



BENOÎT MAIRE
GRUNGE, 2026

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FEDERICA SCHIAVO GALLERY, ROME

MAY 9, 2026 - JULY 25, 2026

Benoît Maire's work evolves as a field of tension between form and thought, matter and theory, object and language. Through sculpture, painting, photography, writing and installation, the artist constructs a visual system in which images, materials and philosophical references intertwine in open, often enigmatic configurations. His practice, closely related to collage in method and structure, brings together heterogeneous elements — natural and artificial, historical and contemporary, concrete and conceptual — generating works that defy a single interpretation.

For Maire, philosophy is not merely a theoretical framework, but the very substance of the work. References to Lyotard, Agamben, Bataille and Lacan run through his work alongside art history, psychoanalysis, mathematics and myth. The result is a body of work that constantly questions the boundaries between nature and culture, between the visible and the conceivable, whilst always maintaining a strong focus on the formal qualities of the works.

This ambivalence is evident in both his sculptures and his paintings. Assemblages such as **L'oreille de l'autre** and **Châteaux** combine shells, glass, metal, fossils and technical objects in polysemic compositions that transcend the logic of the ready-made and endow the objects with an almost anthropomorphic presence. In his paintings, however, there are recurring motifs of hands drawn from classical art, grids, words and signs that function as perceptual and conceptual indicators. Elements such as words or numbers, or the repetition of gestures and forms, open the work up to a logic of the alternative, of suspension and of semantic shift. The figure of Pierrot also fits into this context: for Maire, his silhouette is not merely an image, but a concept equivalent to a word. Through screen-printing, the artist repeats its form, transforming it into an element of a broader "theoretical and visual poem". Emerging gradually during his residency at Villa Medici in Rome (2021-2022), this motif evokes an image of solitude and fragmentation inherited from the *commedia dell'arte*.

The exhibition display is also an integral part of his practice. Maire conceives of the space as an analytical device, in which the works interact according to precise balances, sometimes even incorporating the traces of the creative process, the *déchets*, which are elevated to an active part of the composition. In this way, his work does not offer solutions, but constructs enigmas: visual and conceptual devices that ask the viewer to inhabit uncertainty, crossing the unstable boundary between perception and interpretation.

The title of the exhibition refers to the artist's approach to creating the exhibition, following a deliberately disjointed and anti-hierarchical logic, which Benoît Maire defines as follows:

«From the adjective "grungy": dirty, grubby, worn-out. Grunge refers to an intentionally casual and scruffy style of dress adopted by certain segments of youth culture in the 1990s. It is also a musical genre, a derivative of rock. A descendant of heavy metal, more anxious, more saturated, less confrontational than punk, more disillusioned. A rock that expects nothing. By extension, grunge also defines an exhibition style: casual, indifferent, slightly off-centre. The layout appears neglected: a painting is not perfectly straight, harmony is rejected, empty spaces appear for no apparent reason. The works gather in the corners, as if abandoned, like empty glasses after a party. Grunge could become a form of "classic" cultural sensibility, an expression of a typically Western weariness towards the return of the past.»

Il lavoro di Benoît Maire si sviluppa come un campo di tensione tra forma e pensiero, materia e teoria, oggetto e linguaggio. Attraverso scultura, pittura, fotografia, scrittura e installazione, l'artista costruisce un sistema visivo in cui immagini, materiali e riferimenti filosofici si intrecciano in configurazioni aperte, spesso enigmatiche. La sua pratica, vicina al collage per metodo e struttura, mette in relazione elementi eterogenei — naturali e artificiali, storici e contemporanei, concreti e concettuali — generando opere che sfuggono a una lettura univoca.

In Maire, la filosofia non costituisce un semplice sfondo teorico, ma una vera e propria materia dell'opera. I riferimenti a Lyotard, Agamben, Bataille o Lacan attraversano il suo lavoro insieme alla storia dell'arte, alla psicoanalisi, alla matematica e al mito. Ne emerge una ricerca che interroga costantemente i confini tra natura e cultura, tra visibile e pensabile, mantenendo sempre una forte attenzione alla qualità formale delle opere.

Questa ambivalenza si ritrova tanto nelle sue sculture quanto nella pittura. Assemblaggi come **L'oreille de l'autre** e **Châteaux** accostano conchiglie, cristalli, metallo, fossili e oggetti tecnici in composizioni polisemiche che superano la logica del ready-made e attribuiscono agli oggetti una presenza quasi antropomorfa. Nei dipinti, invece, ricorrono mani tratte dalla pittura antica, griglie, parole e segni che funzionano come indicatori percettivi e concettuali. Elementi come scritte o numeri o la ripetizione di gesti e forme aprono il lavoro a una logica dell'alternativa, della sospensione e dello slittamento semantico. In questo contesto si inserisce anche la figura di Pierrot: per Maire, la sua silhouette non è soltanto un'immagine, ma un concetto equivalente a una parola. Attraverso la serigrafia, l'artista ne ripete la forma, trasformandola in un elemento di un più ampio "poema teorico e visivo". Emerso progressivamente durante la residenza a Villa Medici a Roma (2021-2022), questo motivo richiama un'immagine di solitudine e frammentazione ereditata dalla commedia dell'arte.

Anche il display espositivo è parte integrante della sua ricerca. Maire concepisce lo spazio come un dispositivo analitico, in cui le opere entrano in relazione secondo equilibri precisi, includendo talvolta anche i resti del processo creativo, i déchets, elevati a parte attiva della composizione. In questo modo, il suo lavoro non propone soluzioni, ma costruisce enigmi: dispositivi visivi e concettuali che chiedono allo spettatore di abitare l'incertezza, attraversando il confine instabile tra percezione e interpretazione.

