

Crèveœur

Vincent Fecteau

21.01.2023 — 04.03.2023

5 rue de Beaune, Paris

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Crèveœur is pleased to host a solo show by Vincent Fecteau at 5 rue de Beaune, from January 20 to March 4, 2023.

Vincent Fecteau is best known for his modestly sized abstract sculptures, which he makes by hand using papier-mâché, plaster, and clay, as well as such commonplace items as rubber bands, seashells, and string. Their incongruous forms, unnerving color schemes, and often unsettling details are the result of numerous formal decisions made during the sculpting process: *“I start with a form, I change that form, I change it again, I change it again. It either looks more like something or less like something. If it goes too close to looking like one thing, I move it away to look like something else. The idea being that it never quite settles into any one way of being read. That it can be all those things.”*

Crèveœur a le plaisir d'accueillir une exposition de Vincent Fecteau qui se tiendra au 5 rue de Beaune, du 20 janvier au 4 mars 2023.

Vincent Fecteau est surtout connu pour ses sculptures abstraites de taille modeste, réalisés à la main à l'aide de papier mâché, de plâtre et d'argile, ainsi que d'objets aussi banals que élastiques, coquillages et ficelle. Leurs formes incongrues, les couleurs déroutantes et les détails souvent troublants sont le résultat de nombreuses décisions formelles prises au cours du processus de sculpture: *“Je commence avec une forme, je change cette forme, je la change encore, je la change encore. Soit elle ressemble plus à quelque chose, soit elle ressemble moins à quelque chose. Si elle ressemble trop à une chose, je la déplace pour qu'elle ressemble à autre chose. L'idée est qu'il ne s'installe jamais dans une seule façon d'être lu. Il peut être tout cela à la fois.”*

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Vincent Fecteau, exhibition view, Crèvecoeur, 2023
Courtesy of the artist, greengrassi and Crèvecoeur, Paris.
Photo: Martin Argyroglo

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Vincent Fecteau, *Untitled*, 2018
papier mâché, resin, clay, ink, watercolor pencil, acrylic, netting, wood dowel

43.2 × 78.7 × 68.6 cm / 17 × 31 × 27 in (detail)

Courtesy of the artist, greengrassi and Crèveœur, Paris.

Photo: Martin Argyroglo



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(detail)

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Vincent Fecteau, *Untitled*, 2018
(detail)

Courtesy of the artist, greengrassi and Crèvecoeur, Paris.

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Vincent Fecteau, *Untitled*, 2018
(detail)

Courtesy of the artist, greengrassi and Crèvecoeur, Paris.

Photo: Martin Argyroglo

Vincent Fecteau constructs objects for a future that never happened. Some forms are industrial, resembling engines or anvils. Others are more geological, like wave-carved rocks. All are painted grey or black and most are finely speckled with a watercolour pencil, to give a finish like tarnished steel. On some, lime green or brown specks have been flicked over the surface, evocative of lichen or rust.

There's a joke hidden in Fecteau's sculptures; the industrial appearance of the objects is a crafted illusion. The captions reveal the objects' homespun origins: papier mâché.

The work *Untitled*, 2018, has a more violent tone than his previous – often brightly coloured, sculptures of similar formal shapes – citing a genus via Italian futurism. As in previous exhibitions, Fecteau's sculptures also include florist paraphernalia: birch twigs, curly willow, cane webbing, raffia.

In Fecteau's future who wins: nature or the machines?

Extract from 'Vincent Fecteau', Figgy Guyver, frieze.com, May 2018

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The long and laborious process of layering up papier mâché over cardboard or found objects, cutting them into sections and recombining them in new permutations leads to a kind of abstract anthropomorphism that seems very traditional in today's post-human situation. When presented with a group of works like the nine in this exhibition, it is clear that their scale is based on what is easily achievable by someone working alone in the studio - about the span of two adult arms. Their internal elements reflect what a pair of hands can do with some simple tools. He has set himself the problem of developing interesting shapes and images, and has methodically worked through a series of variations that explore solidity, visibility, openness, enclosure and horizontality. The fakery of the surface finishes and the punctum of his found objects signal that he knows these somewhat outmoded concerns need to be framed in a more contemporary register. Fecteau's understated artistry lies in balancing these self-consciously dissonant touches with some of the perennial concerns of making sculpture in the studio.

