



MATTHIEU MARTIN 2010-2018

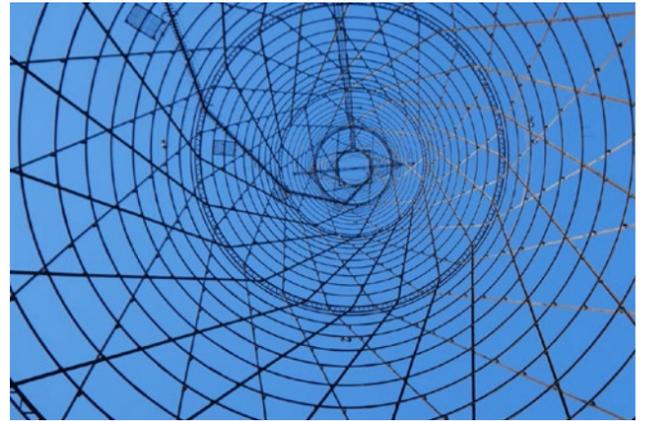
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THE WALTZ OF VLADIMIR

2018
Video
6'25"

"The Waltz of Vladimir", 2018 was filmed on the banks of the Oka river, where Vladimir Shukhov built the world's only diagrid hyperboloid transmission tower in the late 1920's. Realized with the help of a drone camera, the film reveals a new perspective on the avantgarde architecture. Shukov's tower which was constructed in 1927, had been drawn manually by hand. The structure almost seems to move in the space. Entangling the historic landmark from different angles the film reveals the currentness of this object.





THE RUSSIAN DETROIT

2018
Video
11'31

The film "Russian Detroit", 2018 brings the viewer to the heart of the utopian city of Avtozavod (Russia). Throughout the story the viewer is slowly transported back into time to 1929, when the Soviet government contracted the American company Ford to create the "first socialist city in the world" with the architect Albert Kahn. It was the first city built in Russia after the revolution and the biggest car factory in Europe at its time – a copy of the "Ford Rouge Factory" in Detroit, Michigan. The contemplative journey into the "Soviet Detroit", enables us to see the vitality of the city today, the former realm of the socialist dream and — when looking at the master plan — to follow the almost hidden traces of the American presence.



FONDAMENT –af- ter Chris Burden“

2018
Installation

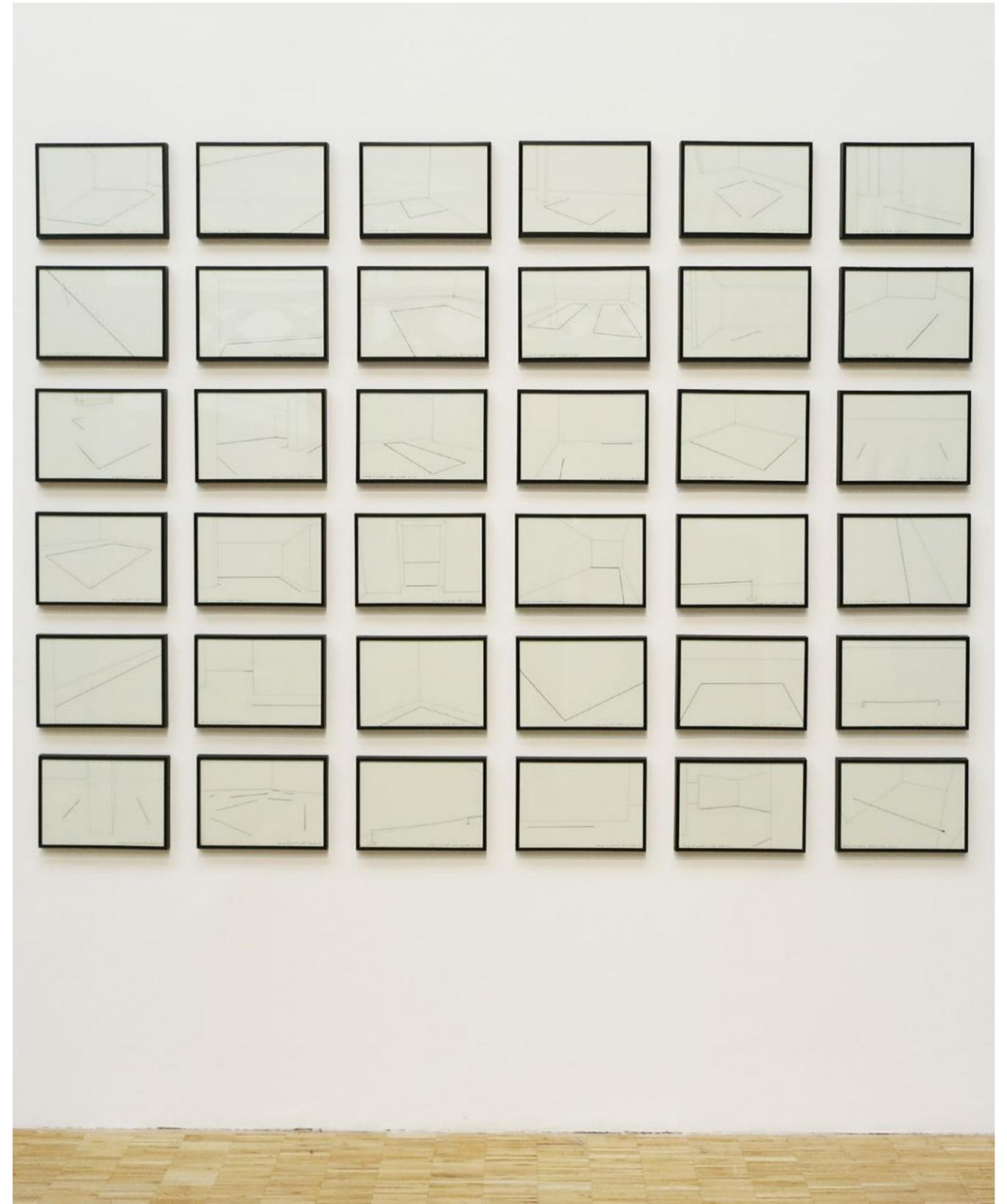
In contrast to the aerie movie entitled *The Waltz of Vladimir*, Martin proposes to place two large sculptures on the floor of the exhibition space titled “Foudations — after Chris Burden“, 2018. These ready-made sculptures were found by the artist on the foot of the Shukhow tower and stand for the four smaller towers, which were also built by Shukhov and all together compose a power line. They stand for the four smaller towers that have been demolished and remind us of the fragility of this architectural legacy.



