme*** / ***score for seabeds***, black clay and indian ink on wall



Eungbong Bongsudae (Eungbong Beacon Fire Station), video installation (presentation text and extract on <https://vimeo.com/285486387>)
Exhibition view **BOUSTROPHEDON** with [Matt Coco](#) Hong-ti Art Center, Busan, South Korea, 2018



Exhibition view **BOUSTROPHÉDON** Hong-ti Art Center, Busan, South Korea, 2018

Matt Coco *somewhere before the danse*, video performance 2017

Yann Lévy *in_outside*, typographic ink on polyester 2017



In_extérieur

solo show Cave Canem gallery, Budapest

*To learn to look away from oneself, is necessary
in order to see many things - this hardiness is
needed by every mountain-climber.*

Thus spoke Zarathustra [Third part, The wanderer],

Nietzsche



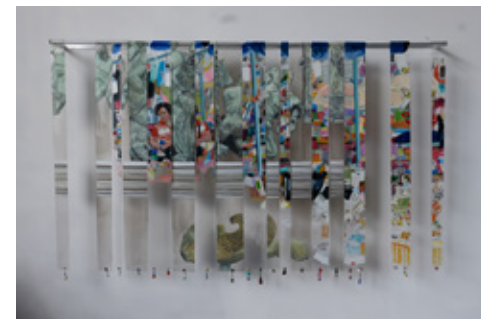
Throughout Cave Canem's different exhibits, we already discoursed many times on what a revealed surface is, on the transformation of images, on the idea of their disappearance(s) as a projection of the world within the world, on their locations and positions, on their existences as containers, their immemorial relevance, and finally as a form of aim, on the aporetic question of what lies behind them and their relation between spectacle and disappearance, doubling the indiscretion between politics and aesthetics. A large number of these questions can crystallize itself in the Yann Lévy approaches the image. We first could say that the task he put himself up to would resemble the work of a geographer coupled with a restorer of paintings meticulously attempting to erase his duties, which are to map out the world and inaugurate borders on one side, to remove the dread of time and to paint false skies on another side. The first anticipated interest is that this attempt, this goal, are also the tools with which the work is built. The two images painted on vertical bands – here a clouded sky where the uproar peaks, dear to rococo painters, and a mountain scene in summer where firs are scarce, dear to confirmed impressionists – interlace until holding a limit between the uneasily mentally reconstructible identification and the yearn to make out a motif. But as soon as the visitor faces this double landscape, or this knitting of two views, the idea of going through the image arises. The mountain turns into a accessible elevation, the less-compact sky makes the promise flirt with the practicable. The transparent and moving support which is quickly reminiscent of multi-colored door curtains or warehouse airlocks, is an open passage where the movement of the body going through will put the border in motion, making it blurry,

agitated ; will put in motion the image, the images, in a definitive way in the sense that the visitor inducing it will not be its spectator, only a blind witness looking for the azimuth (اتجاه, « the direction »). Convinced, and here is the teeter-totter that this work offers firstly, to physically live the brief passage to enter the image. In the time that this ballet of ribbons slowly exhausts itself and for them to retake their precarious positions, their Newtonian verticality, the experience is already long over. Has it even taken place ? Therefore can the interstice between the image and this blinding be spatially defined ? Or how should we hear the quote which opens this text : « ... to learn to look away from oneself... ». Watch the other about to go through ? Put oneself in the position of the one watching the other blindly going through the images ? Or even maybe by an optical dystopia finally becoming at once beautiful and incorrigible ? So going through the picture without ever entering it.

Franck Fontaine

Translated by Augustin Fontaine

Jalousie (Busan-Berlin),
typographicink on polyester, aluminium and pearls
130 x 80 x 10 cm - 2018



Souffle (Shanghai-Villeuneuve-de-Marc)

typographic ink on polyester, aluminium
97 x 75 x 10 cm - 2018



1978, the sprinklers

2017, collective exhibition, Villeuneuve-de-Marc



Lambeaux

2017, Manifeste, collective exhibition, L'ac, Lyon



Masses & Sculptures by Matt Coco
2015, oil, ink on polyester, 300 x 130cm



paintings

2014, ink on polyester, studio view



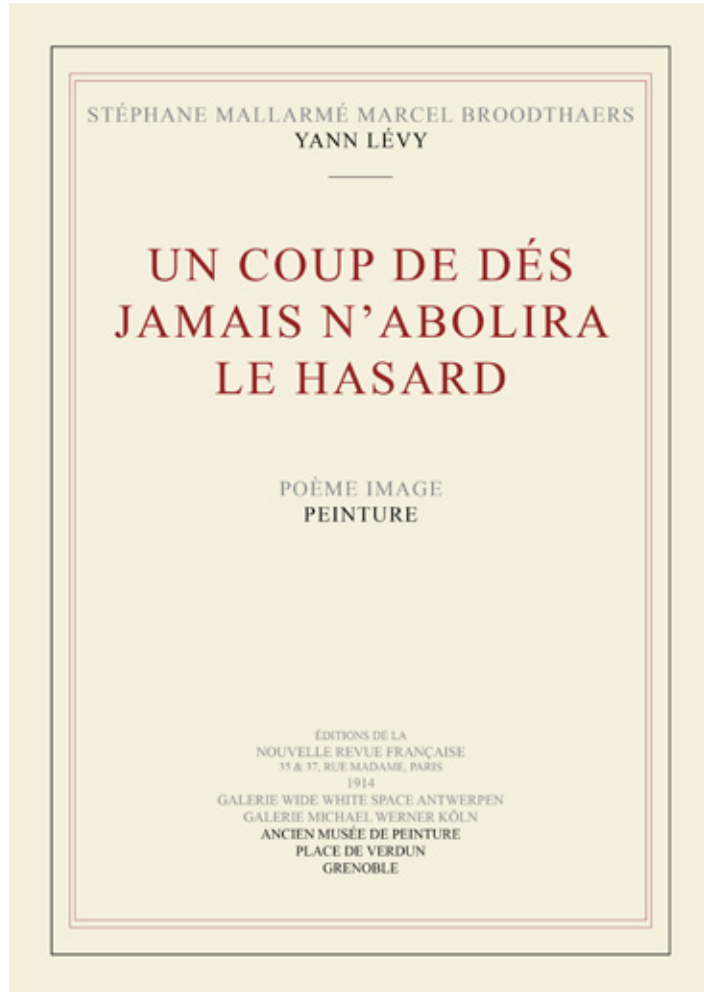
Studio view



A Dicethrow Will Never Abolish Chance

Version 7

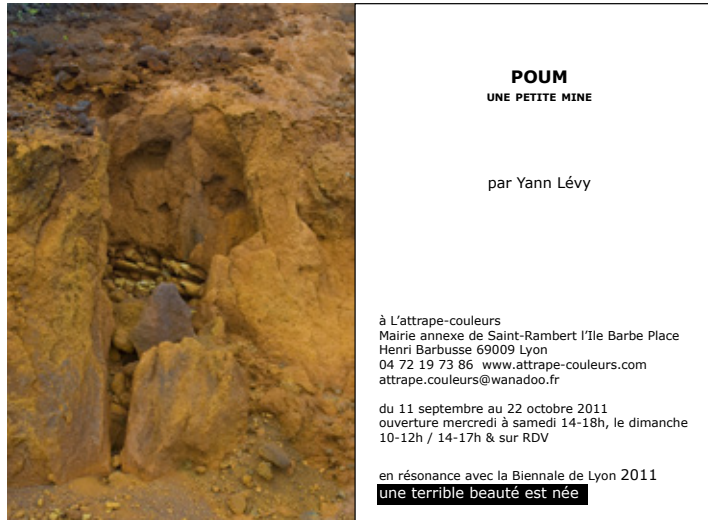
2013, printing ink, glycerol, polyester, plexiglass,
50 x 80 cm, 11 plates



This piece was inspired by the poem «A Dicethrow Will Never Abolish Chance» by Mallarmé. I take this landscape between sea and sky and in which the hero struggles to escape the sinking, while transforming words into clouds, hazy and free forms, totally subject to chance.