Il titolo della mostra si riferisce all'atteggiamento dell'artista nel costruire la mostra, secondo una logica volutamente disallineata e antigerarchica, che Benoît Maire definisce così:

«Dall'aggettivo "grungy": sporco, sudicio, usurato. Grunge indica una modalità di abbigliamento intenzionalmente disinvolta e trasandata, adottata da alcuni segmenti della cultura giovanile negli anni '90. È anche un genere musicale, una derivazione del rock. Un discendente dell'heavy metal, più ansioso, più saturo, meno oppositivo del punk, più disilluso. Un rock che non si aspetta nulla. Per estensione, il grunge definisce anche una modalità espositiva: casuale, indifferente, leggermente fuori asse. L'allestimento appare trascurato: un quadro non è perfettamente diritto, l'armonia è rifiutata, i vuoti compaiono senza una ragione apparente. Le opere si raccolgono negli angoli, come abbandonate, come bicchieri vuoti dopo una festa. Il grunge potrebbe diventare una forma di sensibilità culturale "classica", espressione di una stanchezza tipicamente occidentale nei confronti del ritorno del passato.»



BENOÎT MAIRE
GRUNGE, 2026
INSTALLATION VIEW AT FEDERICA SCHIAVO GALLERY, ROME
PHOTO: GIULIA PIETROLETTI



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WORKS



BENOÎT MAIRE
 PEINTURE LOGIQUE PL 2 C OU LA DAME OUBLIÉE, 2024
 SILKSCREEN INK, OIL PAINT AND ACRYLIC SPRAY PAINT ON CANVAS
 150 x 100 CM



BENOÎT MAIRE
 PEINTURE LOGIQUE PL 2 D OU LA DAME OUBLIÉE, 2024
 SILKSCREEN INK, OIL PAINT AND ACRYLIC SPRAY PAINT ON CANVAS
 140 x 100 CM



BENOÎT MAIRE
 PEINTURE LOGIQUE PL 4 C LE SIGNE, 2024
 SILKSCREEN INK, OIL PAINT AND ACRYLIC SPRAY PAINT ON CANVAS
 150 x 125 CM



BENOÎT MAIRE
 PEINTURE LOGIQUE PL17 B D'ÎLE, 2024
 SILKSCREEN INK, OIL PAINT AND ACRYLIC SPRAY PAINT ON CANVAS
 120 x 90 CM



BENOÎT MAIRE
 PEINTURE LOGIQUE PL2 M OU LA DAME OUBLIÉE, 2025
 SILKSCREEN INK, OIL PAINT AND ACRYLIC SPRAY PAINT ON CANVAS
 200 x 150 CM



BENOÎT MAIRE
 PEINTURE LOGIQUE PL17 A D'ÎLE, 2025
 SILKSCREEN INK, OIL PAINT AND ACRYLIC SPRAY PAINT ON CANVAS
 100 x 75 CM



BENOÎT MAIRE
PEINTURE LOGIQUE PL 4 D LE SIGNE, 2024
OIL PAINT ON CANVAS
65 x 50 CM



BENOÎT MAIRE
PEINTURE LOGIQUE PL 4 G LE SIGNE, 2026
OIL PAINT ON CANVAS
50 x 40 CM



BENOÎT MAIRE
PEINTURE LOGIQUE PL 4 H LE SIGNE, 2026
OIL PAINT ON CANVAS
45 x 60 CM



BENOÎT MAIRE
L'OREILLE DE L'AUTRE, 2025
PATINATED BRONZE, ROPE, AND RAKU CERAMICS
52 x 38 x 21 CM
ED. 1/8





BENOÎT MAIRE
IMAGE DU FUTUR ACTUEL, 2019
PATINATED BRONZE
30 x 20 x 50 CM
ED. 6/8





BENOÎT MAIRE
CHÂTEAU, 2019
WELDED BRASS AND BRONZE CASTING PAINTED WITH SPRAY ACRYLIC
52 x 24 x 24 CM



BENOÎT MAIRE
TABLE AUX PIEDS D'ESCALIERS, 2022
SOLID HORNBEAM TOP, LEGS MADE FROM THE WOOD OF A STAIRCASE COLUMN
28 x 100 x 100 CM



BENOÎT MAIRE
TABLE AUX PIEDS D'ESCALIERS, 2022 (DETAILS)
SOLID HORNBEAM TOP, LEGS MADE FROM THE WOOD OF A STAIRCASE COLUMN
28 x 100 x 100 CM