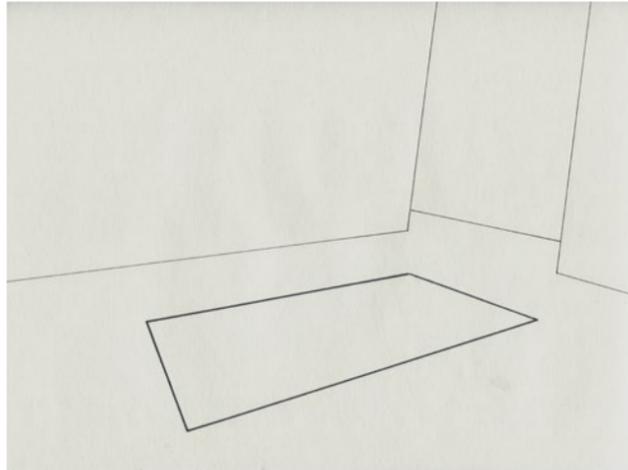
PRINCIPE DE PRECAUTION

2012–present
Series of 160 Drawings

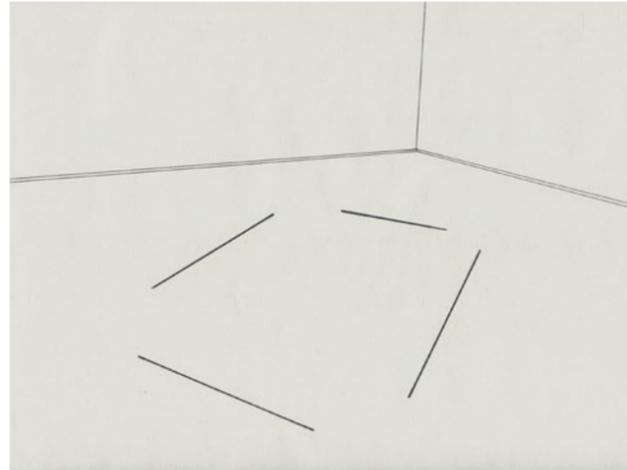
Principe de Précaution is an ongoing series of drawings, starting in 2012, in which the critic of authoritarian and disciplinary signs, which exhibition spaces are significant territories, also questions the value of artworks and what defines them. In the drawings, the artwork itself ironically becomes a missing image, while remaining non-artistic elements preserve its integrity. Through this absence, the exhibition spaces seem abstract, structured by lines and empty surfaces, which accentuate the tension between limit and crossing, visible and invisible.



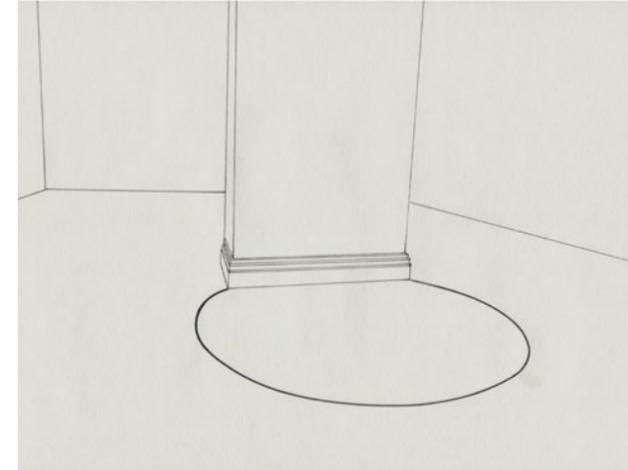




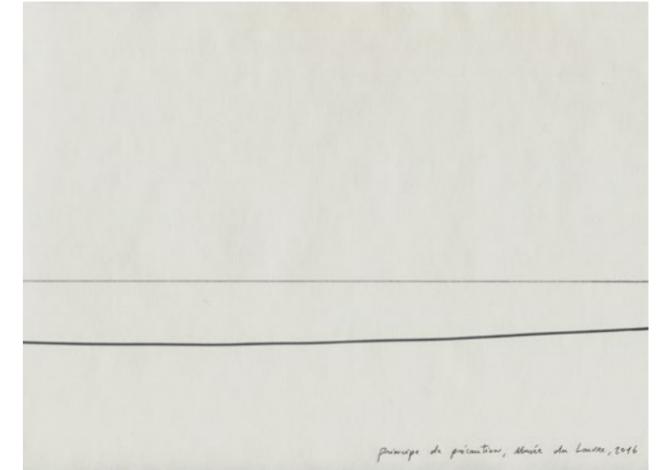
Principe de précaution, MOMA, 2014



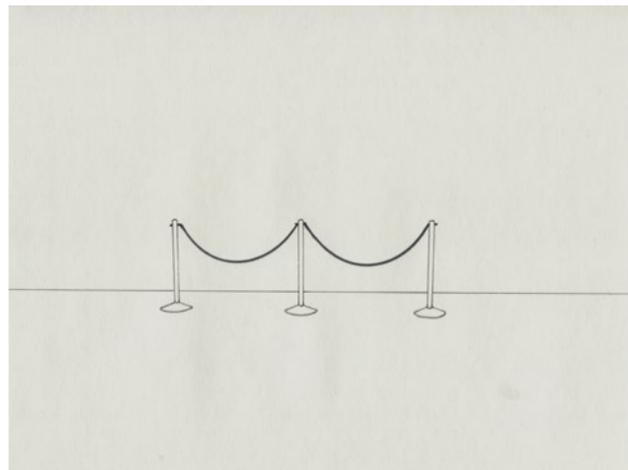
Principe de précaution, Centre Pompidou, 2015



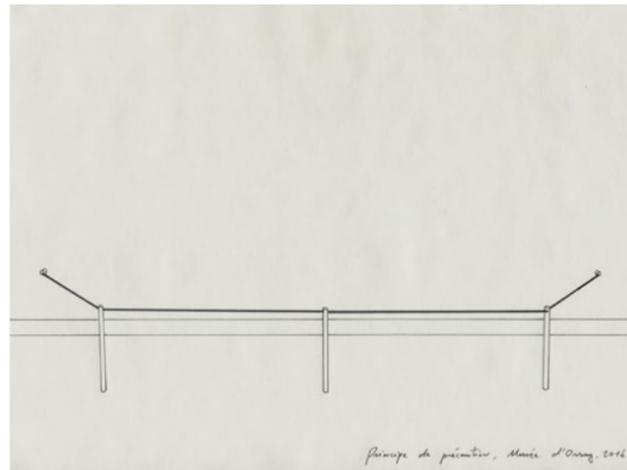
Principe de précaution, Martin-Gropius-Bau, 2014



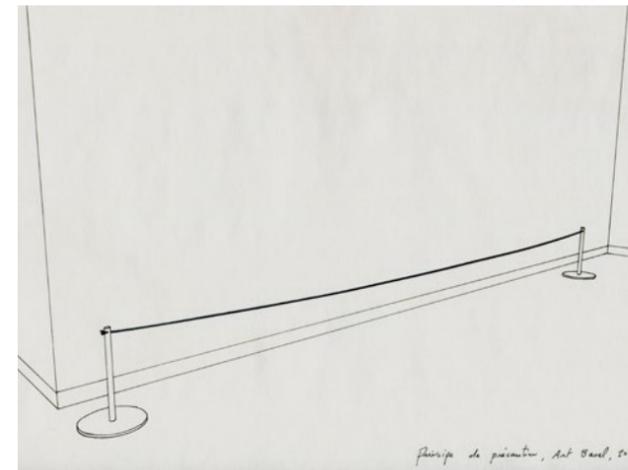
Principe de précaution, Musée du Louvre, 2016



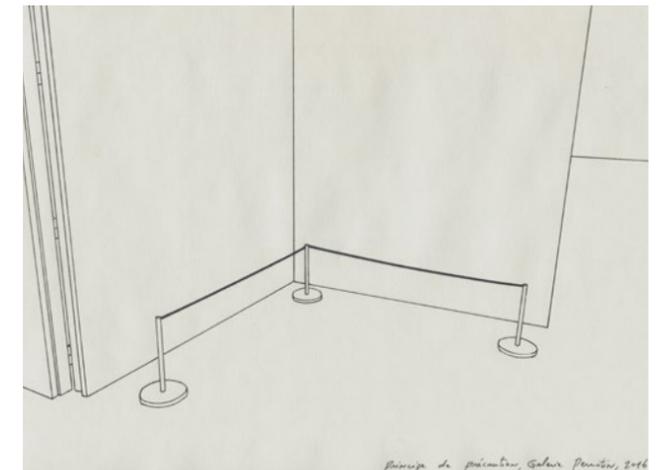
Principe de précaution, Akademie der Künste, 2014