Poum, a small mine

2011, solo show L'attrape-couleurs,
Lyon Biennial resonance A *terrible beauty is born*



I'm on a nickel open mine in New Caledonia. I target one of the many mines of the island because of his size. The mine, about 25 km², is finally small only compared to others nearby. The township where the site is located is called Poum.

While I draw, an old miner said, « in sometime all these landscapes will no longer exist, we will never believe you when you say that here.»

The place is divided in two parts. In the north, it has continued to be exploited since the opening of the mine (appearance of volcanic and old rocks - red, yellow, ocher - and disappearance of green). The lines become geometric, space is dry. In south, ceased operations there 30 to 40 years. The roads are crumbling (broken lines), the plants are present in an uncontrolled manner.

There is something hard to define between order and chaos, between human organization endangered and undermined natural order which confusely resumed.

Pragmatic, I had come to see these energies-materials (nickel is used, among other things, the manufacture of batteries), wondering me what forms could produce their displacement. And then I go into an unlikely territory : I imagined these landscapes are like castles, powerfull surges upward. But facing the opening of the ground, at the level of heavy stones, metal and land dry, red, friable, and slippery, it is only collapse and crushing. I had thought that the industry would have forged nature to his own image (fortifications, solid foundations and elevations), but its opposite arose and the organic resurgences led me, quite unexpectedly, to some strange figure, kind of singular vanity.



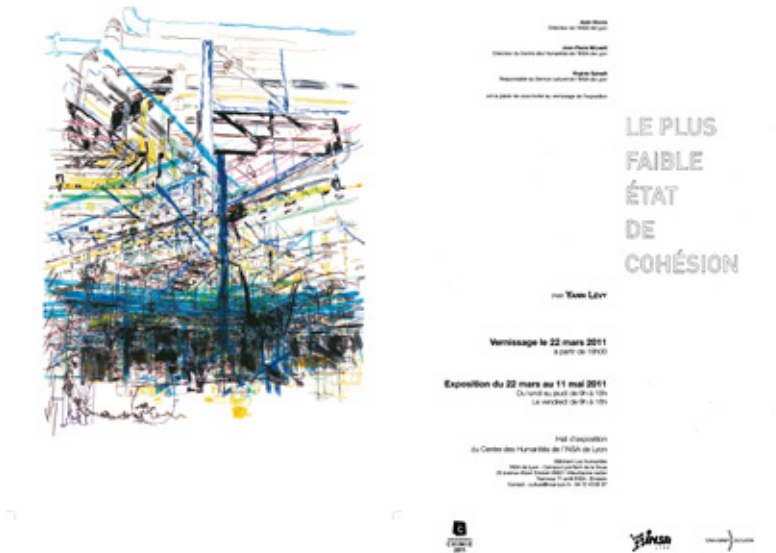


Studio view



The lowest state of cohesion

2011, solo show National Institut of Applied Sciences Lyon



17 superimposed drawings, picture of exhibition cardboard



Over a small country road there were this bridge. A pipe-rack, they call it. On either side of this road pass through pipes, compressors, concrete blocks, distillation columns, tanks, storage spheres ...
In short, the gas plant.

And so, above my head, again the pipes (blue for water, pink for hydrogen, yellow for chlorine, methyl chloride purple, red regarding fire safety ...). They were running along this pipe-rack and with, the employees of the factory, on foot (singular and strong assimilation of bodies and products!). A big bridge coming out and going back to / from the factory, and me outside. I'm in fact inside.

It was necessary to multiply the points of view to avoid the leakage of things to look. Drawing, never completely, repeat again and again, drawing the outline of the things, or else drawing from the inside, use the same line to draw the background and foreground objects, trying to capture volumes by they can contain... Accumulate in sum... Unsuccessful, the body continues to be in motion, misunderstandings and misconceptions heading my direction.

The plant constantly control the uncontrollable. It pressure gas to obtain solid, palpable, all the materials of our domestic world.
Dangerous nursemaid ...



