

GALERIE

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IMAGES

1 – View of the exhibition *Partition*, Galerie GP & N Vallois,
Paris, France, 2016
2 – *Untitled (Spuma)*, 2013

♥ Solo show / ▲ Performance /
* Catalogue / • Award

Julien Bismuth

Born in 1973 in Paris^{FR}
Lives and works in New York^{US} and Paris^{FR}

- 2024** *Quand l'art rencontre la psychanalyse*, curators: Marie-Laure and Bernard Marcadé, Centre Pompidou-Metz, France
- 2023** *Charles, Charles, Charles*, Frac Île-de-France, Romainville, France
Uncertain codes, Gary R. Libby University Gallery, The University of Florida, Daytona Beach, Gainesville, United States ♥
Beyond the Matrix, Simone Subal Gallery, New York, United States ♥
- 2022** *Fata Morgana* (festival), curated by Béatrice Gross, Musée du Jeu de Paume, Paris, France *
Harlequinades, Galerie GP & N Vallois, Paris, France ♥
- 2021** *Shore Drift*, Galerie Parisa Kind, Germany
Scene, The Box, Los Angeles, United States
- 2020** *Back to the future*, Galerie GP & N Vallois, Paris, France
Des visages, le temps de l'autre, Carré d'art, Musée d'art contemporain de Nîmes, Nîmes, France
- 2019** *Hiaitsihi*, curated by Raffaella Sciarretta Nomias Foundation, Rome, Italy ♥
Oslo Biennalen First Edition 2019-2024, Oslo, Norway ♥
Stücke, Emanuel Layr Gallery, Vienna, Austria ♥
- 2018** *Sky Poem* a tribute to David Antin, Museum of Contemporary Art San Diego, LACMA, Hammer Museum Los Angeles, USA
XIV edición Bienal de Cuenca, Winner of the prize, Cuenca, Equateur
Synonymie Ambiante, FRAC, Marseilles, France
Natura Naturas, Mendes Wood, New York, USA
While I was also listening to NY & LA, Criée centre d'art contemporain, Rennes, France ;
Human Resources, Los Angeles, USA ; *Artists Space*, New York, USA
The Emily Harvey Foundation, New York, USA
- 2017** *Paroles*, Centre Georges Pompidou, Paris, France ▲
Montevideo, Marseille, France ▲
Threads left dangling, Veiled in Ink, curated by Béatrice Gross, Galerie Emanuel Layr, Vienne, Autriche
Sybil Sibyl, curated by Sophie Kaplan, La Criée, Rennes, France ♥
Variable Dimensions – Part II, curator : Gregory Lang, MAAT, Lisbon, Portugal
Streams, Simone Subal Gallery, New York, USA ♥
- 2016** *Julien Bismuth*, curated by Susan Thompson and Nat Trotman, Guggenheim Museum, New York, USA ♥
Partition, Galerie GP & N Vallois, Paris, France ♥
The language of Things, 21er Haus, Belvedere Museum, Vienna, Austria
Legno, Performance, Villa Medici, Rome, Italy ▲
Zitat, Lira Gallery, Rome, Italy ♥
- 2015** *DO DISTURB*, curated by Sébastien Faucon, Palais de Tokyo, Paris, France ▲
Dub, curated by Florence Derieux, Art Basel, Basel, Switzerland ▲
Rideaux/Blinds, curated by Marie de Brugerolle, Institut d'Art Contemporain, Villeurbanne, France
- 2014** *All that falls*, curated by Marie de Brugerolle, Palais de Tokyo, Paris, France * ▲
Manifesta 10, Section "Unlooped-Kino", St Petersburg, Russia
Clear, curated by Aaron Moulton, Gagolian gallery, Los Angeles, USA
Langue des oiseaux et coq à l'âne, FRAC Bretagne, Rennes, France
An image as the _____ of a surface, Simone Subal Gallery, New York, USA ♥
- 2013** *Satellite 6 : Suite pour exposition(s) et publication(s)*, Jeu de Paume, Paris, France
Perroquet, Galerie GP & N Vallois, Paris, France ♥
Le signe singe (with Virginie Yassef), La Ferme du Buisson, Noisiel, France ♥*
Secret Codes, curated by Augustín Perez Rubio, Galeria Luisa Strina, Saõ Paolo, Brazil
Untitled (Mime) from the Gensollen Private Collection, Collectorspace, Istanbul, Turkey
- 2012** *Circus as a Parallel Universe*, Kunsthalle Wien, Vienna, Austria ▲
Catalog, Galerie Parisa Kind, Frankfurt, Germany ♥
- 2011** *Notes towards a theory of distraction*, Simone Subal Gallery, New York, USA ♥
The Ventriloquism Aftereffect, GAK-Gesellschaft für Aktuelle Kunst, Bremen, Germany ♥ *
Frustum, Layr Wuestenhagen Contemporary, Vienna, Austria ♥
One is the Loneliest Number..., ICA, Philadelphia, USA
I was a male Yvonne de Carlo, curators: Dora García and Marie de Brugerolle, Musac, León, Spain
- 2010** *The Golden Ass*, The Box, Los Angeles, USA ♥
Mind the gap, Crac Alsace, Altkirch, France ♥ ▲
Playing the city, Schirn Kunsthalle, Kunsthalle, Frankfurt, Germany
Une Forme pour toute action, Printemps de Septembre, curator : Éric Mangion, Toulouse, France ▲ *
Comma 29 : Julien Bismuth, curated by Vanessa Desclaux, Bloomberg Space, London, United Kingdom ♥ *
Les Tristes : Invisible-Exports (with Lucas Ajemian), Invisible-Exports, New York, USA ♥