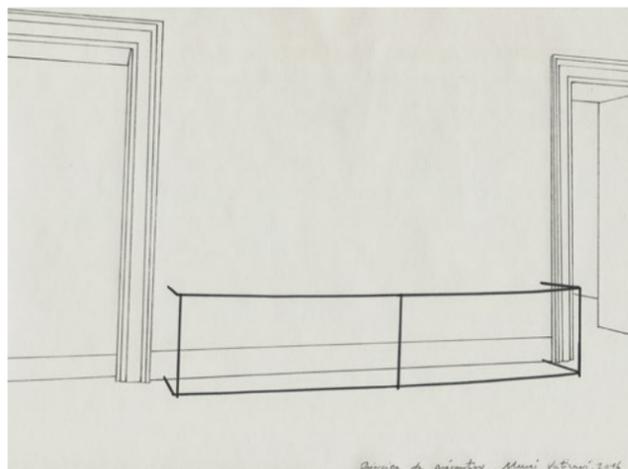
Principe de précaution, Musée d'Orsay, 2016



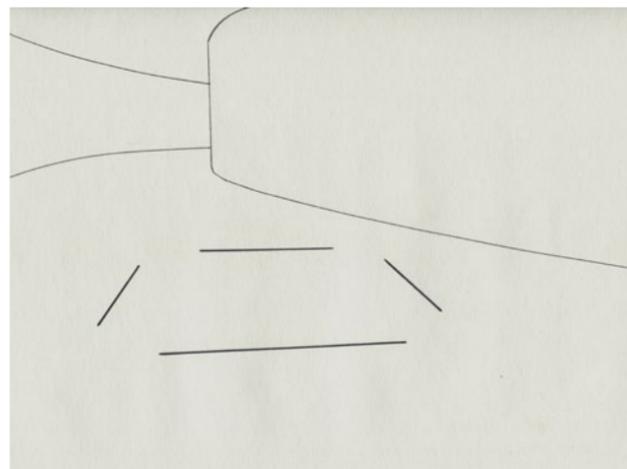
Principe de précaution, Art Basel, 2016



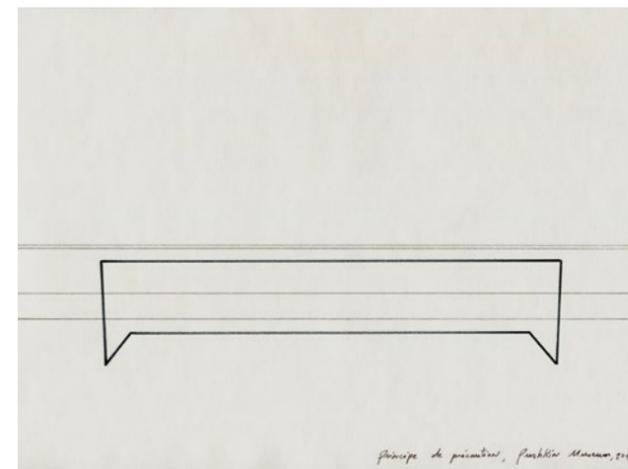
Principe de précaution, Galerie Perrotin, 2016



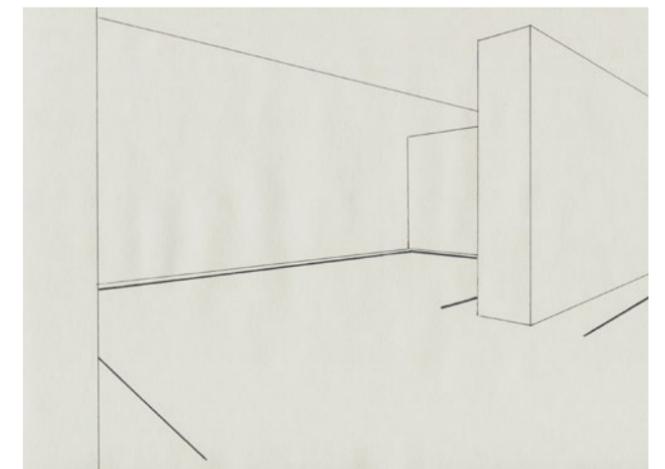
Principe de précaution, Musei Vaticani, 2016



Principe de précaution, Hirschhorn Museum, 2014



Principe de précaution, Pushkin Museum, 2016



Principe de précaution, Istanbul Modern, 2015



SPRAYED

2011–present
Works on paper

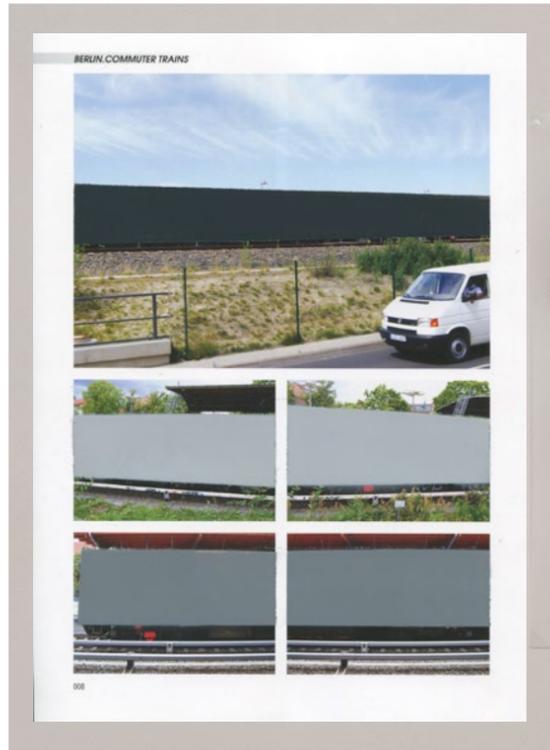
«Sprayed» is a series of works on paper made with aerosol paint. Directly sprayed onto graffiti magazines, the gray-colored solid palette refers to the colours observed in the street. The graffiti which was formerly captured and frozen by photography becomes again an ephemeral image. A conceptual game – or the impossible reading of the magazine – brings us back to reality.







«Sprayed, Aurisacrafame», 2014, Spray paint on paper, 87 elements, variables dimensions, Studio view