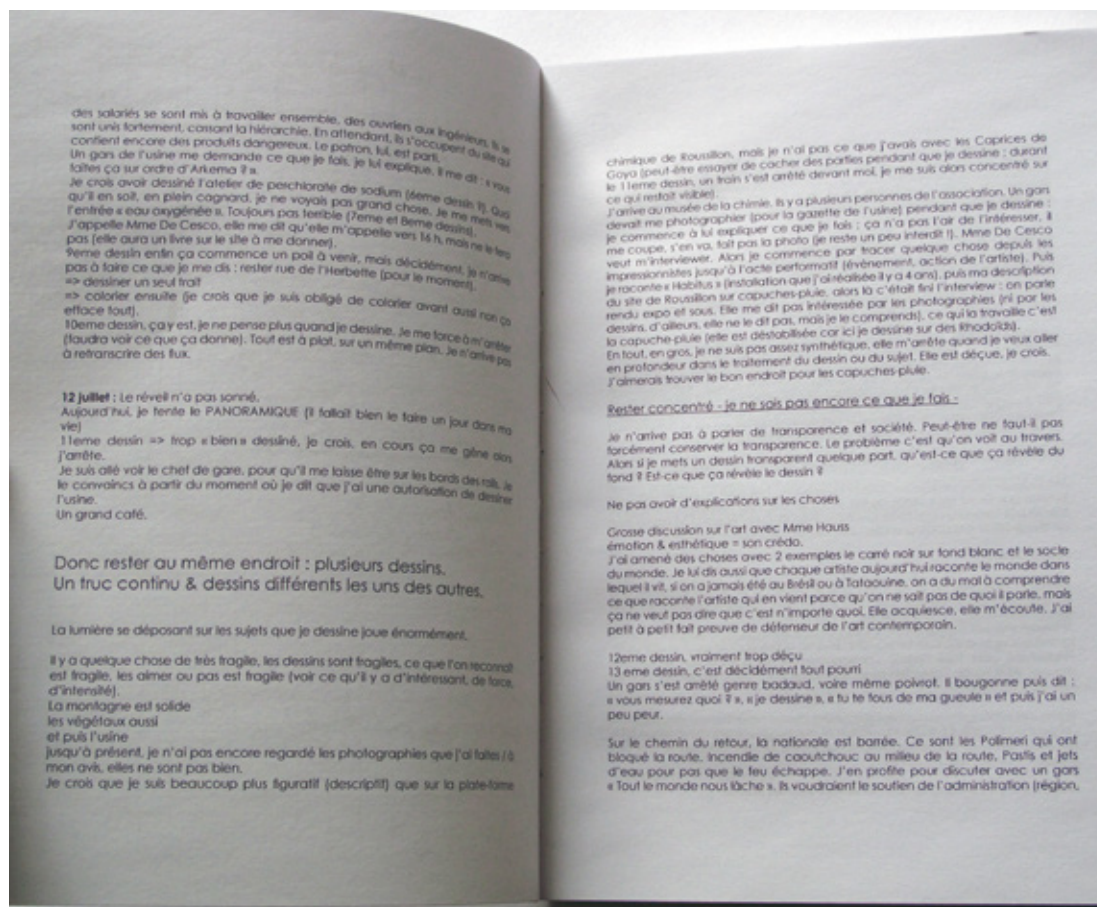


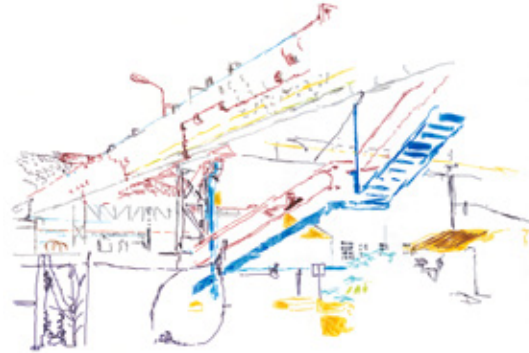
Description of a chemical site - Since a subjective point of vue

2006-2007, book 356 pages + 1 DVD _ 10 x 15 cm

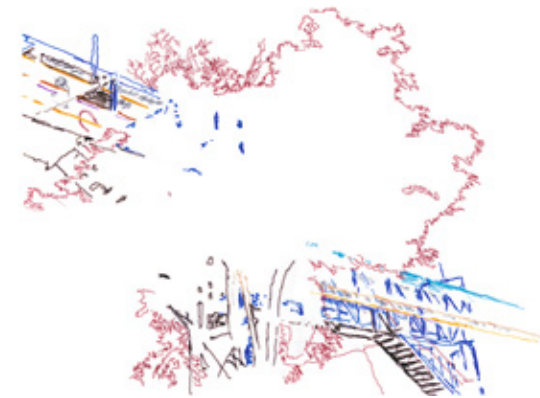
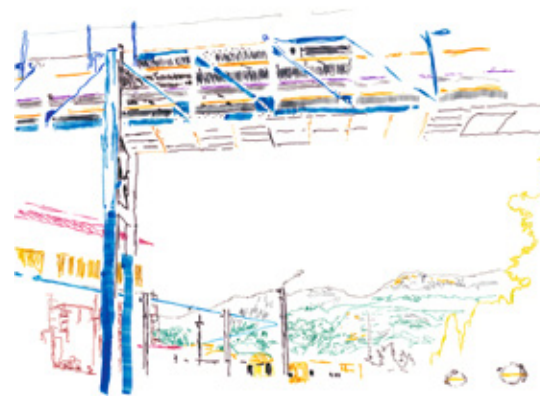
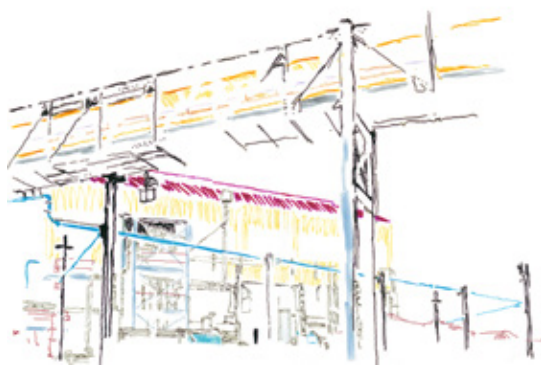
146 photographs _ 22 x 30 cm

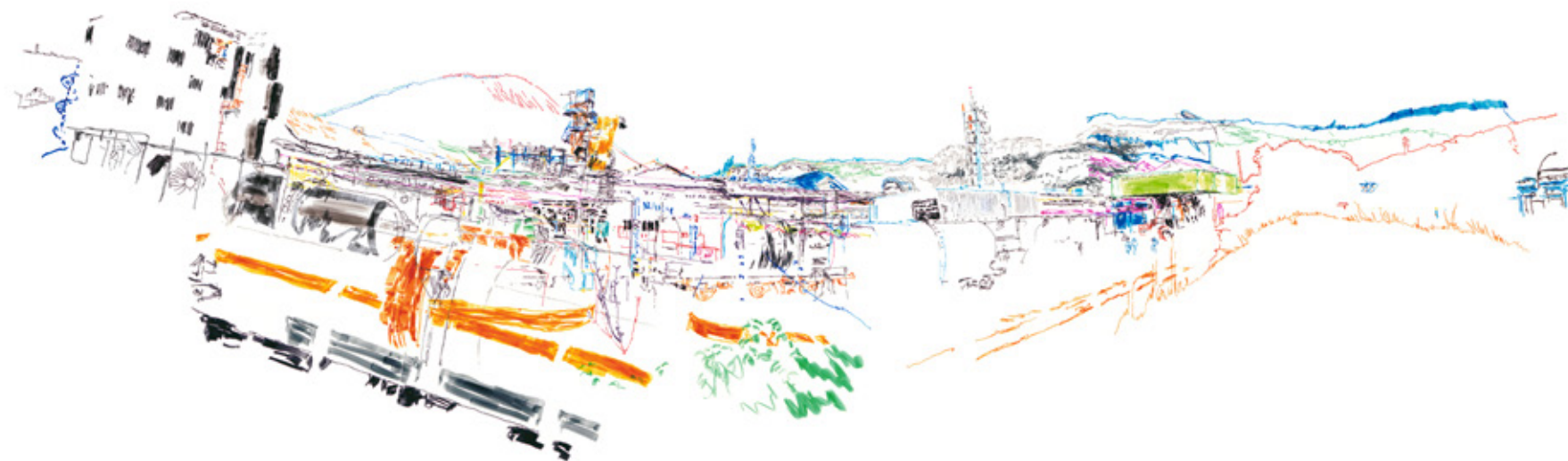
154 drawings, Tria ink on transparent sheets _ 30 x 40 cm [see next page]