2008 *Ne pas jouer avec des choses mortes*, Villa Arson, Nice, France *
Julien Bismuth, The Box, Los Angeles, USA ♥
Comme des bêtes. L'ours, le cochon, le chat et Cie., Musée Cantonal des Beaux-Arts, Lausanne, Switzerland *
Unbestimmte Stellen, Layr Wuestenhagen Contemporary, Vienna, Austria ♥

2007 *A Point in space is a place for an argument*, David Zwirner, New York, USA

2006 *Marchand d'oubli*, Galerie GP & N Vallois, Paris, France ♥

Born in 1973, Julien Bismuth lives and works between New York and Paris. His mode of expression is diverse, from performance to theatre, from text to object, oscillating from written to oral forms and often combining them. His work alternates from minimalist plastic pieces to performances from which the only remnants are the process and objects left as traces and witnesses of the action. In *L comme litote*, for instance, four actresses recite the same monologue in six different manners, as objects, replicas of Richard Morris' L-Beams, are rearranged on stage around them – both actresses and objects representing the effects of perspective after a change in orientation and presentation. Julien Bismuth's work is an exploration and a reflexion on the conditions of existence and the operativeness of language. Some of his works directly apply concepts of linguistics to concrete situations as a means of comprehending their implications – such as *Shifter* (2010), inspired by a concept coined by Roman Jakobson designating words which refer to their own context of enunciation, such as "I" or "here". The artist also tests the limits of language, for instance by having a ventriloquist recite a text by Karl Kraus, known for writing in fragments, in the performance *In dieser grossen Zeit* (2011). These actions also question language by using other means of expression, such as laughter, wait, silence and action more generally. He points at our automatism and habits when using language and tries to elude them through art. In the end, Bismuth's work is a constant and infinite dialogue between text, image, and object, a necessary dialogue to understand the realm of language.



CAPTIONS

- 3 – *Steganogram XXI (une image chute)*, 2016
- 4 – *Steganogram XXIII (une image voile)*, 2016
- 5 – *Willy-Nilly*, 2015, Performance, Le Plateau-FRAC Île de France, Paris
- 6 – *Flagitaret tandem remoto linteo ostendi picturam I-XIII*, 2015, IAC, Villeurbanne
- 7 – *Plouf!*, 2009, Performance, Tate Modern, London