BENOÎT MAIRE
CHAISE DU SOIR, 2019
RAW WOOD, ALABASTER, PRINT ON PAPER
93 x 55 x 41 CM

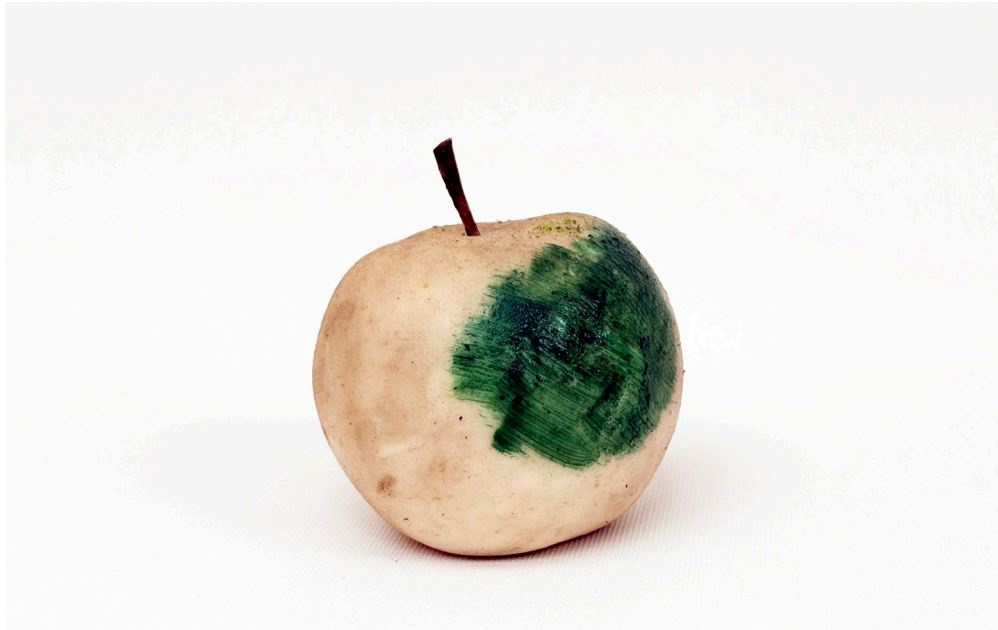




BENOÎT MAIRE
DESSIN INDEXÉ, 2022
LETRASSET, BUTTERFLY WING AND OIL PAINTING ON ENVELOPE
23 x 37 CM
UNIQUE



BENOÎT MAIRE
RÉPLIQUE DE BOUTEILLE DE COCA-COLA, 2021
BLOWN GLASS IN A MOLD
24 x 7 x 7 CM
UNIQUE



BENOÎT MAIRE
CRISTAL INDEXÉ, 2024
LETRASÉTÓN SMOKED GLASS
7 x 10 x 6 CM
UNICA



BENOÎT MAIRE
CRISTAL INDEXÉ, 2024
LETRASÉTON SMOKED GLASS
7 x 10 x 6 CM
UNICA





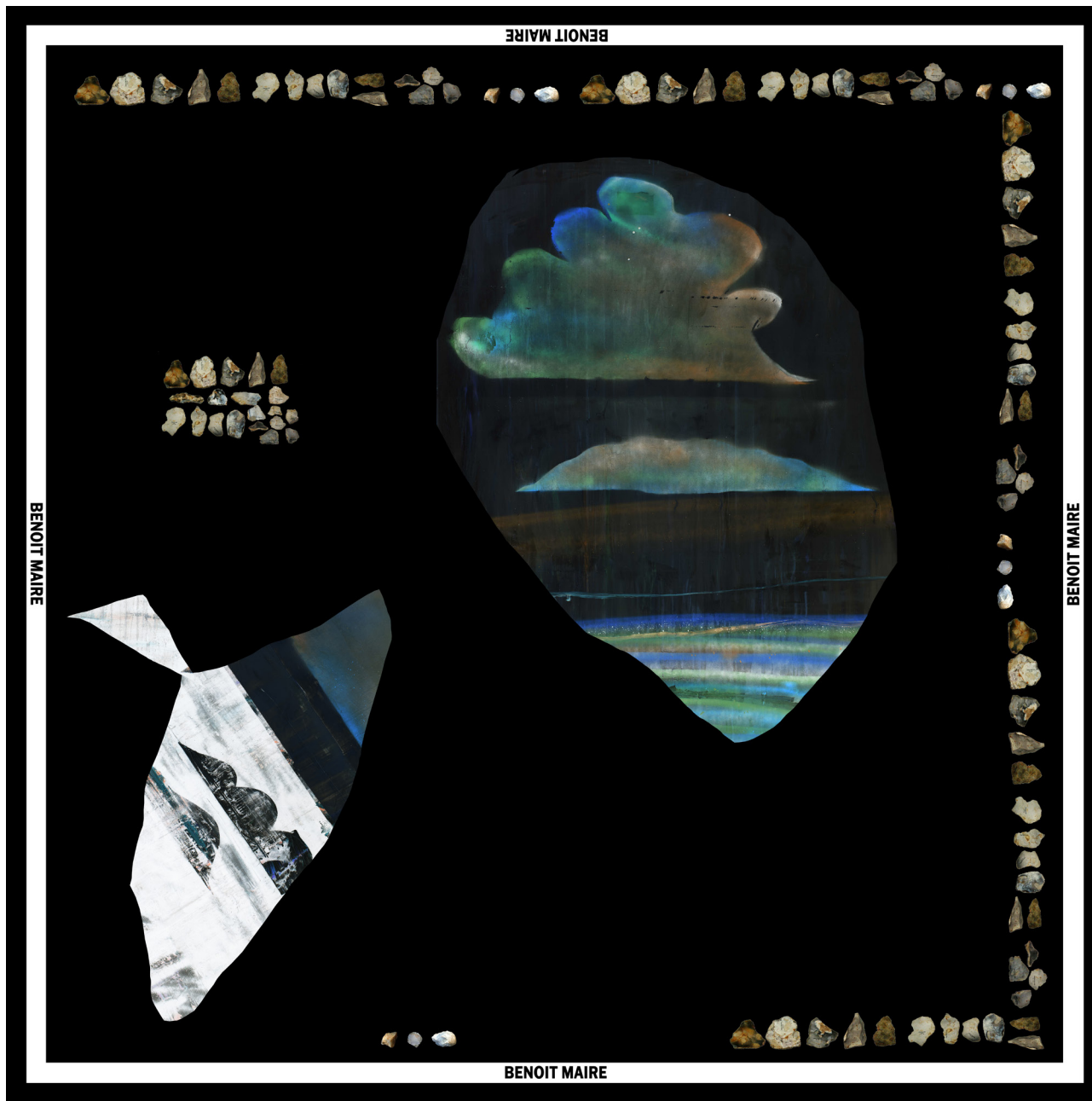
BENOÎT MAIRE
CUBE AVEC NIVEAU, 2025
WOOD OIL PAINT SPIRIT LEVEL WAX
9 x 9 x 9 CM
UNICA



BENOÎT MAIRE
MIROIR ANCIEN, 2025
BLOWN GLASS BELL, DESIGN BY JOCHEN HOLZ FOR KER-XAVIER, CUT STROMBUS GIGAS AND MPEG4 FILE
ON USB STICK
36 x 24 x 27 CM



BENOÎT MAIRE
OUTIL DE MESURE, 2026
ARROWHEAD IN KNAPPED FLINT COPPER LEATHER AND RAKU CERAMIC
1 x 30 x 6 CM
UNIQUE



BENOÎT MAIRE
SCARF, 2026
WOOL AND SILK
60 x 60 CM

**observed
forgotten**

autobiographie de l'il y a
(24h PHILOSOPHY)

à l'usage de l'artiste pour le 1er degré

BENOÎT MAIRE
GRUNGED, 2026
WALL WRITING AND VYNILL LETTERS
VARIABLE DIMENSIONS

FEDERICA SCHIAVO GALLERY

CV

BENOÎT MAIRE

Born in Pessac, France, 1978. Lives and works in Bordeaux.