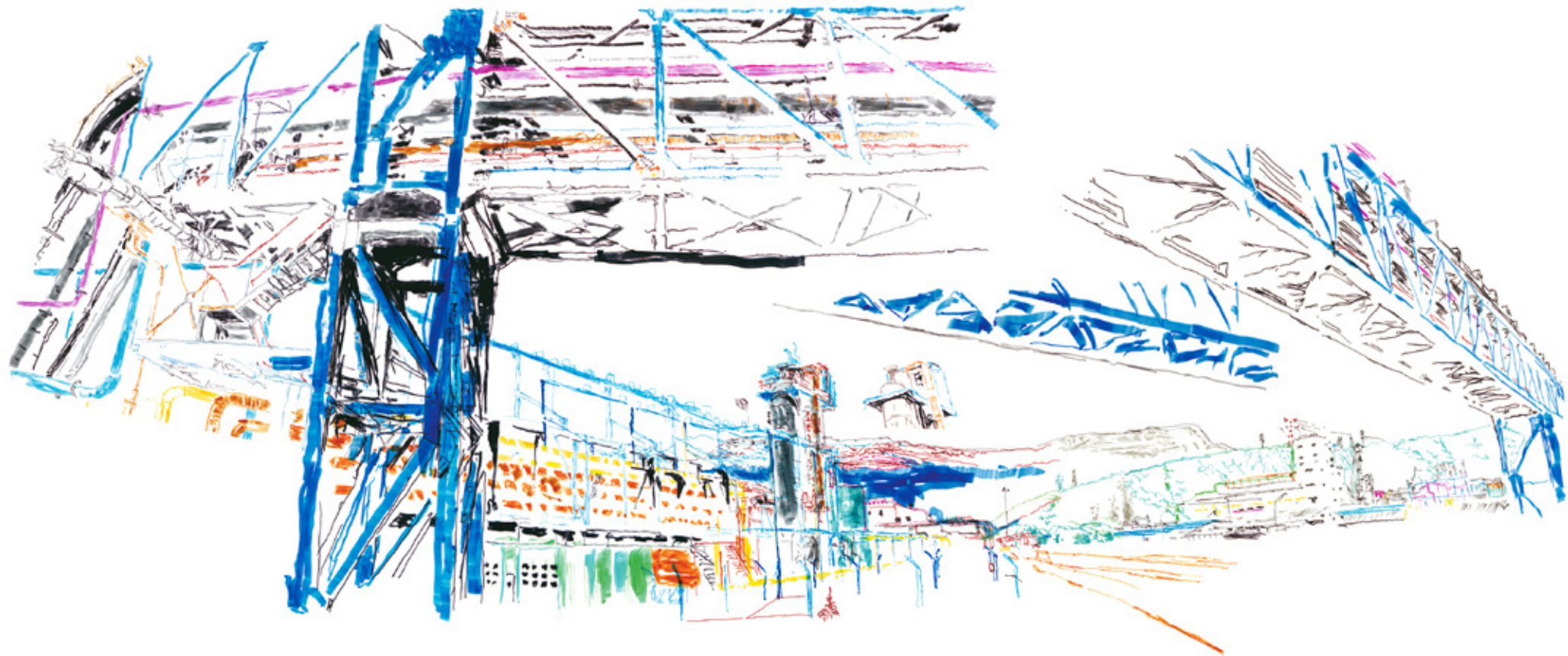
154 drawings, Tria ink on transparent sheets _ 30 x 40 cm





Panoramics 22 panoramics - assembly of previous drawings, digital print on Tyvek, various size







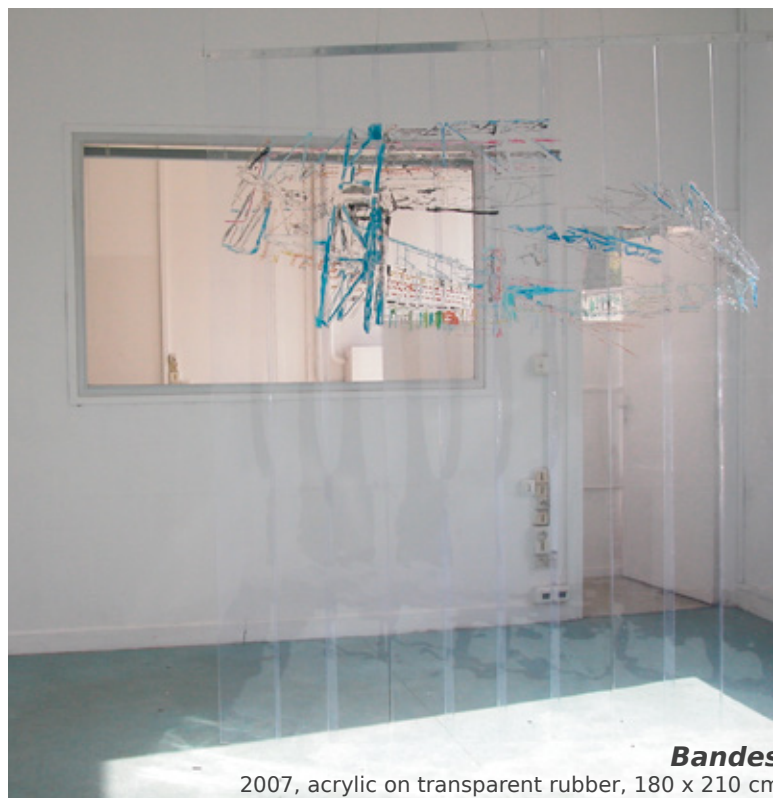
Panoramique

2009, acrylic on transparent film, aluminum, magnets, wire, diameter 200 cm (variable height)



Bardage

2010, acrylic on corrugated plastic, 400 x 210 cm



Bandes

2007, acrylic on transparent rubber, 180 x 210 cm



OCULAR GYMNASTICS SESSION

Like a landscape painter, Yann Lévy travels around the Albert Gleizes Foundation in search of the motif. On the luggage rack of his bicycle, a strange camera foot -an umbrella-shaped wood assembly reduced in state of sketch by his invention- acts as an easel.

His transparent canvases literally fit in the pocket, squarely folded in their envelope: the supports used by Yann Lévy to affix his drawings are in fact plastic hair protection caps. The fact that the material is transparent and allows it to sketch in situ the visualized architectures is, after all, quite ordinary in its «decalcographic» use. On the other hand, the fact that the same material allows for a curved surface - in the form of a greenhouse to cover and hatch the slightly coloured outlines of industrial buildings attests to a singular artistic vision. The two-dimensional images revealed through and under the dome-shaped background, play in a striking way with the stereoscopic effect that a simultaneous vision of the near and the far can provide. And, as if to accentuate the relief shapes further, Yann Lévy naturally alternates red and blue, green and black to enhance his drawings. The canvas in the form of a hood also has another function for the painter-photographer, that of the shelter, suitable for spotters and other image hunters. Similar to these, Yann Lévy needed permits to draw up his inventory of the targeted plants. He claims to have been expelled from his fields of study by guards in need of manly empoignades. The authorizations duly signed by some communications director prevented Yann Lévy from having too direct contact with the para-company staff.