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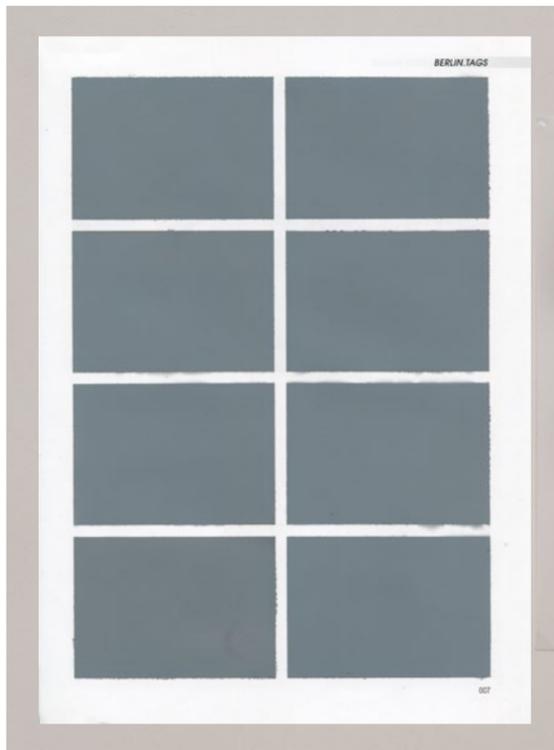
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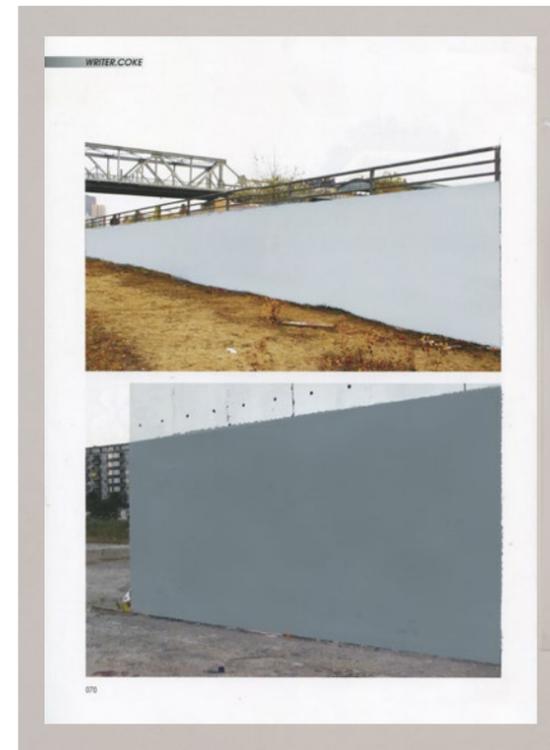
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7

«Sprayed,
Aurisacrafame», 2014

- 1 page 8, 21 x 29 cm
- 2 page 16, 21 x 29 cm
- 3 page 22, 21 x 29 cm
- 4 page 7, 21 x 29 cm
- 5 page 50, 21 x 29 cm
- 6 page 25, 21 x 29 cm
- 7 page 70, 21 x 29 cm

COVER UP

2010–2017

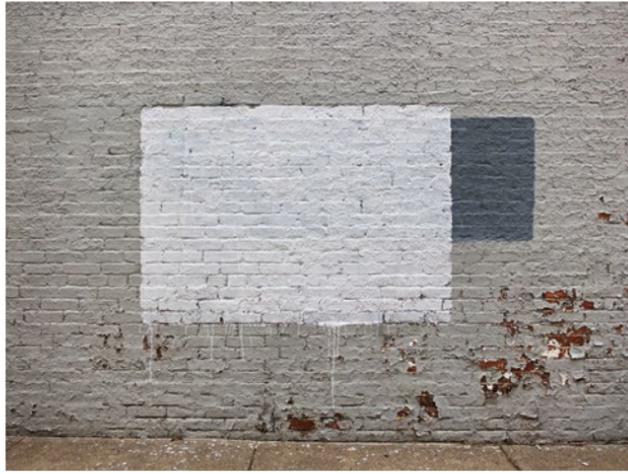
Series of 201 photographs

Slide show, 13'29"

Artist book

In his eponymic long-term project *Cover Up*, which Martin started in 2009, the artist deals with the common practice of city cleaning companies to overpaint graffiti of any kind in order to seemingly making them disappear. Clearly, the authorities are not just aiming for invisibility of the illegal graffiti and a return to the clean wall, this process rather indicates a power play of municipal authority. The covered areas are far from discreet, their colour often contrasts with the prior wall paint or occupies large parts of the previously 'daubed' surface. Thus, they both withhold space for new graffiti and mark their own urban territory, creating a distinct aesthetic that Martin captured photographically over years in different cities.





Baltimore, 2014, Colour photography



Baltimore, 2014, Colour photography



Moscow, 2014, Colour photography



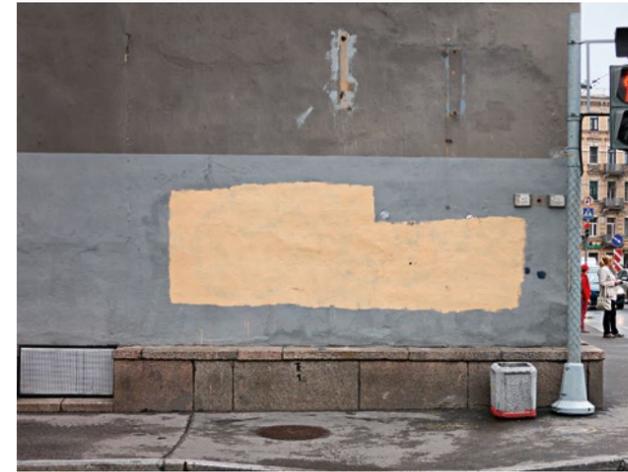
Berlin, 2014, Colour photography



Baltimore, 2014, Colour photography



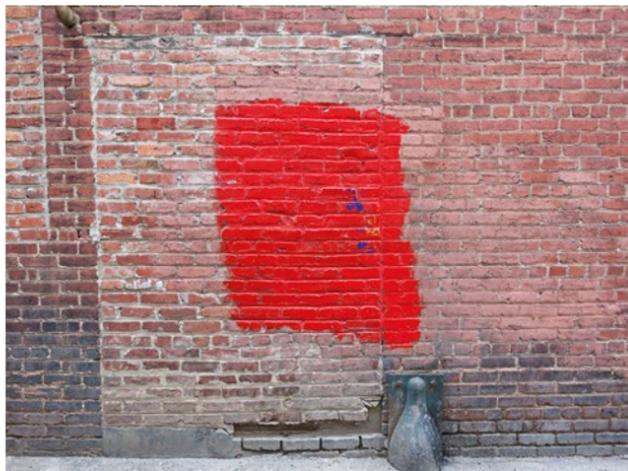
Toronto, 2010, Colour photography



Moscow, 2014, Colour photography



Baltimore, 2014, Colour photography



Washington, 2014, Colour photography



St Petersburg, 2014, Colour photography



Montréal, 2010, Colour photography



Toronto, 2010, Colour photography



Exhibition view, «Matthieu Martin: Cover up la Suite», 2017, Totem, Berlin, Photo: Katharina Kritzler

CONTRE HISTOIRE DU GRAFFITI

2017

Performance

Video

36 Individual works on paper

«Contre histoire du graffiti», 2017 is a symbolic performance closing the «Cover Up» project (2010–2017).

In this work, 36 clippings of original press articles, dating from 1981 to 2016, with the subject of the erasure of graffiti were repainted, during a public performance. The artist followed the instructions of overpainting graffiti presented by the article authors.

After the exhibition all pages were delicately removed from the walls and forms a series of individual works on paper.