EDUCATION

2005-2006 Pavillon, unité pédagogique et de recherche, Palais de Tokyo, Paris, France
2003 DNSEP Villa Arson, Nice, France
2002 DEA (Master) philosophie, Paris 1, Panthéon-Sorbonne, France

SELECTED SOLO EXHIBITIONS

2026 Grunge, Federica Schiavo Gallery, Rome, Italy
2024 Pierrots, Meessen, Bruxelles, Belgium
2023 Benoît Maire à l'atelier Ozenfant, Paris, France
2022 Cinque Mani Logiche, Fondazione Volume, Rome, Italy
Without, Croy Nielsen, Vienna, Austria
Either/Or, Galerie Nathalie Obadia, Paris, France
2021 My Horse for a shore, Meessen de Clercq, Brussels, Belgium
2020 Miss Rankin, Galerie Nathalie Obadia, Paris, France
In Hawaii, Les Tanneries, Amilly, France
2019 Chateaux, La Borie, Solignac, France
Laicriture, Musée Henri Prades, Montpellier, France
2018 Thebes, Capc Musee, Bordeaux, France
Un cheval, des silex, galerie Nathalie Obadia, Paris, France
Thebes, Spike Island, Bristol, UK
Morceaux de soleil, Meessen de Clercq, Brussels, Belgium
2017 Disaster, Croy Nielsen, Vienna, Austria
Cloud Paintings, Arsenal, New York, USA
2016 Premier cercueil, Palette terre, Paris, France
Castled, Jose Garcia, mx, Merida, Spain
Guelques sphinx, VNH Gallery, Paris, France
Lito S. Freeman, Benoît Maire, Room East, New York, USA
Castling the Queen, Meessen de Clercq, Brussels, Belgium
George Slays the Dragon, Bielefelder Kunstverein, Bielefeld, Germany
2015 Nuages et déchets, Galerie Thomas Bernard, Paris, France
Sticker Beings, Kiria Koula, San Francisco, USA
Nuages Indexés, Onestar Press, Paris, France
2014 Letre, La verrière Hermes, Brussels, Belgium
LETTER, Western Front, Vancouver, Canada
Beings, Hollybush Gardens, London, UK
2013 Spiaggia di menzogne / Lying Beach, Fondazione Giuliani, Rome, Italy
Weapon, David Roberts Art Foundation, London, UK
Ohne Warum, Croy Nielsen, Berlin, Germany
Le fruit est défendu, Cortex Athletico, Paris, France
2012 Du classicisme, with Alex Cecchetti, Cortex Athletico, Bordeaux, France
2011 Soon the metal between us will turn into gold, Kunsthalle, Mulhouse, France
Château with Cortex Athletico, Art Brussels, Bruxelles, Belgium
History of Geometry, Halle Für Kunst, Luneburg, Germany

History of Geometry, Walden Affairs, Den Haag, The Netherlands
The Object of Criticism, De Vleeshal, Middelburg, The Netherlands
2010 L'espace nu, FRAC Aquitaine, Bordeaux, France
L'histoire de la géométrie, Rosascape, Paris, France
Le concept de Cordélia, Statement, with Cortex Athletico, Art Basel 41, Basel, Switzerland
The Wave, with Falke Pisano, Hollybush Gardens, London, UK
2009 Aesthetics of the Differends, Hollybush Gardens, London, UK
The Photograph, Croy Nielsen, Berlin, Germany
Organon and the Wave, with Falke Pisano, Grazer Kunstverein, Graz, Austria
2008 1929, galerie Cortex Athletico, Bordeaux, France
La géométrie (toucher Cordélia), module, Palais de Tokyo, Paris, France
Desert Solitaire, with Falke Pisano, Hollybush Gardens, London, UK
Organon, with Falke Pisano, Croy Nielsen, Berlin, Germany
2007 The Repetition, Hollybush Gardens, London, UK
Tiresias and the geometry, Art forum art fair with Cortex Athletico, Berlin, Germany
2006 Le Présent, with Etienne Chambaud, galerie Cortex Athletico, Bordeaux, France
Twilight of the copyists, Liste - the young art fair, Basel, Switzerland
2004 Flat Screen's Tragedy (ending), galerie Cortex Athletico, Bordeaux, France

SELECTED GROUP EXHIBITIONS

2026 Crush, Marie Corbin & Benoît Maire, Spazio Nobile Gallery, Brussels, Belgium
2023 Amour Systémique, CAPC, Bordeaux, France
Paris Peinture - Ici et Maintenant, MABA / Fondation des artistes, Nogent-sur-Marne, France
De leur temps - Un regard sur des collections privés, Frac Grand-Large, France
2022 Hypernuit, Bordeaux submarine base, France
Épochè (ici), Centre d'Art Contemporain Les Tanneries, Amilly, France
Viva Villa, Collection Lambert, Avignon, France
Scintille, Villa Medici, Rome, Italy
2021 High Emission Zone, Galerie Nathalie Obadia, Paris, France
Presto La Notte, Notte Bianca, Villa Medici, Rome, Italy
2020 The Clouds and The Cloud, Museum für Gegenwartskunst, Siegen, Germany
Paris Peinture, galerie Jean Brolly, Paris, France
YOUR FRIENDS AND NEIGHBORS, High Art, Paris, France
Le Tour du jour en quatre-vingts mondes, CAPC Bordeaux, France
2019 STRAUB/HUILLET/CÉZANNE. SEELEN MALT MAN NICHT, GAK Gesellschaft für Aktuelle Kunst, Bremen, Germany
Etrange!, Château Chasse-Spleen Centre d'Art, Moulis, France
Art. 132-7, Kunstverein Langenhagen, Germany
2018 STRAUB/HUILLET/CÉZANNE. ONE DOESN'T PAINT SOULS, Temporary Gallery, Köln, Germany
The Unending Gift, Meessen de Clercq, Brussels, Belgium