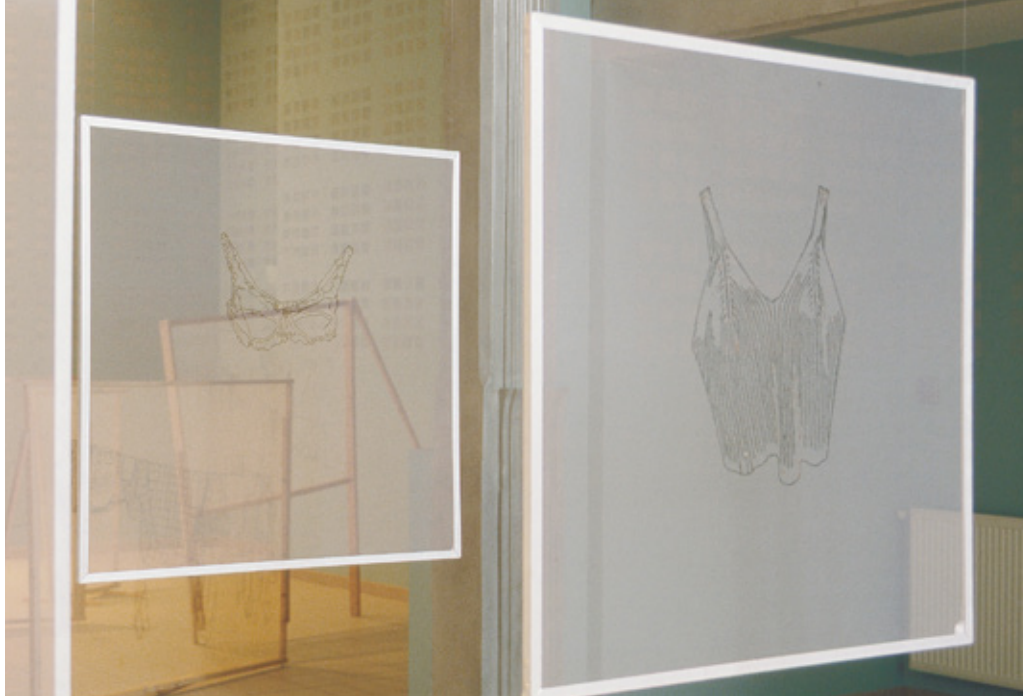
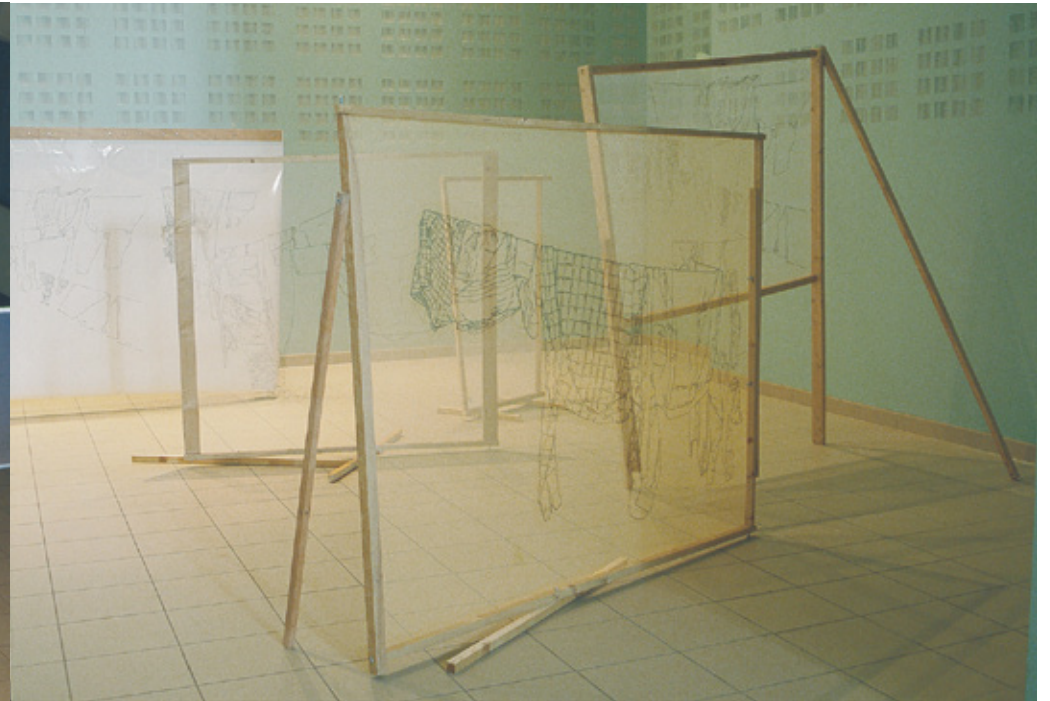
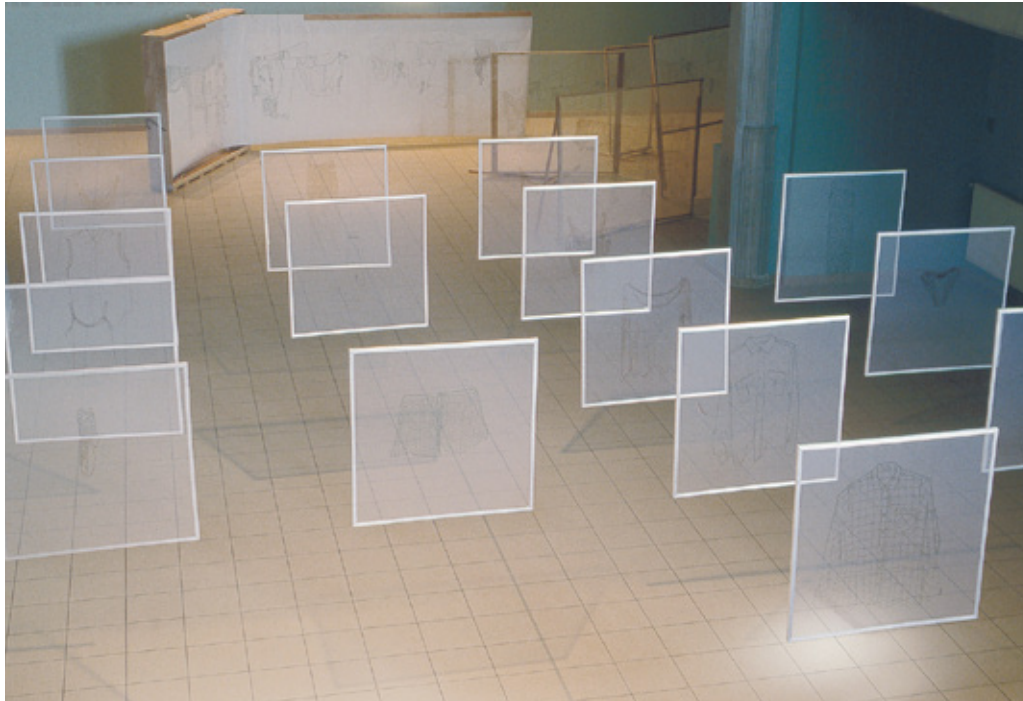


Back at the studio, the drawings are held on frames identical to that, foldable, of the strange lectern, and impose themselves as a vast cartography of industrial France. Without legend, each architecture with slightly trembling lines moves away as soon as you have to stick your nose against the wall of the hoodie to follow its contours. The deliberately reduced visual field that gives access to its «inks» explains the phenomenology of Yann Lévy's artistic perception : the three-dimensional nature of the world is perceptible only if it can capture all the volumetric contours. However, what appears to the eye and is formed under the line drawn without technical artifice is necessarily flat.

Restoring the formal totality of the existing thing cannot be achieved without convergence in a single perceptive movement of the whole and the part. In this way, the drawings of the industrial image hunter would make the happiness of an orthoptist charged with re-educating them by muscling them the optic nerves of a patient with divergent gaze. Moreover, the ribbed features that irrigate the landscapes of Yann Lévy forge the spectator to a visual discipline. For an ocular gymnastics raised to the rank of Fine Arts.