«Contre Histoire du Graffiti», Performance, 2017, Photo: Katharina Kritzler



L'ACTUALITE
 Graffitis : le grand coup d'éponge

Riposte aux vandales
 Le royal métro de Bruxelles
 ALLONS INFOS DE LA FM!
 LA REVOLUTION DE LA FM. CFM 89

French graffiti

ARTISTES OU B...RBOUILLEURS?
 Le combat des graffiteurs

CHIRAC LANCE SES COMMANDOS OLGA
 ORGANISATION DE LUTTE CONTRE QUARTRES ET ATTACHEES OLGA

Les graffiteurs - HISTOIRE

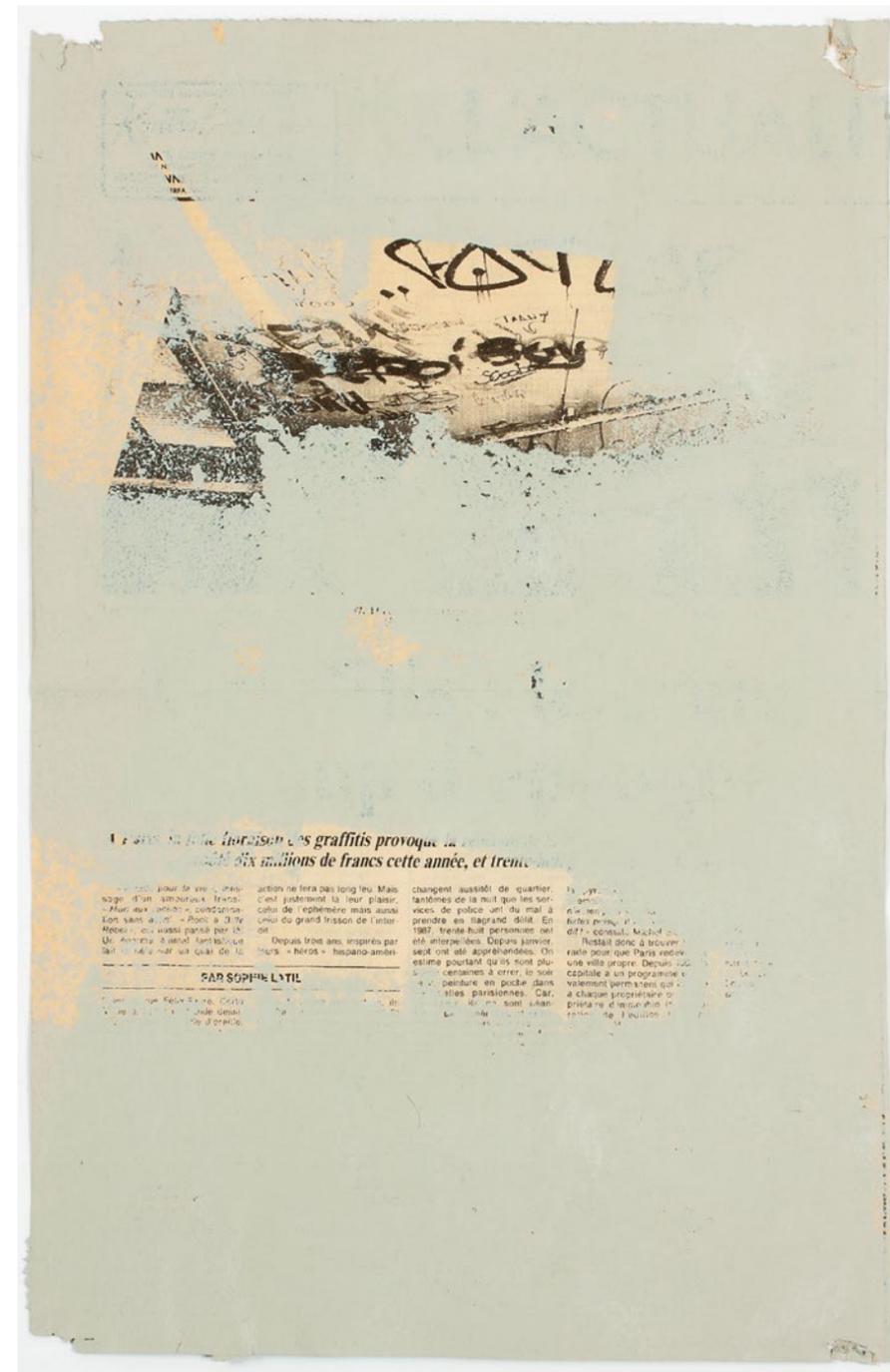
1.200 membres pour le Collectif de Paris







«Les potaches pocheurs dans Paris, Origin: Libération, Date : 3 avril 1985», 2017, Wall paint on newspaper article, 36,6 x 29,5 cm



«Graffiti: le grand coup d'éponge, Origin : L'actualité, Date : 22 juin 1988», 2017, Wall paint on newspaper article, 40,9 x 25,2 cm

REFRESH THE REVOLUTION

Refresh the Revolution A, 2012
Video
10'51"

Refresh the Revolution B, 2017
serie of 7 photographs

In the late twenties White Water tower building in Sverdlovsk (the Soviet name of the city of Ekaterinburg) was the ambitious project: the size of its tank was the largest in the Eurasian territory. Matthieu Martin showed the White Tower in its original look — he put off the advertisement posters, painted it in white with all tags and graffiti. This simple gesture send us back in time of its building full of hopes, desires of new life, free attempts to realize it.



Exhibition view, «Repeated Absence», 2017, Berlin, (De)



«Refresh the Revolution» Work in progress, 2012, Ekaterinburg, Russia





1 «The White Tower (one day after repainting) n°3», 2017
Colour Photograph, 33,1 x 47,2 cm, Ed. of 3, 1 AP

2 «The White Tower (one day after repainting) n°6», 2017
Colour Photograph, 33,1 x 47,2 cm, Ed. of 3, 1 AP

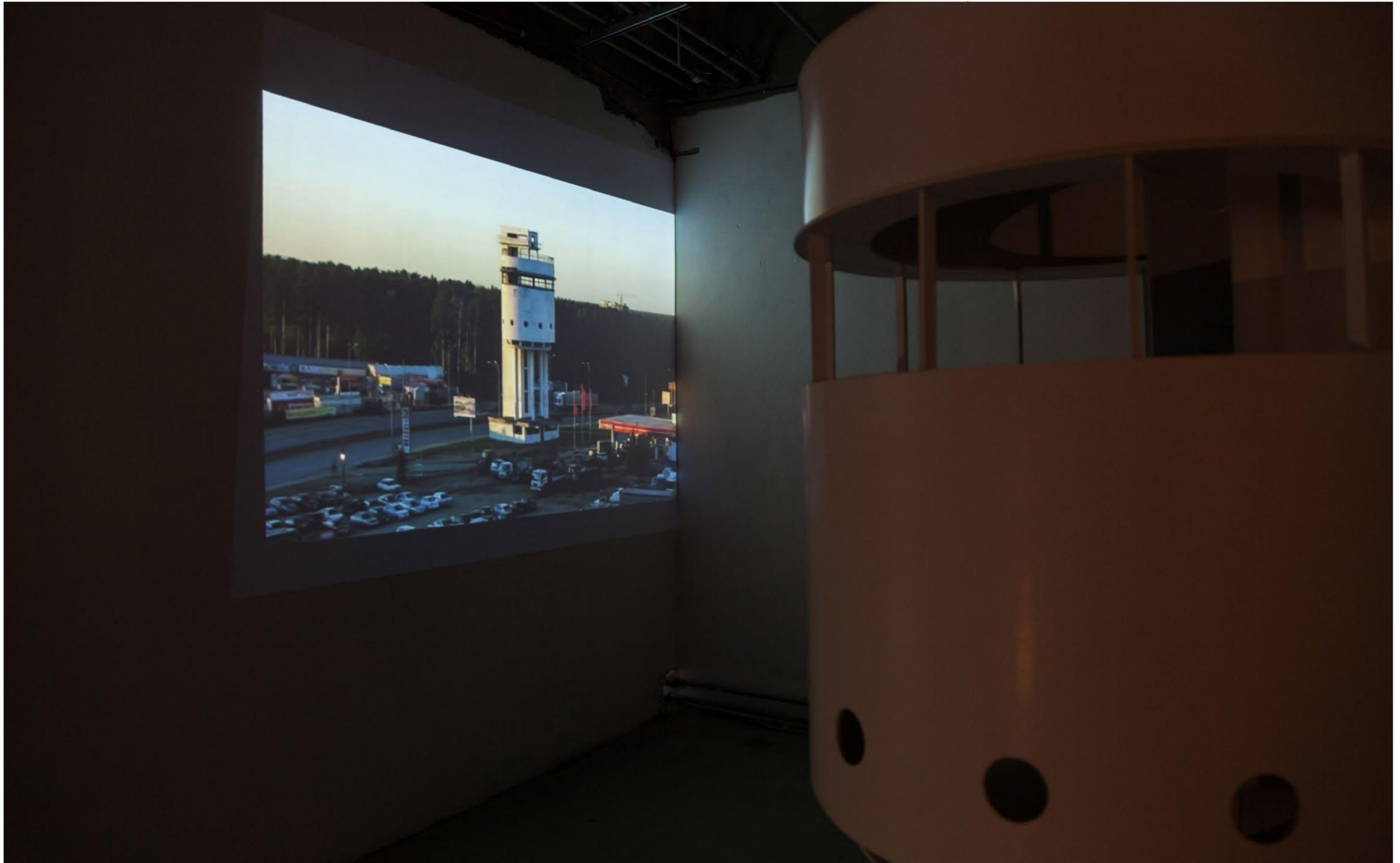
3 «The White Tower (one day after repainting) n°5», 2017
Colour Photograph, 33,1 x 47,2 cm, Ed. of 3, 1 AP