	Paris Peinture, Le quadilatère, Beauvais, France		A Thousand Varied Uses, NoguerasBlanchard, Madrid, Spain, curated by K. Gallagher
	Glaise rousse, Molly-Sabata, Sablons, France		Zodiaco, Cardrde, Bologna, Italy, curated by D. Bertocchi
	Big Art, Kunsthal Charlottenborg, Copenhagen, Denmark		Les dérivés de la photographie, FRAC Aquitaine, Bordeaux, France
	Doors of Paradise, Union Pacific Gallery, London, UK		Quelque chose à vous dire, Cortex Athletico, Paris, France
	Transantiquity, Galeria Municipal, Porto, Portugal, curated by F. Oliveira and G. Blanc	2013	Oracular / Vernacular, Mamo, Marseille, France
	Nature Morte ou le préfixe conceptuel de l'art romantique, Centre d'art du domaine de Château Chasse-Spleen, Moulis-en Médoc, France		Archeologia, 40 m3, Rennes, France
	Give up the Ghost, Baltic Triennial 13, Contemporary Art Centre, Vilnius, Lithuania, curated by V. Honoré		Les archipels réinventés 2, Ricard Foundation Prize, La Vieille Charité, Marseille, France
	KEDEM-KODEM-KADIMA , CCA Tel Aviv, Israel		L'amour atomique, Palais des Arts et du Festival, Dinard, France, curated by A. Adicéam
2017	Un coup de dé jamais n'abolira le hasard, la Borie, Solignac, France, curated by A. Poels		The lie and the powerpoint, Shanaynay, Paris, France
	Homestead, Carl Louie, Ontario, Canada		Des gestes de la pensée, La Verrière, Bruxelles, Belgium, curated by G. Désanges
	Sans Réserves, MacVal, Vitry-sur-Seine, France		Paint it black, Plateau, Frac-ile-de-France, Paris, France, curated by X. Franceschi
	On Affection, Noguerasblanchard, Barcelona, Spain		A house of leaves, David Roberts Art Foundation, London, UK, curated by V. Honoré
	Zodiaco - Galerie Samy Abraham, Paris, France		Bow-lal, Juliette Jongma Galerie, Amsterdam, The Netherlands
	2037, DOC, Paris, France, curated by E. Royer and Y. Gourmel	2012	Collection Joseph Kouli, Mains d'oeuvres, Saint-Ouen, France
2016	Reponse, MACL, Saint-Jérôme, Québec, Canada		Campagne/Campagnes, Cortex Athletico, Bordeaux, France
	What do you read my lord ? - Words...GDM, Paris, France		Narrative Arcs, Griffith University Art Gallery, Brisbane, Australia, curated by N. Evans
	The Promise of Total Automation, Kunsthalle Wien, Austria, curated by A. Faucheret		Hapax Legomena, Mercer Union, Toronto, Canada, curated by E. Royer and Y. Gourmel
	Zodiaco, Hopstreet Gallery, Brussels, Belgium		Houses of leaves, David Roberts Art Fondation, London, UK, curated by V. Honoré
	Objects from the Temperate Palm House, Bargain Spot, Edinburgh, Scotland		To the Moon via the Beach, Maja Hoffmann, LUMA Foundation, Arles, France, curated by T. Eccles, L. Gillick, H. Ulrich Obrist, P. Parreno, B. Ruf
2015	A.N.T.R.O.P.O.C.E.N.E, Meessen De Clercq, Brussels, Belgium		Who I am? What I'm going here?, Shanaynay, Paris, France
	L'effet Vertigo (collection), Macval, Vitry, France		Read, Look !, Emily Harvey Fondation, New York, USA
	L'anatomie de l'automate, la Panacée, Centre Culture Contemporaine, Montpellier, France		Lemont Juji n'existe pas, Frac Ile-de-France, Paris, France, curated by Y. Gourmel, E. Royer
	Là où commence le jour, Lille-Métropole Musée d'Art Moderne, Lille, France, curated by M. Donnadieu and P. Creteur	2011	Rotary Connection, Casey Kaplan gallery, New York, USA, curated by L. Randolph
	Nel Mezzo del Mezzo, Museo Riso, Palermo, Italy, curated by C. Macel, B. Mari and M. Bazzini		Collections contemporaines, Centre Pompidou, Paris, Francia
	Les images constellantes, Villa du Parc, Annemasse, France, curated by A. Mole and G. Chabert		Codex, live in you head, Geneva, Switzerland curated by P. Leguillon
	The Crack-Up - Room East, New York, USA		Jesse Ash - A battle for narrative, Monitor, Rome, Italy, curated by V. Honoré
	Infiltrations - Centre d'Art Bastille - CAB, Grenoble, France		Tableaux, Magasin, Grenoble, France, curated by Y. Aupetitallot and V. Honoré
	Pauline à la plage, Galerie de multiples, Paris, curated by C. Moulène and J. Lavrador		Desert Solitaire, CAC Vilnius, Lithuania, curated by V. Klimasauskas
	Transmissions, Beaux-Arts de Paris, Paris, France, curated by Sarina Basta	2010	The rehearsal of repetition, Grantpirrie, Sidney, Australia, curated by A. I. Schneider
	I want to be. Inside out. MotInternational, Brussels, Belgium		Radical Autonomy, Netwerk, Aalst, Belgium
	After Dark, MAMCO, Geneva, Switzerland, curated by X. Franceschi		Beyond the Dust - Artists' Documents Today, Fondation Ricard, Paris, France, curated by F. Di Nardo
	L'usage des formes, Palais de Tokyo, Paris, France, curated by Gallien Dejean		Les interlocuteurs, Printemps de septembre, Toulouse, France, curated by M. Villeneuve
2014	Unendliche Bibliothek, Altefabrik Kunsthalle, Switzerland, curated by A. Blättler		Monsieur Miroir Fondation Ricard, Paris, France, curated by E. Renard
	Ernesto, CEAAC, Strasbourg, Francia, curated by E. Royer and Y. Gourmel		Beyond the Dust - Artists' Documents Today, De Vleeshal, curated by F. Di Nardo
	Me and You in a Living Room, Song Eun ArtSpace, Seoul, South Korea, curated by M. Canet		Middelburg Beyond the Dust, La Fabbrica del Vapore, Milan, Italy, curated by F. Di Nardo
	Soleil politique The museum between light and shadow, MUSEION, Bolzano, Italy, curated by Pierre Bal-Blanc		Things slowly curve out of sight until they are gone. Afterwards only the curve remains, Hermes und der Pfau, Stuttgart, Germany, curated by Y. Gourmel and E. Royer
	Seymour, CEAAC, Strasbourg, France, curated by E. Royer and Y. Gourmel		SC13, Design Mall, San Francisco, USA, curated by C. Fitzpatrick and P. Brothers
	Le musée d'une nuit (script for leaving traces), Fondation Hippocrène, Paris, France, curated by V. Honoré		Une exposition du sensible, Synagogue de Delme, Delme, France, curated by M. Copeland
			Dynasty, Palais de Tokyo, MAM ARC, Paris, France
			History of art, the David Roberts Art fondation, London, UK, curated by M. Mircan
			Blind Mirror, Galleria Raucci/Santamaria, Naples, Italy
			Memories of the future, Sean Kelly gallery, New York, USA, curated by L. Grasso
			Il cristallo d'Islanda, Gamec, Bergamo, Italy, curated by Y. Gourmel and E. Royer