L'efflut, exhibition vue, Rhodia company restaurant, Péage-de-Roussillon, France, 2005





Habitus

2002-2003, solo shows Subsistances Lyon & Viviers Theatre

17 oil paintings on tulle & aluminum, 80 x 80 cm

17 oil paintings on paper & aluminum, 80 x 80 cm

1 oil painting on paper, 500 x 140 cm

4 oil paintings on wood & tulle, various sizes

9 prints on layers, 30 x 40 cm

Habitus

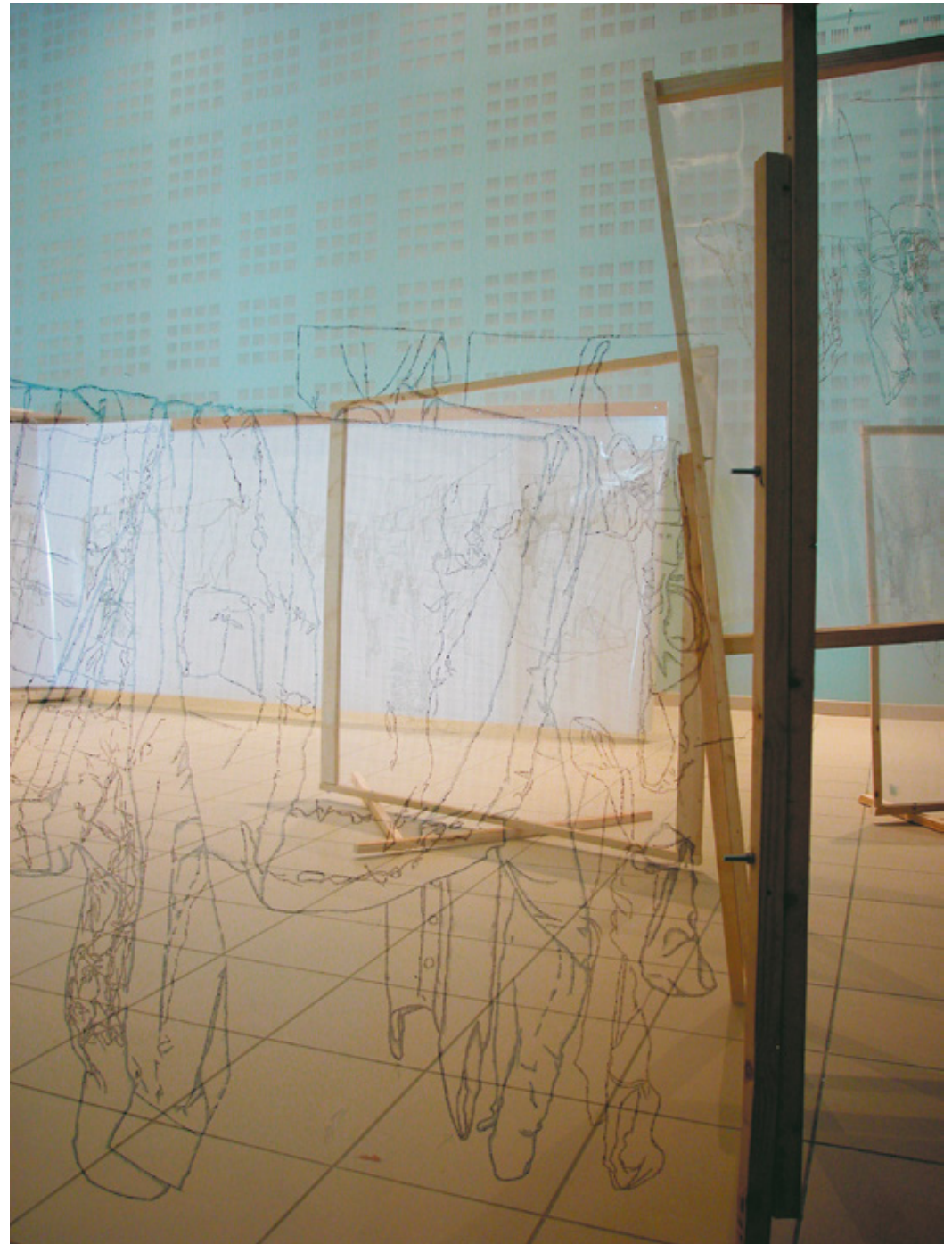
Habitus collects within the same space some clothing represented in two different situations . An intimate representation and a public representation are face to face. These clothes painted first grouped and spread out on wires are then reproduced alone and ironed.

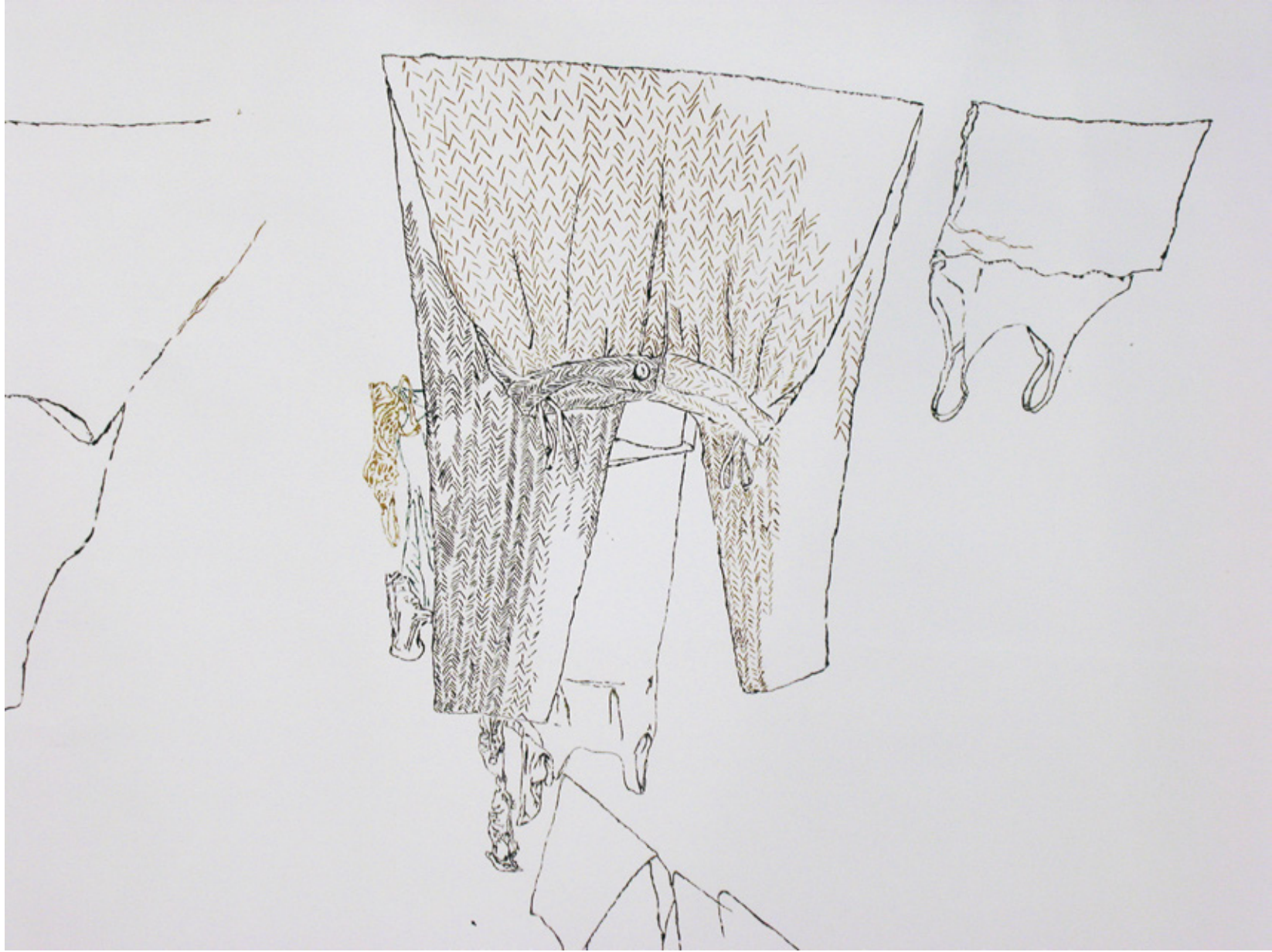
«On the plastic, contours finalized underwent another operation of layer. Laid on the plastic, a tight veil received a second more refined drawing. The veil as a sieve retained what was most precious.