4 «The White Tower (one day after repainting) n°1», 2017
Colour Photograph, 33,1 x 47,2 cm, Ed. of 3, 1 AP

5 «The White Tower (one day after repainting) n°4», 2017
Colour Photograph, 33,1 x 47,2 cm, Ed. of 3, 1 AP

6 «The White Tower (one day after repainting) n°2», 2017
Colour Photograph, 33,1 x 47,2 cm, Ed. of 3, 1 AP

7 «The White Tower (one day after repainting) n°7», 2017
Colour Photograph, 33,1 x 47,2 cm, Ed. of 3, 1 AP



«Refresh the Revolution», 2012, Video, 10'51'', Exhibition view, 2nd Ural Biennale of Contemporary Art, 2012, Ekaterinburg, Russia

LOCOTYPE

Locotype I-IV, 2016

Print, train buffer grease on paper

Locotypes V-VIII, 2016

Wall object, train buffer grease on styrofoam

Locotype, 2016

Photograph

Locotype, 2016

Video

«Locotypes» is a series of works consisting of one photograph, one video, as well as four prints and four wall objects, all printed using a train and its wagon. The grease applied onto the train buffers functioned as the paint and was pressed onto the paper while connecting the two train parts. Once presented in the exhibition space, the large three meter wide work materializes the missing wagon.







From left to right:

- «Elements IV», 2016, Train buffer grease on styrofoam, 110 x 53 x 5 cm
- «Elements II», 2016, Train buffer grease on styrofoam, 121 x 83 x 6,5 cm
- «Elements III», 2016, Train buffer grease on styrofoam, 73 x 70 x 5 cm
- «Elements I», 2016, Train buffer grease on styrofoam, 119 x 66 x 6,5 cm

BLUES

2014
Installation

In his installation French artist Matthieu Martin makes an old sailboat meet a discarded lamp post. These two more or less commonplace objects appear primarily in public spaces, but there they can never be seen in such close proximity. Despite what seems to be a grotesque combination of water and land Martin creates a poetic image. The lamp post which has been installed instead of the mast conforms to the rhythm of the city's lights. Thus, on first sight and despite its exposed position, the installation blends quietly into the cityscape.



«Blues», 2014, sailing boat, street lamp, solar panel, Cuxhavener Kunstverein (2014)



«Blues», 2014, sailing boat, street lamp, solar panel, Le Havre (2018)



«Blues», 2014, sailing boat, street lamp, solar panel. Installation view, Chez Robert Hors-les-murs, Migennes (Fr), 2016



«Blues», 2014, sailing boat, street lamp, solar panel. Installation view, FRAC Normandie Caen, Valognes, 2017, Photo: Thibaut Béllière

POVERA MOBILITY

2010–2014
installation

The series Povera Mobility turns rip-rap blocks used to delimitate and prohibit flows into sculptures on wheels. Matthieu Martin plays with in-betweens, temporal and territorial short circuits. These ones lead to a critical reading of the relations of the individual to his environment, of the signs and systems that build it, creating a disappearance, a displacement or a wandering where a fixed order or a planned mobility would like to stand.

The stones mounted on wheels constitute a form routed in the variety of street furniture and in the multitudes of signs that organize traffic, movement, and flux. In its paradoxically natural state, this work refers to the larger history of sculpture, as well as to its continual displacement — this in both a literal and metaphorical sense.





«Povera Mobility N°0», 2011, Boulder, pivoting wheels, braking system 40 x 40 x 40 cm, Private collection



From left to right :

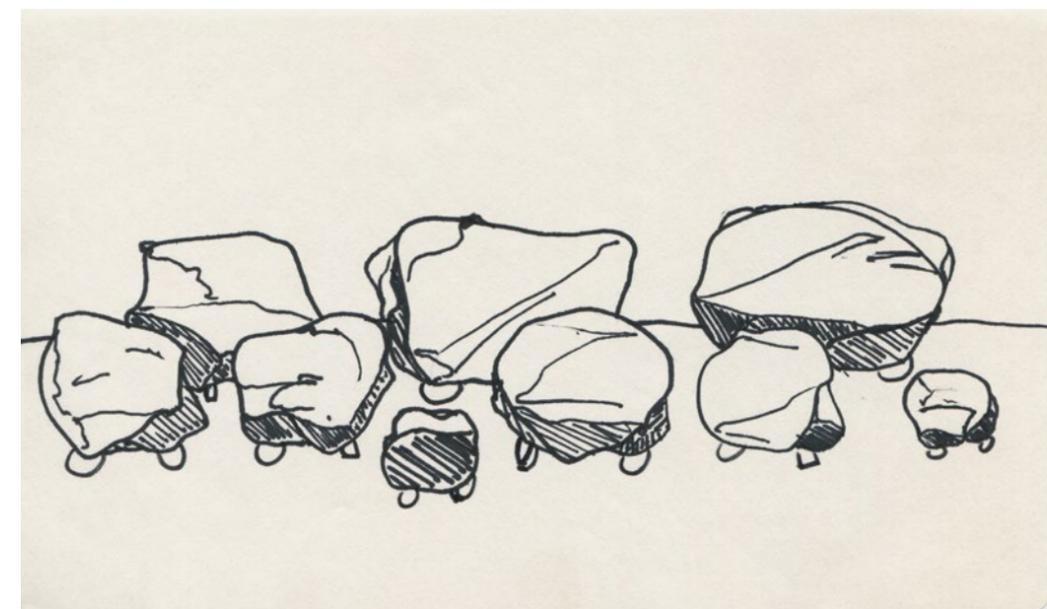
«Povera Mobility N°8», 2014, Boulder, pivoting wheels, braking system 115 x 76 x 93 cm, About 600 kg, Private collection

«Povera Mobility N°7», 2014, Boulder, pivoting wheels, braking system 115 x 76 x 93 cm About 700 kg

«Povera Mobility N°9», 2014 Boulder, pivoting wheels, braking system 95 x 60 x 85 cm, About 500 kg



«Rolling stones», 2013, Rock, pivoting wheels, 20 x 25 x 20 cm, Private collection



«Povera Mobility», 2015, preparatory drawing

MENDELSON TREES

2013
Intervention, Video documentation,
6'11"

Spontaneous trees removed from Erich Mendelsohn factory in St Petersburg to create a temporary garden inside Aperto Gallery.