	You don't need eyes to see, galerie Chez Valentin, Paris, France Arrivals and departures, Mole Vanvitelliana, Ancona, Italy The sunday of life, Coco Kunstverein, Wien, Austria, curated by C. Kobald and J. Zakaitis ANTIANTIANTI, shapes, contexts & rules, LOG, Bergamo, Italy, curated by N. Chardon The Happy Interval, Croy Nielsen, Berlin, Germany, curated by Tulips and Roses Blood of a Poet, Thierry Goldberg Projects, New York, USA Dans la forêt, FRAC Aquitaine, Bordeaux, France Armory show, with Cortex Athletico, New York, USA		
2009	Lisson Presents 6, Lisson Gallery, London, UK For the Blind Man in the Dark Room Looking For the Black Cat That Isn't There, ICA, London, UK, curated by A. Huberman Radical Autonomy, le grand-café, Saint-Nazaire, France Un Nouveau Festival, Centre Pompidou, Paris, France, curated by B. Blistène Labyrint 09 Writings and observations, Botkyrka Konsthall, Tumba, Suède, Sweden Taj Mahal Travellers, Galerie Nordenhake, Stockholm, Sweden La suite, Air de Paris, Paris, France, curated by F. Bonnefous Le jardin aux chemins qui bifurquent, Kunsthalle, Mulhouse, France, curated by L. Benedetti Liquid time, Westfälischer Kunstverein, Munich, Germany, curated by K. Schroeder What if this was a piece of art?, Halle für Kunst, Lüneburg, Germany La collection du 20ème siècle, La vitrine, Paris, France Le chant de la carpe, Parc Saint Léger, Pougues-les-Eaux, France 22ème ateliers du Frac des Pays de la Loire, chapitre 2, Parc culturel de Rentilly, France Nous tournons dans la nuit..., Musée de Rochechouart, Rochechouart, France Paper exhibition, artistspace, New York, USA, curated by R. Malasauskas Fugues, galerie Hussenot, Paris, France, curated by L. Echakhch		
2008	Blank Complexity, Parisa Kind gallery, Franckfurt, Germany, curated by Karma International For the First and the Second Time, CAC, Vilnius, Lithuania, curated by V. Januskeviciute, V. Klimasauskas Les feuilles, Super and module, Palais de Tokyo, Paris, France, curated by E. Royer and Y. Gourmel Trahison (collection), CapcMusée, Bordeaux, France Nonknowledge, projects arts centre, Dublin, Ireland, curated by T. Giblin Reversibility, The fair Gallery at Frieze art fair, London, UK, curated by P. Bal-Blanc All the best, Gallery one one one, London, UK XXII ème ateliers internationaux du Frac des Pays de la Loire, Carquefou, France Toute la collection du Frac Ile-de-France (ou presque), Mac/Val, Ivry-sur-Seine, France L'anomalie d'Ararat, Irmaveplab, Chatillon-sur-Marne, France, curated by E. Royer and Y. Gourmel Exercices in seing, Tulips and Roses gallery, Vilnius, Lithuania, curated by V. Klimasauskas One of these things is not like the others things, 1/9, Rome, Italy, curated by R. Malasauskas The artist is a mysterious entertainer, De Appel, Amsterdam, The Netherlands, curated by V. Desclaux Weisses Lächeln, Croy Nielsen, Berlin, Germany Object, the undeniable success of operations, Stedelijk Museum Bureau, Amsterdam, The Netherlands, curated by K. Kruitsjen, F. Pisano		
	We would like to thanks the curators who wish to remain anonymous, Seventeen gallery, London, UK Sans Titre (15 jours), Frac Aquitaine, Bordeaux, France The unfair fair, Rome, Italy, curated by V. Honoré Excepté peut être une constellation, 220 jours / gb agency, Paris, France Katamari, 220 jours / gb agency, Paris, France	2007	From a distance, Wallspace gallery, New York, USA, curated by V. Honoré Biennale de Lyon, Lyon, France, curated by P. Joseph Le jardin de Cyrus, galerie Edouard Manet, Gennevilliers, France, curated by Y. Gourmel Rooms, Conversations, Frac Ile-de-France, Le Plateau, Paris, France Prologue, 220 jours / gb agency, Paris, France All we ever see of stars are their olds photographs, 220 jours, Paris, France Rien n'aura eu lieu que le lieu, 220 jours / gb agency, Paris, France Twice Told Tales, galerie Michel Rein, Paris, France, curated by I. Alfonsi On fait le mur (...), Espace de l'art concret, Mouans Sartoux, France Re-trait, fondation Ricard, Paris, France, curated by C. Staebler Proposition de Colloque, Fondation Kadist, Paris, France The moment You Realise You Are Lost, J. Koenig gallery, Berlin, Germany, curated by A. Carr The as yet Issue (video screening), De Appel, Amsterdam, The Netherlands
	There have to be many..., Kunstverein Braunschweig, Germany, curated by A. Lengerer Meeting S.P., Ellen de Bruijne Projects, Amsterdam, The Netherlands Fiction, la Box, Bourges, France, curated by E. Nabeyrat and F. Maufras The Library, Villa Warsaw, Warsaw, Poland, curated by E. Royer and Y. Gourmel Ausserordentliche Zustände, Berlin, Germany, curated by R. Pulfer AWOL, Biennial of the young artists, Bucharest, Romania, curated by S. Nastac Two scenes in three acts (video screening), Stockholm, Sweden Notre Histoire, La Cabane, Palais de Tokyo, Paris, France, curated by P. Beausse Radio Kills the video stars, Frac Champagne-Ardenne, Reims, France Terra Incognita (video screening), MALBA, Buenos Aires, Argentina	2006	Waking-up, Cortex Athletico gallery, Bordeaux, France Rendez-vous, Blue space gallery, Hồ Chi Minh, Vietnam
	Idealondon, ICA, London, UK	2005	Les apparences sont souvent trompeuses, CapcMusée, Bordeaux, France
	Aujourd'hui c'est ravioli, galerie Cortex Athletico, Bordeaux, France Peau d'âne 4, galerie Soardi, Nice, France	2004	
	FILM & VIDEO		
	Le mot origine, FID, Marseille, France	2018	
	Letre, MK2, Palais de Tokyo, Paris, France L'île de la repetition, Le Kurssal, Besançon, France Repetition Island, a.m. London, London, UK	2015	
	Le concept de Cordélia, Centre Pompidou, Paris, France ARTE Creative TV, Benoît Maire, real. Thomas Gillot	2014	

