

Chronique de l'oubli

Yoan Sorin

Exhibition

25.05 - 22.09.2024

Curated by
40mcube and Yoan Sorin

Produced by
40mcube

Installation assistants
Elsa Gervais and Julie Juffroy

This exhibition is part of
Exporama



Rennes
2024

From Wednesday to Saturday
2 pm – 7 pm
Closed on bank holiday
Free of charge

Groups are required
to book before visiting
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for contemporary art.

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Yoan Sorin's artistic practice takes the form of paintings applied to a variety of supports, of sculptures composed of various materials, of objects assembled and then painted, and of performances involving his own body. Each element feeds or even contaminates the others in a flowing movement, within installations that constitute three-dimensional compositions constantly renewed by wandering. Inhabited, his exhibitions, in which color is the determining element, bathe in an atmosphere where serenity coexists with anxiety.

For his exhibition at 40mcube, *Chronique de l'oubli*, Yoan Sorin creates new works that evoke time and memory. In his production process, which consists in recovering materials, objects and furniture that he combines, transforms and unifies through painting, he employs elements relating to the concept of time, constituting a non-exhaustive inventory of the objects that measure it, the forms that materialize it, and the representations that enable us to find our position in it or to memorize. Watches and clocks, for example, insistently appear in the works, and grids are omnipresent.

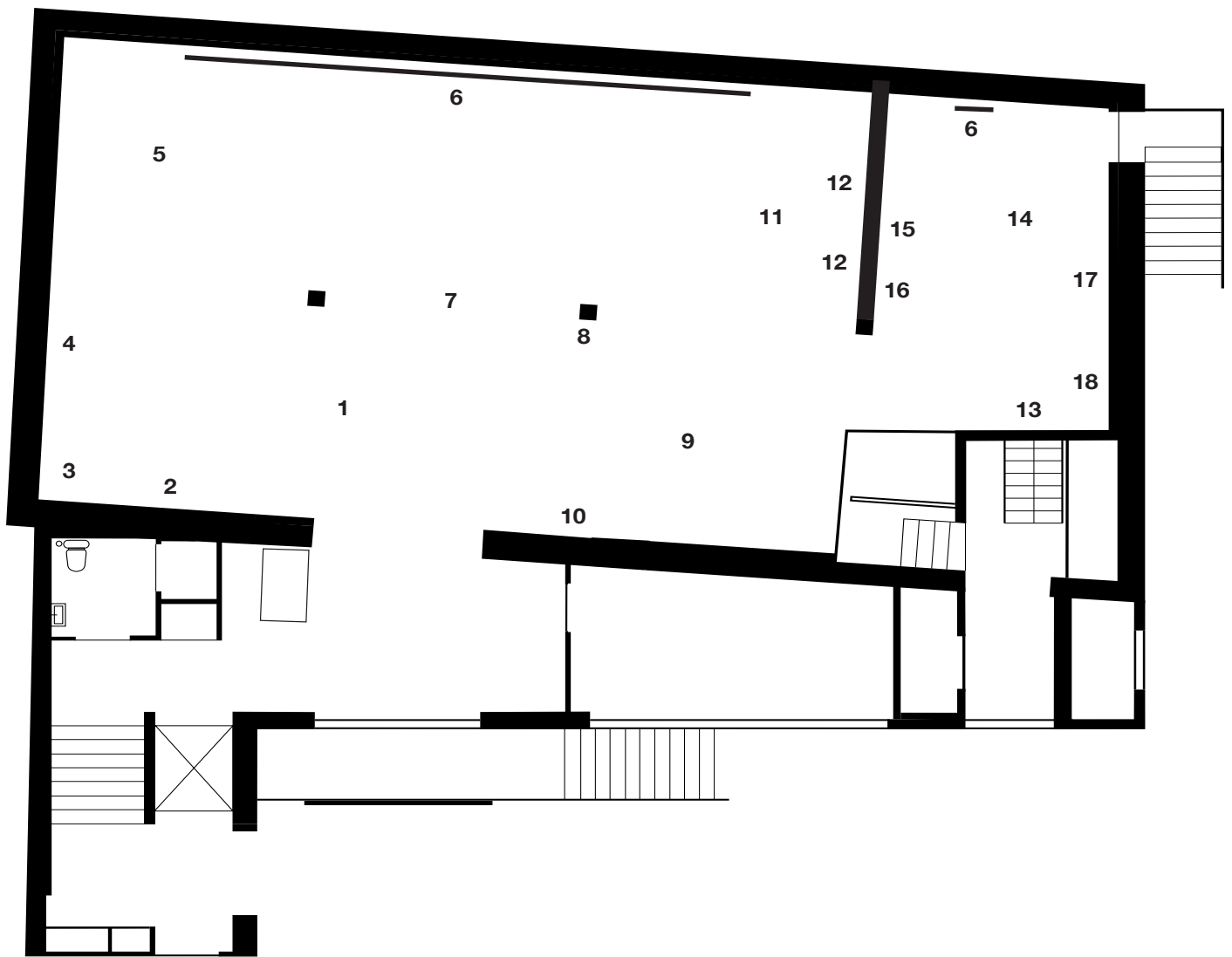
The artist plays with these forms as he plays with time and its variations, on a principle of exhaustion. One thing leading to another, he explores duration, periodicity, recurrence, repetition, rhythm, loops and variation.