34 RUE DE MONTMORENCY

2012
Video
5'45"

The artist asked an art restorer to perform an “abrasion” (the technical term used) of an urban graffiti on the metal shutters of a shop. This vulgar tag, which had no particular quality, like a lot of urban writing which covers walls, had been painted over with grey paint by the shop owner. The tag surfaced again, suddenly ennobled by the gesture of an archaeologist, or more exactly a painting restorer. She managed to help the graffiti re-emerge by scraping the grey paint layer with a solvent. Being anti-authority and anti-dissimulation of uncivil urban culture is a tribute to vandalism.



ASSIS-DEBOUT

2011
Video
2'41"

Shaping of the interspace corresponding to the "Assis-Debout" (Sit-Stand) term (new type of urban planning which aims to move the homeless people). Through the so called "the chair" motion, the tight body comes in contradiction with various types of street furniture.

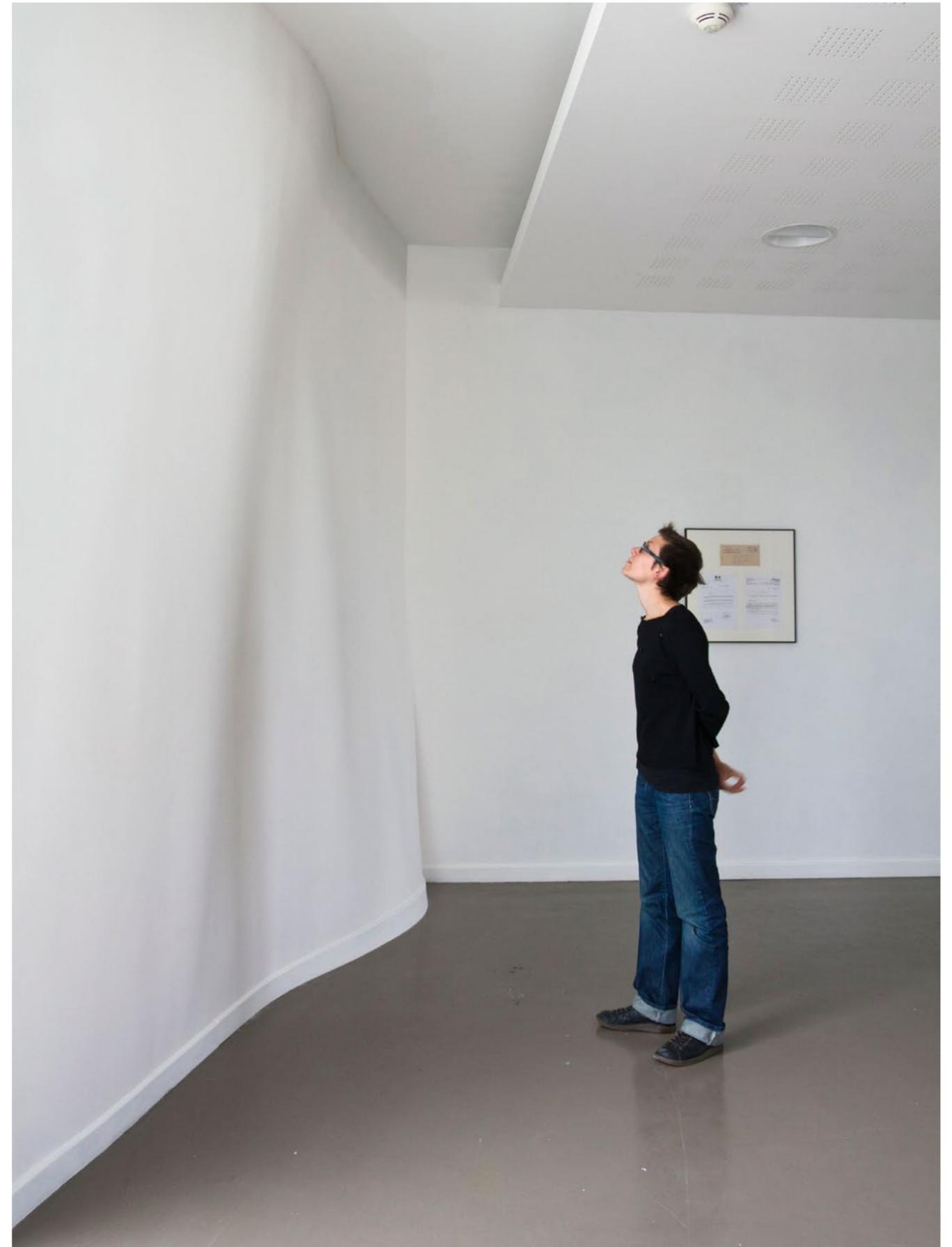


SANS TITRE CIMAISE

2011
Sculpture, Plywood, coating, white painting

A new cyma, with the exact same format as the original wall, is plastered onto the latter and the present objects. In-situ intervention on one of the walls of the ESAM (Higher School of Modern Arts) in Caen, France.





Mobilités

It could be said of Matthieu Martin, with a hint of irony, that he is a street artist, which is in fact what is said about a lot of 20th century artists ... especially as it is in the public area that this young artist finds his inspiration and the issues to be tackled for his work, like the giant rock mounted on three casters (Povera Mobility, 2009). The rock, which is placed to prevent unauthorized parking by some town councils, becomes mobile here: the critical reinterpretation of this urban practice results in an object which is not devoid of poetry.

As further proof, the two works presented by Matthieu Martin (...) deal with urban tags. First of all, a video filmed at night, in an improvised style, about a gesture: the artist asked an art restorer to perform an "abrasion" (the technical term used) of an urban graffiti on the metal shutters of a shop. This vulgar tag, which had no particular quality, like a lot of urban writing which covers walls, had been painted over with grey paint by the shop owner. The tag surfaced again, suddenly ennobled by the gesture of an archaeologist, or more exactly a painting restorer. She managed to help the graffiti re-emerge by scraping the grey paint layer with a solvent. Being anti-authority and anti-dissimulation of uncivil urban culture is a tribute to vandalism.

Instead of focusing only on the defence of graffiti, Matthieu Martin presents a second work which is a lot more ambivalent: a series of magazines devoted to graffiti had their double page illustrations "covered up" with solid areas of grey paint, in the same way that authorities, town councils and others tend to wipe out urban tags. He used the tints of grey available among graffiti artists' spray paints.

This monochrome intervention is a visual break from the multicolour, expressive overflowing of urban graffiti. After having done graffiti as a teenager, Matthieu Martin returns to the subject in a more conceptual way, in the manner of Raphaël Zarka or Cyprien Gaillard. There is also a notion of toying with graffiti codes: this usually tough and protesting universe is the object of playful interpretations, fictitious "covering ups" or savage restorations. What one must remember is this aesthetic interplay.

In the same spirit, but with a completely different theme, i.e. art location interiors, Matthieu Martin sometimes rolled out a line of sticky tape on the floor of an exhibition area, like the tape used in museums for some fragile or valuable paintings to keep the public at a distance. Except here the line does not protect anything, just an empty space in the art centre, highlighting this principle of precaution. "This line actually works very well, the public pays attention to it, and some people even pull back those who want to cross the line" says the artist, "which says a lot about how we are mentally obedient to these disciplinary signs". This is why there is a need to play with the things which condition us, highlighting some of the irony in town and museum policies.