2013 Le berger, Cinemathèque, Vancouver, Canada
 Centre Pompidou Paroles d'artistes, real. Philippe Puicouyoul, Paris, France
 2012 The Wave, Tramway festival of Artist's Moving Image, Glasgow, UK
 2011 Prospectif cinéma: Benoît Maire, Centre Georges Pompidou, Paris, France
 L'île de la répétition, la femis, Paris, France
 2010 Repetition Island, Nationale Gallery, Vilnius, Lithuania
 Repetition Island, Tate Modern, London, UK
 L'île de la répétition, fondation Ricard, Salans, Paris, France
 L'île de la répétition, cinéma Utopia, Bordeaux, France

WORKSHOP & TEACHING

2011-13 Teaching in the Work Master dept. of visual arts, HEAD, Geneva, Switzerland
 2007 Scenograph: Sans tuer on ne peut pas, CDN, La Rochelle, France
 Grand atelier, école supérieure des beaux-arts, Bordeaux, France
 2000 Tutor aesthetics département, Université Bordeaux 3, Bordeaux, France

CURATING

2024 Cronos, CapcMusée and MADD, Bordeaux, France
 2019 Foncteur d'oubli, FRAC île-de-France, le Plateau, Paris, France
 2016 Photographies du soir, Crevecoeur, Paris, France
 2013 Broken Windows, New-York Gallery, New York, USA
 2010 L'obstacle est la tautologie, Paris, France
 The Obstacle is Tautology, Tulips and Roses, Vilnius, Lithuania

AWARDS & RESIDENCIES

2021-22 Pensionnaire de la Villa Médicis, Rome, Italy
 2017 Solo Prize Winner, Art Brussels, Brussels, Belgium
 2010 Lauréat du prix de la Fondation Ricard, Paris, France
 CNAP, Image/Mouvement, Paris, France
 2009 Cité Internationale des Arts, Paris, France
 2005 Drac Aquitaine, Bordeaux, France

PUBLIC & PRIVATE COLLECTIONS

Mudac, Lausanne, Switzerland
 Nouveau Musée National de Monaco, Monaco
 Académie de France, Villa Médicis, Rome, Italy
 FRAC Ile-de-France, Paris, France
 FRAC Aquitaine, Bordeaux, France
 Kadist Art Fondation, Paris, France

Fondation David Roberts, London, UK
 Saikalis Bay Collection, Milan, Italy
 Soho House Art Collection, Paris, France
 FRAC Franche-Comté, Besançon, France
 Artothèque de Pessac, Pessac, France
 CapcMusée, Bordeaux, France
 Nommas Fondation, Rome, Italy
 Centre Georges Pompidou, Musée National d'Art Moderne, Paris, France
 FNAC Fonds National d'Art Contemporain, Paris, France
 Fondazione Giuliani, Rome, Italy
 Fondation galleries Lafayette, Paris, France
 MAC/VAL, Vitry-sur-Seine, France
 Francès Fondation, Senlis, France
 Vancouver Art Gallery, Vancouver, Canada