Extract from 'Vincent Fecteau', Mark Wilsher, Art Monthly, May 2018

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Vincent Fecteau, a 2016 MacArthur Fellow, has been creating a body of work bearing all the hallmarks of these orphans and «primes». He's said that he has «often fantasized about making a form that would be so incomprehensible that it couldn't actually be seen». His work is concurrently simple and complex, naïve and sophisticated, clumsy yet affecting. His quasi-assemblages are collections of concavities and convexities, intricately curled and twisted forms that merge the geometric with the biomorphic, the alien with the familiar. Their painted surfaces often have the texture and sensual appeal of coarse sandpaper. The work evokes nests, caves, and rooms, as well as various kinds of furnishings and aspects of anatomy. Much of Fecteau's sculpture is omni-directional, spurning notions of front, side, back, top, or bottom. Most notably, his work is concerned with how sculpture occupies architectural space and the physical circuit the viewer must follow within that space to see the full object. Architectural historian Kenneth Frampton coined the term «the poetics of construction» to describe the continuity of form, fabrication, and invention. Fecteau's work is as much about structure and construction as it is about space and abstraction. It's intensely architectural not only in terms of its physical nature, its expression of weight and compression, but also in terms of its topography, its sense of relationship to the body and the space surrounding it. As Fecteau says, «I'm interested in the literal, material object, and the way that it breaks down and complicates one's understanding of space: It's possible to perceive his work as a series of polarities: calm versus agitated, smooth versus convoluted, exposed versus hidden, formed versus formless. Though it is difficult to maintain such tricky oppositions, the power of Fecteau's work lies in these polarized elements and properties or, at least, in a combination of dissimilar ones. His aesthetic demands a delicate balance between structure and the perception of space.

Extract from 'Submerged Forces, Vincent Fecteau', *Sculpture Magazine*, March 2018

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VINCENT FECTEAU

Born in 1969 in Islip (US)

Lives and works in San Francisco (US)

EDUCATION

2004 BA, Wesleyan University, Middletown (US)

SOLO EXHIBITIONS

2023 Crèveœur, Paris (FR)
2022 Matthew Marks Gallery, New York (US)
I hear the ancient music of words and words, yes, that's it, Galerie Buchholz, Berlin (DE)
2021 Fridericianum, Kassel (DE)
2020 Galerie Buchholz, Berlin (DE)
2019 CCA Wattis, San Francisco (US)
Misako + Rosen, Tokyo (JP)
2018 greengrassi, London (UK)
Matthew Marks Gallery, Los Angeles (US)
2016 Secession, Vienna (AT)
Galerie Buchholz, Cologne (DE)
2015 *You Have Did the Right Thing When You Put That Skylight In*, Kunsthalle, Basel (CH)
2014 Matthew Marks Gallery, New York (US)
Night (1947-2015), The Glasshouse, New Canaan (US)
2012 Galerie Buchholz, Berlin (DE)
2010 Inverleith House, Edinburgh (GB)
greengrassi, London (US)
2009 Matthew Marks Gallery, New York (US)
Not New Work: Vincent Fecteau Selects from the Collection, SF MoMA, San Francisco (US)
2008 *Focus: Vincent Fecteau*, Art Institute Chicago, Chicago (US)
2006 Galerie Buchholz, Cologne (DE)
2005 greengrassi, London (UK)
2004 *Journal #7*, Van Abbemuseum, Eindhoven (NL)
2003 Feature Inc., New York (US)
Marc Foxx, Los Angeles (US)
Recent Sculpture, Pasadena Museum of California Art, Pasadena (US)
2002 *MATRIX 199*, Recent Sculpture, UC Berkeley Art Museum and Pacific Film Archive, Berkeley (US)
2001 *Maureen Gallace and Vincent Fecteau*, Gallery Paule Anglim, San Francisco (US)
2000 greengrassi, London (UK)
1999 Marc Foxx, Los Angeles, CA (US)
1998 Feature Inc., New York (US)
1997 Ynglingagatan, Stockholm (SE)
1996 Feature Inc., New York (US)
1995 *Introductions*, Gallery Paule Anglim, San Francisco (US)
1994 *Ben*, Kiki, San Francisco (US)

GROUP EXHIBITIONS

2022 *Footnotes I have never seen*, Bel-Etage, Zurich (CH)