Jean-Max Colard*

*Jean-Max Colard manages the arts' pages of "Les Inrockuptibles", a French magazine. He also frequently collaborates with "Artforum" and "O2" French magazines, as well as the "La Dispute" show presented by Arnaud Laporte on "France Culture" radio.

Born in 1986 in Bayeux (Fr)
Lives and work in Berlin
contact@matthieumartin.fr
www.matthieumartin.fr

SOLO EXHIBITIONS

- 2019** *Autopia*, Aperto Raum, Berlin, (De)
2017 *Repeated Absence*, Aperto Raum, Berlin, (De)
Cover Up la suite, Totem, Berlin, (De)
2015 *Winter Palace*, Galerie ALB, Paris (Fr)
2014 *Cover Up*, Galerie ALB, Paris (Fr)
2013 *Fragments*, Stork Galerie, Rouen (Fr)
Precautionary Principle, Aperto Gallery, St Petersburg (Ru)
In-Cité, Galerie ALB, Paris (Fr)
Re-chutes, Chez-Robert, espace d'art (Fr)

GROUP EXHIBITIONS

- 2018** Voyages au long cours, Frac Normandie Caen, (Fr)
Tickets à conserver, Syndicat potentiel Strasbourg, (Fr)
Art de la ville, Collection Frac Normandie Caen, Hérault-Saint-Clair (Fr)
Fenêtre sur rue, Collection Frac Normandie Caen, (Fr)
Résonance, Musée des Beaux-arts de Rouen, (Fr) *
Marabout, Collection Frac Normandie Caen, (Fr)
2017 *Foolproof Feelings*, Centre National d'Art Contemporain, Nijni Novgorod (Ru)
Ungeniert/engagierte, Kunsthalle Wilhemshafen (De)
Utopies Fluviales, Musée Seine, Caudebec-en-Caux (Fr)
Yolo, Parcours d'art contemporain à Valognes (Fr)
Dehors-Dedans, Collection Frac Normandie Caen, Le pavillon, Caen (Fr)
Paper tigers collection, Syndicat Potentiel, Strasbourg (Fr)
2016 *Books & Co*, Gagosian galerie, Los Angeles (Usa)
The house that jack built, Collection Frac Normandie Caen, Alençon (Fr)
La mort se nourrit de fleurs..., Rouen, (Fr)
Chez Robert Hors-les-murs, Migennes (Fr)*
DOCA Co, Moscou, (Ru)
Work-on-paper, Le LAC, Sigean (Fr)

- Archifaux*, Collection Frac Normandie Caen,
2015 *Artistes & architectures*, *Dimensions variables*, Pavillon de l'Arsenal, Paris (Fr)
Chez Marty, Galerie Sator, Paris (Fr)
Retrospective Chez Robert, Frac Franche-Comté, Besançon* (Fr)
Ed Ruscha, *Books & Co*, Gagosian gallery, Paris (Fr)
Des envies d'eux, Galerie ALB, Paris (Fr)
2014 *Manœuvres*, Galerie le Style/diwo, Caen (Fr)
Sea, art & sun, Galerie ALB, Paris (Fr)
Vier Bucher, Cuxhavener Kunstverein, Cuxhaven (D)
Monuments, FRAC Basse-Normandie, Caen (Fr)
Nouvel arrivage 4, Espace d'Art Contemporain Camille Lambert, Juvisy/Orge (Fr)*
2013 *Petits mais costauds*, Galerie ALB, Paris (Fr)
The Oracle, The Wand, Berlin (D)
2012 *Slick Art Fair*, Stand Galerie ALB, Paris (Fr)
Biennale of Contemporary Art, Ekaterinbourg (Ru)*
Update, Winkelhausenkaserne, Osnabrück (D)
57e Salon de Montrouge, Montrouge (Fr)*
Sans les murs, Abbaye aux Dames, Caen (Fr)
2011 *Vidéo-Salon 5*, Duplex/10m2, Commissariat Baptiste De bombourg, Sarajevo (Bs)*
À suivre, Commissariat Joana Neves & Johana Carrier, Galerie de l'ésam Caen (Fr)
À vos marques, Saison Vidéo 35, Commissariat Mo Gourmelon, Roubaix (Fr)*
2010 *Thrown Forth*, Blackhood Gallery, Canada (Ca)
Pardon my french, Butcher Gallery, Toronto (Ca)

RESIDENCY

- 2015-18** International Residency, National Center of Contemporary Art, Nijni Novgorod (Ru)
2017 Utopie fluviale, Résidence au Lycée Jules Siegfried, Le Havre, (Fr)
2013-14 Résidence en milieu scolaire, Frac Normandie Caen

- 2012** Résidence in UralMash, Biennale d'Ekaterinbourg (Ru)

PRICE AND GRANT

- 2018** *Aide à installation*, DRAC Normandie (Fr)
2016 *Aide individuelle à la création*, DRAC Normandie (Fr)
Achat du Fond Régional d'Art Contemporain de Haute-Normandie, (Fr)
2015 *Nomination Prix SAM 2015*, Palais de Tokyo, Paris (Fr)
Les rencontres de la photographie, Prix du livre, Arles (fr)
Collection Ed Ruscha, Books&Co, (Usa)
Aide à la mobilité, Institut Français
Aide à l'écriture, région Normandie (Fr)
2014 *Aide à l'achat de matériel*, DRAC BN (Fr)
Achat du Fonds Régional d'Art Contemporain Basse-Normandie (Fr)
2013 Lauréat *Bourse Impulsion*, Ville de Rouen (Fr)
Aide à la mobilité, Institut français
2012 *Aide individuelle à la création*, DRAC BN (Fr)

WORKSHOP / INTERVENTION

- 2018** Workshop ESAM Caen, Caen (Fr)
Workshop Lycée Jules Siegfried, Le Havre, (Fr)
2016 Workshop, DOCA, Day of Contemporary Art, Igumino Institute, Moscou (Ru)
Workshop, Mac/Val, Vitry-sur-seine (Fr)
2015 Présentation du livre *Cover Up* à l'ésam Caen, avec Denys Riout
2014 Conférence au lycée Arcisse de Caumont dans le cadre résidence FRAC Basse-Normandie, Bayeux (Fr)
Conférence lycée Fresnel, Caen (Fr)
2013 Intervention à la MHMK Macro-media Hochschule für Medien und Kunst, Berlin (D)
2012 Conférence, Ural state University, Ekaterinbourg (Ru)
Panorama, Réseaux d'espaces art actuel en collèges

et lycées de Basse-Normandie

- 2011** Workshop lycée Léonard de Vinci, St Michel / Orge (Fr)

COLLECTIONS

Fond Régional d'Art Contemporain Rouen, (Fr)
Collection d'Ed Ruscha, Books & Co., (USA)
Fond Régional d'Art Contemporain, Caen (Fr)

STUDY

- 2011** DNSEP, Félicitations du jury, ésam Caen (Fr)
2010 Arts & Art History program, University of Toronto (Ca)
2009 DNAP, Félicitations du jury, ésam Caen (Fr)

Matthieu Martin

contact@matthieumartin.fr
www.matthieumartin.fr

Studio France
1 rue Paul Petelle
14400 Bayeux
France
tel : +33 (0)781147041

Studio Berlin
General-Pape-Str. 10
12101 Berlin
Germany
tel : +49(0)17698172796