The exhibition operates as a composition that is temporarily frozen, but which can evolve and be declined in different combinations. Some of the paintings, produced on Corten steel sheets, will record the passing of time by oxidizing, while others, reversible, allow for regular changes during the exhibition. Like a tear-off calendar, one painting replaces another each week, a perpetual calendar page is flipped each month, and diaries are exchanged for more abstract paintings.

While all this may seem skilfully constructed and perfectly articulated, the artist introduces disruption at every stage. Small, enigmatic objects, seemingly unrelated to the exhibition register, are added to this homogeneous whole as detournements. A mask, a necklace with a bell, a plastic rat – these are some of the accessories that come into play during the artist's performances, suggesting a new temporality and a different way of inhabiting the space. The watch faces are masked by a layer of paint, and the clocks work without being on time. The calendar gives no indication of month or day, the diary no information. An upright coffin transformed into a clock functions as a countdown timer, while metronomes simultaneously give two different rhythms that are counterbalanced by an audio track of imperfect human tongue clicks. The heady, hypnotic rhythm of the composition is a form of acceleration that turns into tension. Continuing his path, the artist takes us from obsession to oblivion.

Because Yoan Sorin's exhibition also plays with words, such as «chronicle» in its double meaning, as a chronological narrative and as a symptom that settles in slowly but durably, it testifies a sense of permanent urgency.

Anne Langlois



1. *Sans titre, voir au dos*, 2024, wood, pigments, acrylic, metronome, 192 × 60 × 52 cm. Produced by 40mcube.
2. *Une nuit, des temps*, 2024, wood, pigments, acrylic, minerals, 150 × 77 × 15 cm. Produced by 40mcube.
3. *L'heure du Social Parisien*, 2024, solid oak coffin, footboard, clothes, silicone hand, watch, 202 × 73 × 41 cm. Produced by 40mcube.
4. *Sans titre, classeur*, 2024, scrap wood, acrylic, 113 × 62 × 25 cm. Produced by 40mcube.
5. *Gardien des mémoires*, 2024, wood, acrylic, varnish, fabric, metronome, painted watch, 162 × 70 × 95 cm. Produced by 40mcube.
6. *Chronique de l'oubli (au temps disparu)*, 2024, eight Corten steel sheets, pigments and rust inhibitors, eight wooden cardboard panels, pigments and binder, 120 × 80 cm chaque. Produced by 40mcube.
7. *En attendant la pluie*, 2024, Corten steel disc, sculpted stone (activated during the performance of the same name on May 24, 2024), 100 cm × 15 cm. Produced by 40mcube.
8. *Le long bras*, 2024, tissu peint, montres peintes, main en latex, 280 × 12 cm. Produced by 40mcube.
9. *Atelier*, 2024, wood scraps, pigments, plaster, tow, 195 × 60 × 64 cm. Produced by 40mcube.

10. *À l'ombre, grille*, 2024, wood, pigments, binder, 162 × 84 × 20 cm. Produced by 40mcube.
11. *Horloge*, 2024, cardboard, pigments, clock mechanism, tripod, 165 × 190 × 190 cm. Produced by 40mcube.
12. *Pinceaux flambés*, 2024, two bronze torches, printed sheet and printed cardboard, magnets, 36 × 9 × 4 cm. Produced by 40mcube.
13. *Calendriers des mois*, 2024, six wooden cardboards painted on both sides, pigments, binder, 82 × 60 × 4 cm. Produced by 40mcube.
14. *Gardien du souvenir*, 2024, wood, acrylic, fabric, 128 × 100 × 70 cm. Produced by 40mcube.
15. *Sale temps*, 2024, acrylic on wooden cardboard, clock mechanism, 120 × 80 × 3 cm. Produced by 40mcube.
16. *Temps doré*, 2024, acrylic on wooden cardboard, clock mechanism, 120 × 80 × 3 cm. Produced by 40mcube.
17. *En route pour hier*, 2024, plastic rat, papier-mâché mask, wood, 92 × 50 × 18 cm. Produced by 40mcube.
18. *Vestige performance*, 2024, cardboard clock, foam arm... Produced by 40mcube.

Clac, 2024, digital file, sound, 1 hour loop. Produced by 40mcube.