Crève-cœur

- 2021 *The Going Away Present*, Kristina Kite Gallery, Los Angeles (US)
I hear the ancient music of words and words, yes, that's it, Schindler House, Los Angeles (US)
- 2020 *Artist's Choice: Amy Sillman – The Shape of Shape*, MoMA, New York (US)
A Page from My Intimate Journal (Part I), Gordon Robicheau, New York (US)
- 2019 *Gubbinal*, curated by Sean Steadman, Project Native Informant, London (UK)
Trade Syllables, Martinos, Athens (GR)
Magic Ben Big Boy: Lutz Bacher, Nayland Blake, Vincent Fecteau, Matthew Marks, New York (US)
- 2018 *The Shape of Shape, Artist's Choice: Amy Sillman King's Leap*, MoMA, New York (US)
Dime-Store Alchemy, FLAG Art Foundation, New York (US)
Crossroads: Carnegie Museum of Art's Collection, 1945 to Now, Carnegie Museum of Art, Pittsburgh (US)
Hölle, Galerie Buchholz, New York (US)
- 2017 *So I traveled a great deal...*, Matthew Marks Gallery, New York (US)
Tomma Abts, Lutz Bacher, Trisha Donnelly, Vincent Fecteau, Mark Lecky, Jack Goldstein, Hervé Guibert, Galerie Buchholz, Berlin (DE)
- 2016 *Home Improvements*, Fraenkel Lab, San Francisco (US)
The New Contemporary, Art Institute of Chicago, Chicago (US)
The Campaign for Art: Contemporary, SF MoMA, San Francisco (US)
Embracing the Contemporary: The Keith L. and Katherine Sachs Collection, Philadelphia Museum of Art, Philadelphia (US)
Primary structures and speculative forms, Art Gallery of New South Wales, Sydney (AU)
Pavlova's Dawg and Other Works by Gallery Artists, Matthew Marks Gallery, Los Angeles (US)
- 2015 *National Gallery 2: Empire*, Chewday's, London (UK)
Synecdoche, Jessica Silverman Gallery, San Francisco (US)
Second Chances, Aspen Art Museum, Aspen (US)
Retrospective. Paule Anglim (1912-2015), Gallery Paule Anglim, San Francisco (US)
Le Souffleur, curated by Wilhelm Schürmann, Ludwig Forum für Int. Kunst, Aachen (DE)
Off Broadway (a show by Nairy Baghramian), CCA Wattis, San Francisco (US)
- 2014 *Abandon the Parents*, Statens Museum for Kunst, National Gallery of Denmark, Copenhagen (DK)
Quiz, curated by Alexis Vaillant & Robert Stadler, Galeries Poirel, Nancy (FR)
- 2013 *Carnegie International*, curated by Daniel Baumann, Carnegie Museum of Art, Pittsburgh (US)
Nayland Blake, Thomas Demand, Trisha Donnelly, Vincent Fecteau & Wade Guyton, Whitney Biennale, Whitney Museum of American Art, New York (US) Matthew Marks Gallery, Los Angeles (US)
- 2012 *Automaton*, Galerie Buchholz, Cologne (DE)
B. WURTZ & CO, curated by Matthew Higgs, Richard Telles Fine Art, Los Angeles (US)
Closer – The Dennis Cooper Papers, Kunstverein, Amsterdam (NL)
Whitney Biennale, Whitney Museum of American Art, New York (US)
- 2011 *Moment - Ynglingagatan 1*, Moderna Museet, Stockholm (SE)
Cloud, Production, New York (US)
Absentee Landlord, curated by John Waters, Walker Art Center, Minneapolis (US)
Quodlibet III-Alphabets & Instruments, Galerie Buchholz, Berlin (DE)
Sculptural Acts, Haus der Kunst, Munich (DE)
- 2010 *Contemporary Collecting: Selections from the Donna and Howard Stone Collection*, Jessica Art Institute of Chicago (US)
Hauntology, University of California, Berkeley Art Museum and Pacific Film Archive,