CATALOGUES & PUBLICATIONS

2020 L'histoire d'une décennie qui n'est pas encore nommée, Biennale de Lyon, p. 173, 286
 2018 Benoît Maire, éd. CapcMusée, les presses du reel
 Benoît Maire, monograph, CapcMusée, Bordeaux, France
 2017 Le sens-sans-signe: Pour une éthique de la création, with Anne-Françoise Schmid, Labyrinth Vol 19, n°2
 2016 Breaking up Objects and Concepts, in Reto Pulfer's monograph Zustandskatalog-Catalog of States and Conditions, ed. Sternberg Press
 2015 Parcours de la collection "l'effet Vertigo", MacVal
 Soleil Politique, Museion, Bolzano
 Transmission, Beaux-Arts de Paris editions
 To the moon via the beach, Luma Fondation, JRP Ringier
 2014 Lying Weapon on the Beach, ed. Nero Books
 Me + You in a living Room, SongEun ArtSpace with Fondation Ricard
 Esthétique des différends (2ème volume), Rosascape, Paris
 Collaborative Works, ed. Manucius, Paris
 Pourparlers Deleuze entre art et philosophie, ed. Épure, Paris
 Benoît Maire's Aesthetics of Differends, fragmented in 21 ST CENTURY THEORY-Spike Magazine
 2012 Geschichte der Geometrie, text Valerie Knoll, ed. Archive Books
 Benoît Maire, Drawing Room Confessions, Mousse publishing, London
 2013 Les Archipels Réinventés 2, Centre Pompidou / Fondation d'entreprise Ricard
 2011 The Object of Criticism, text Lorenzo Benedetti, ed. Rome
 Esthétique des différends, Rosascape, Paris
 Materiality of Theory, Jonathan Lahey Dronsfield, Benoît Maire, Marcus Steinweg published 2011 by Article Press, BIAD (Birmingham City University)
 Aesthetics of differends (extracts), in The Encyclopedia of Fictional Artists and the Addition, edited by Koen Brams and Krist Gruijthijssen, JRP Rigier, Zurich, Repetition Island, Skulpti, Berlin
 Organon (and the audience perception), Paletten n°2, Göteborg

- Esthétique des différends, Palais, magazine du Palais de Tokyo, Paris
 Esthétique des différends, the crystal hypothesis, cat. Gamec, Bergamo
- 2010 L'île de la répétition, Dent de Leone, Londres
 Beyond the Dust, Roma Publication
 The crystal hypothesis, cat. Gamec, Bergamo
 Monsieur Miroir, catalogue du 12ème prix Ricard, Paris, 2010 Artbasel 40
 Dynasty, Catalogue Musée d'Art Moderne de la ville de Paris
- 2009 Chapitre 3 (les récits autorisés), cat. XXIIe ateliers Frac des Pays de la Loire
 Younger than Jesus Generation Book, New Museum, NY, ed. Phaidon
 Du Yodel à la physique quantique, Volume 2, p. 108-109, fig. 74, éd. Palais de Tokyo
 Aesthetics of the End of Time, an essay on Liam Gillick, ed. MIT Press
- 2008 Resituation, cat. la box, Bourges, France
 Le Pavillon, p. 182, 240, 286, 287, éd. Le cercle d'art
 The square in a forest, Westphalie Verlag, Wien
 Why do we like images from the past (with Raimundas Malasauskas), The Mock, London
 La répétition de l'affect, text, Berlin
- 2007 L'histoire d'une décennie qui n'est pas encore nommée, Biennale de Lyon, p. 173, 286
 What is consciousness?, Revolver, Frankfurt
 Tiresias, Artlies (in future perfect cur. by Raimundas Malasauskas), Houston, Texas
 Meeting Sébastien Planchard, in Spéculation, FR David, Magazine, De Appel interrompre
 Jacques Lacan, Cross, Italy (with The Unready)
- 2006 Elements for a discussion after the end of neon in exhibitions, Omagiu, Bucharest
 The square in a forest, édition Pavillon, Palais de Tokyo, Paris
- 2005 New Chaotic Idealism, manifesto, IDEA London
- 2004 Claire Roudinko Bertin, 02 n°31, Nantes
 Personne n'est innocent, 02 n°31, Nantes
 Héros dans le desert, Le 5ème mur, Bordeaux
 L'ennui du clown postmoderne, le 5ème mur, Bordeaux
 Des différentes vitesses de ce que l'on nomme communément la réalité (pour aller vite), catalogue les enfants de Sabat 5, Centre d'art du creux de l'enfer, Thiers Remakes, Revue d'Esthétique, Paris
- 2003 Hantises de surface, with Etienne Chambaud, catalogue de Lee 3 tau ceti central armory show, Villa Arson, Nice

ARTIST'S STATEMENT

Born in Pessac, 1978, he lives and works in Bordeaux.

Benoit Maire is a contemporary artist who creates paintings, sculptures, films, publications and performances. His practice combines art and philosophy, turning theory into an art form in its own right. His work makes reference to history, art history, philosophy, psychoanalysis, mathematics and mythology. In 2008 he began writing an aesthetics manual, in which images, objects and writings take shape in an attempt to describe certain issues in contemporary aesthetics. This work, published in the form of an artists' book, has been included in a number of specialist libraries, and Benoît Maire is using it to continue his work and transform it into a doctorate at the Sorbonne Paris 1 School of the Arts, starting in the autumn of 2024. Based on the insurmountable conflict between saying and seeing, Benoît Maire's works break with traditional formats. His paintings also explore recurring themes, notably that of the cloud (2012-2022).

He holds a postgraduate diploma in philosophy from the Sorbonne in Paris I and a DNSEP from the Villa Arson in Nice. He studied at the Pavillon at the Palais de Tokyo in 2005-2006 and was joint winner of the Prix Fondation d'entreprise Ricard in 2010, winner of the Solo Prize at Art Brussels in 2017 and resident at the Villa Médicis, Rome in 2021-2022. He is co-founder of Ker-Xavier, a furniture publishing house and visual design studio.

He has been producing furniture for Ker-Xavier since 2016, and co-signs with Marie Corbin some of the set designs under this signature for exhibitions he curates. His relationship with sculpture and painting can be seen in his functional creations: chairs, benches, tables, stools and pedestal tables, generally cut from wood and painted with evanescently coloured saturators. He also produces aluminium lamps and desks with a minimal, organic line, without denying ornament. His Médicis lamp entered the collections of the Mobilier National, Paris in 2024.

BENOÎT MAIRE • PORTFOLIO

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