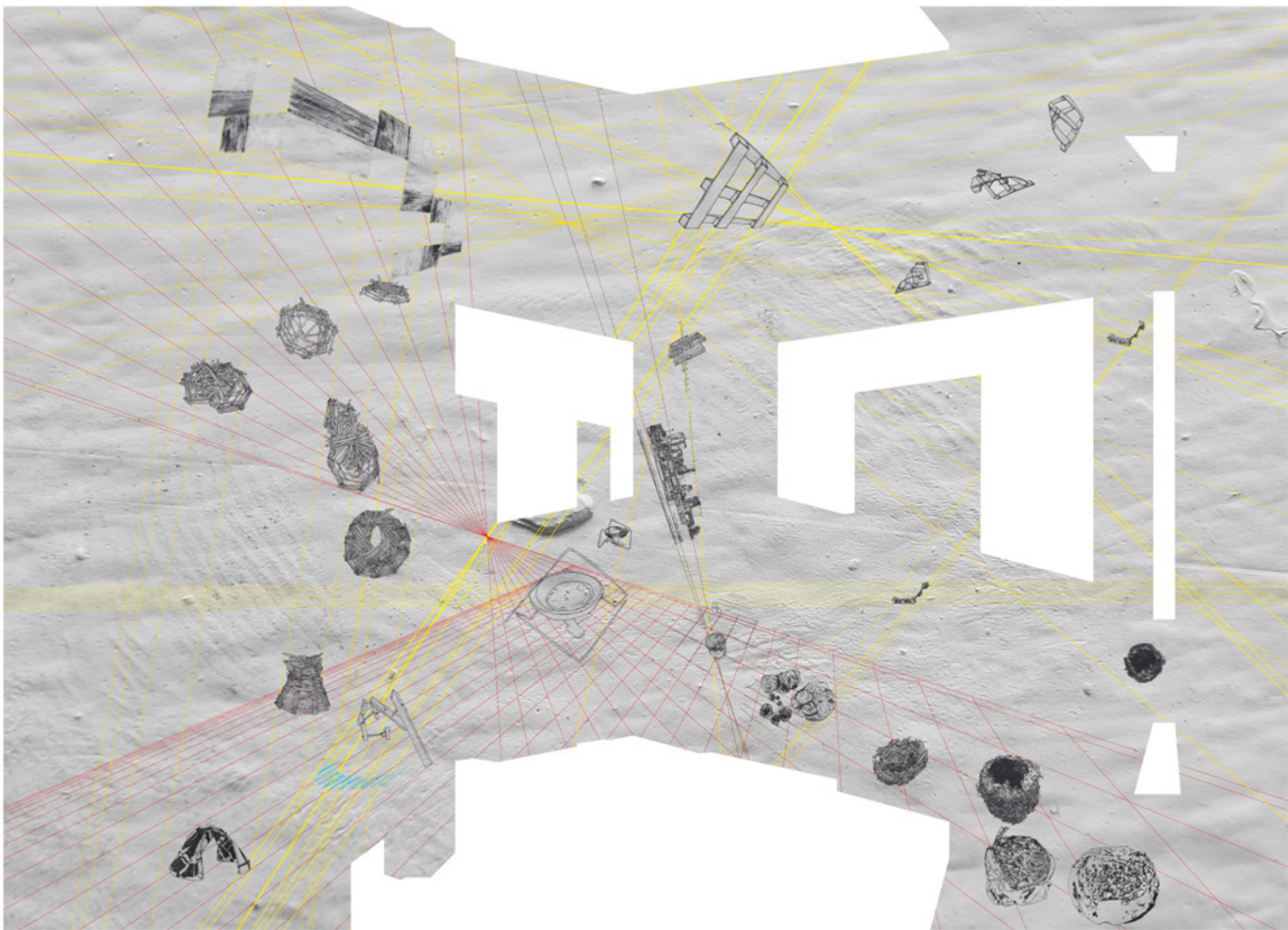
Then appending this veil on white paper, the artist proceeded to a second filtering operation . The fabric placed on the paper, he came back with paint on lines now reduced to the essential. Then the detachment of sailing and paper caused the collapse of the line to multitude of separate points. The remained painting on paper is more than that through the cloth mesh. So we passed from volume to the surface, surface to the line, line to the point . With the help of sailing, Alberti did not require «of the painter not an endless work, but [expected] a painting in relief and it seems similar as possible to the real body.» For *Habitus*, the veil has served to one disaggregation and may be to a disappearance of the body.

Sails and paper are exposed in space. Witnesses of the «désubstanciation», they face the word «SOLDES» [SALES] declined by its anagrams of despair.

Catherine Obinu , *Sailing and contours* [extract]