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- Berkeley (US)
The More Things Change, SF MoMA, San Francisco (US)
Home/Not at Home: Works from the Collection of Martin and Rebecca Eisenberg, curated by Matthew Higgs, Center for Curatorial Studies at Bard College, Hessel Museum of Art, Annandale-On-Hudson (US)
- 2009 *Event Horizon*, Walker Art Center, Minneapolis (US)
Chinease Box, Overduin and Kite, Los Angeles (US)
Quodlibet II, Galerie Buchholz, Cologne (DE)
- 2008 *Shit*, Feature Inc., New York (US)
Begin Again Right Back Here, White Columns, New York (US)
Passageworks: Contemporary Art from the Permanent Collection, SF MoMA, San Francisco (US)
Kiki: The Proof is in the Pudding, Ratio 3, San Francisco (US)
- 2007 *Good Morning, Midnight*, curated by Bruce Hainley, Casey Caplan, New York (US)
You Always Move in Reverse, curated by Bjarne Melgaard, Leo Koenig Inc., New York (US)
A Point in Space Is a Place for an Argument, David Zwirner, New York (US)
Exit Music (For a Film), curated by Michelle Lopez, Grimm/Rosenfeld, New York (US)
Strange Events Permit Themselves the Luxury of Occurring, Camden Arts Centre, London (UK)
- 2006 *The Recognitions*, The Fireplace Project, East Hampton (US)
Dereconstruction, Barbara Gladstone Gallery, New York (US)
Galerie Buchholz at Metro Pictures, Metro Pictures, New York (US)
FOCA Fellowship, Armory Centre for Arts, Pasadena (US)
Pure Land: Fecteau-Hill-Pederson, Ratio 3, San Francisco (US)
The Backroom, SF Camerawork, San Francisco (US)
- 2004 *Teil 1 Müllberg*, Galerie Buchholz, Cologne (DE)
Abstract Reality, SEAD Gallery, Antwerp (BL); Van Abbe Museum, Eindhoven (NL)
Aachen (DE)
Happy Medium, Clementine Gallery, New York (US)
Gallery Artists, Feature Inc., New York (US)
- 2003 *The Alumini Show*, Zilkha Gallery, Wesleyan University, Middletown (US)
Ishtar, curated by Bruce Hainley, Midway Contemporary Art, Minneapolis (US)
- 2002 *Artists Imagine Architecture*, ICA, Boston (US)
The Longest Winter, Schmidt Center Gallery - Florida Atlantic University, Boca Raton (US)
Now is the Time, Dorsky Gallery, Long Island City (US)
Vincent Fecteau and Tomma Abts, Marc Foxx, Los Angeles (US)
The Whitney Biennial, The Whitney Museum of American Art, New York (US); Hunter College, New York (US)
- 2001 *Marked: Bay Area Drawings*, Sonoma Valley Museum of Art, Sonoma (US)
Off the Wall, curated by Greg Sandoval and Sam Gordon, Gallery 400, University of Illinois at Chicago (US)
Smallish, curated by Dennis Cooper, greengrassi, London (UK)
The Devil is in the Details, curated by Rena Conti and Ivan Moskowitz, Allston Skirt Gallery, Boston (US)
- 2000 *Here Kitty, Kitty*, Nexus Contemporary Art Center, Atlanta (US)
Juvenilia, Yerba Buena Centre for the Arts, San Francisco (US)
- 1999 *Calendar 2000*, Center for Curatorial Studies Museum, Bard College, Annandale-on-Hudson (US)
Persuasion: Tales of Commerce and the Avant-Garde, curated by Karen Emmenhiser, University at Buffalo Art Gallery, Buffalo (US)

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- The Art Council 1999 Grants to Artists*, Jernigan Wicker Fine Arts, San Francisco (US)
B.m.W. black met white, ANP, Antwerp (BE)
- 1998 *Softcore*, curated by Bjarne Melgaard, Arkipelag Festival, Historika Museet, Stockholm (SE)
Architecture & Inside, curated by Kenneth Freed, Paul Morris, New York (US)
Inglenook, curated by Ivan Moskowitz, Rena Conti, and Yvette Brackman, Feigen Contemporary Art, New York (US)
Lovecraft, curated by Martin McGeown and Toby Webster, South London Gallery, London (UK)
- 1997 *Hello*, Feature Inc., New York (US)
Bay Area Now, curated by Renny Pritkin & René de Guzman, Center for the Arts, Yerba Buena Gardens, San Francisco (US)
The Scene of the Crime, curated by Ralph Rugoff, Hammer Museum of Art, Los Angeles (US)
- 1996 curated by Ralph Rugoff, Feature Inc., New York (US)
- 1995 *lo-fi*, curated by Michelle Reyes, Lauren Wittels, New York (US)
In a Different Light, curated by Lawrence Rinder & Nayland Blake, The Berkeley Art Museum and Pacific Film Archive, Berkeley (US)
Wildside, Los Angeles Contemporary Exhibitions, Los Angeles (US)
- 1994 *Sparkalepsy*, Feature Inc., New York (US)
Bong, Kiki, San Francisco (US)
Next to Nothing, curated by René de Guzman, Center for the Arts, Yerba Buena Gardens, San Francisco (US)
The Ecstasy of Limits, curated by Yvette Brackman, Gallery 400, University of Illinois at Chicago (US)
- 1993 *Dress Code*, San Francisco Art Commission Gallery, San Francisco (US)
Caca at Kiki, Kiki, San Francisco (US)

AWARDS AND HONORS

- 2016 MacArthur Foundation Fellowship
2006 Fellows of Contemporary Art Fellowship
2005 John Simon Guggenheim Memorial Foundation Fellowship
1999 The Art Council Grant