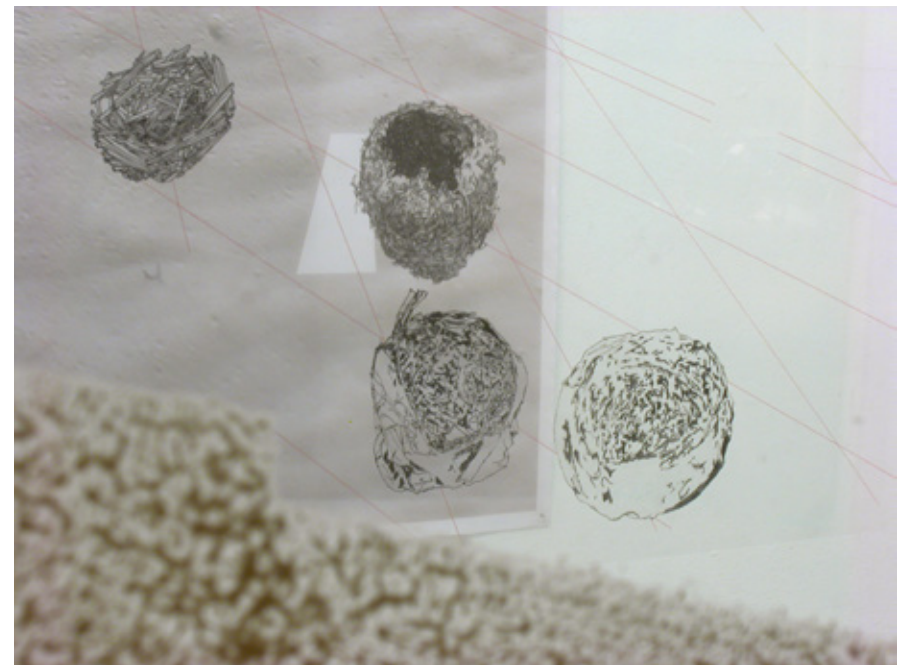
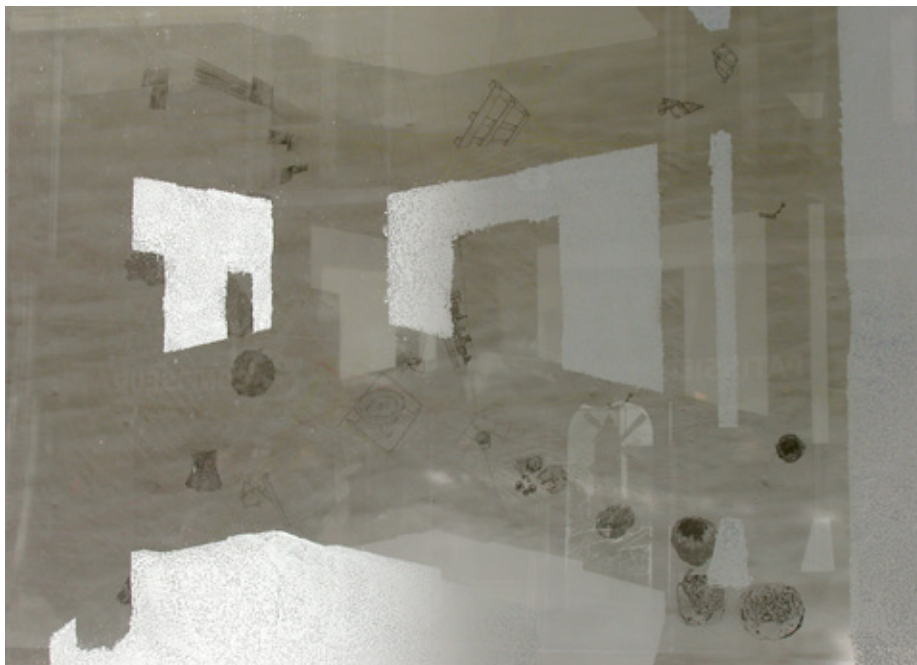


What pushes walls

1999-2003, inkjet print, 84 x 115.5 cm and solo show la Galeru, Fontenay-sous-bois, France

This work decline different forms from two primitive structures of the habitat : the igloo and the nest. These forms are first realised in volumes with familiar and finally used materials (matches, adhesif tape, hair ...).Then, they were drawn. The drawings obtained are arranged on the enlarged detail of a painted surface and are floating around walls, saw in perspective. A network of leaks lines, extended to infinity, connect these objects together. The sum of these elements eventually gave rise to a plane in two dimensions and transportable [see previous page].

This work is a loop, made by destruction, recycling and rebuilt, then decomposed again. For the in situ installation (la Galeru, Fontenay-sous-bois, 2003), «*what pushes walls*» found again three dimensions, three plans overlap each other. This project deliver a cartography, a archeology of an individual house outrageously but discreetly put on showcase [see present images].



YANN LÉVY

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BORN IN 1975, LIVE IN LYON, FRANCE

1996 SCHOOL OF ART GRENOBLE, FRANCE

1999 SCHOOL OF FINE ARTS VALENCE, FRANCE

SOLO SHOWS (selection)

2018

Boustrophédon, with Matt COCO, Hong-ti art center, Busan, South Korea

2017

In_extérieur, Cave Canem Galeria, Budapest, Hungaria

2011

Poum, une petite mine, L'attrape-couleurs, Lyon, France (resonance Lyon biennale)

Le plus faible état de cohésion, INSA, Lyon, France 2008

On est d'dans, Échanges Culturels Bullukian, Lyon 2007

Chlore & Environs, Chemical museum, Jarrie, France 2004

l'éfflut, chemical platform Roussillon (Osiris society), France

2003

Habitus, Ricochets art center, Viviers, France

Ce qui Pousse les Murs, la Galeru, Fontenay-sous-Bois, France

MEDUSE AUX YEUX FERMES, Internationale City of Arts, Paris, France

2002

Habitus, Subsistances, Lyon, France

COLLECTIVES EXHIBITIONS (selection)

2018

Sculptura, Villa Balthazar, Valence, France

2017

In caso di nebbia, guest in Matt Coco solo show, La Halle art center, Pont-en-Royans, France

Rendez-vous au Jardin, Le Serpolier, Villeuneuve de Marc, France

Manifeste, L'a-c, Lyon, France

2015

Sur la surface tendue des apparences, Rhône-Alpes delegation, Brussels, Belgium

2014

Bella Ciao, Saint Julien Molin Molette, France

2013

Exposition de Noel, le Magasin art center, Grenoble

Manigances, Poctb, Orléans, France

CountrySide, Saint Julien Molin Molette France

Silk me back, hotel Westin, Paris, France

2012

Silk me back, galerie de Nesle, Paris / Bonnet silk museum, Jujurieux / Textiles museum et Échanges

Culturels Bullukian, Lyon France

2009

Le complexe Rittberger, Glassbox hors les murs, Paris

Tout doit disparaître, Caroline Vachet gallery, Lyon 2008

Improbable, espace Vallès, Saint-Martin-d'Hères, France

Permutations, 40 artistes-01 musée vide, Valence museum of fine arts, France

EDITIONS

2010

Riens du tout, Bullukian foundation edition

1997

Presque P..., Grises éditions, ERBA Valence

PUBLICATIONS

2018

Hong-ti Art Center Artist Works 2018

2017

rendez-vous au jardin

2014

POCTB, saison 2013-2014, Orléans

2013

Exposition de Noel, le Magasin centre d'art de Grenoble

2012

Silk me back, catalogue

2011

Zéroquatre (N° 9), article

2008

Zéroquatre (N° 3), article

Permutations, Musée de Valence, catalogue

2007

J & A, faits et nouvelles Arkema Jarrie (N° 188), article

2005

été 2004, Moly Sabata, Fondation Gleizes, catalogue

2003

Habitus, Ricochets edition

AWARDS

2012

Price of art by Grenoble city

2008

Help for equipment, DRAC Rhône-Alpes

2004

Help for creation, DRAC Rhône-Alpes

2002

Help for vocation, France Fundation

PUBLIC COLLECTIONS

Artothèque, municipal library Lyon

Artothèque, CAP Saint Fons art center

RESIDENCES

2018

Hong-ti art center, Busan, South Korea

2013

Grand Large Studio, ADERA (Rhône Alpes Schools of arts), Décines

Moly sabata, curated L'attrape-couleurs

Saint Julien Molin Molette, curated P. Casalegno

2011

L'attrape-couleurs, Lyon

2010-2011

Lacassagne Studio, ADERA (Rhône Alpes Schools of arts), Lyon

2008

New-Caledonia, personal project

2006

Brise-Glace, Grenoble

2005

Village de vacances Pierre & vacances, curated B. Clot-Goudard

2004

Moly Sabata Albert Gleizes Foundation, curated J-C. Guillaumon

2003

Internationale City of Arts, Paris, France Fundation studio

2002

Subsistances, Lyon, curated Klaus Hersche