

# Jean-Luc Moulène: More or Less Bone

Apr 29–Jul 29, 2019

## For Immediate Release

RELEASE DATE  
Mar 7, 2019

EXHIBITION  
Jean-Luc Moulène:  
More or Less Bone

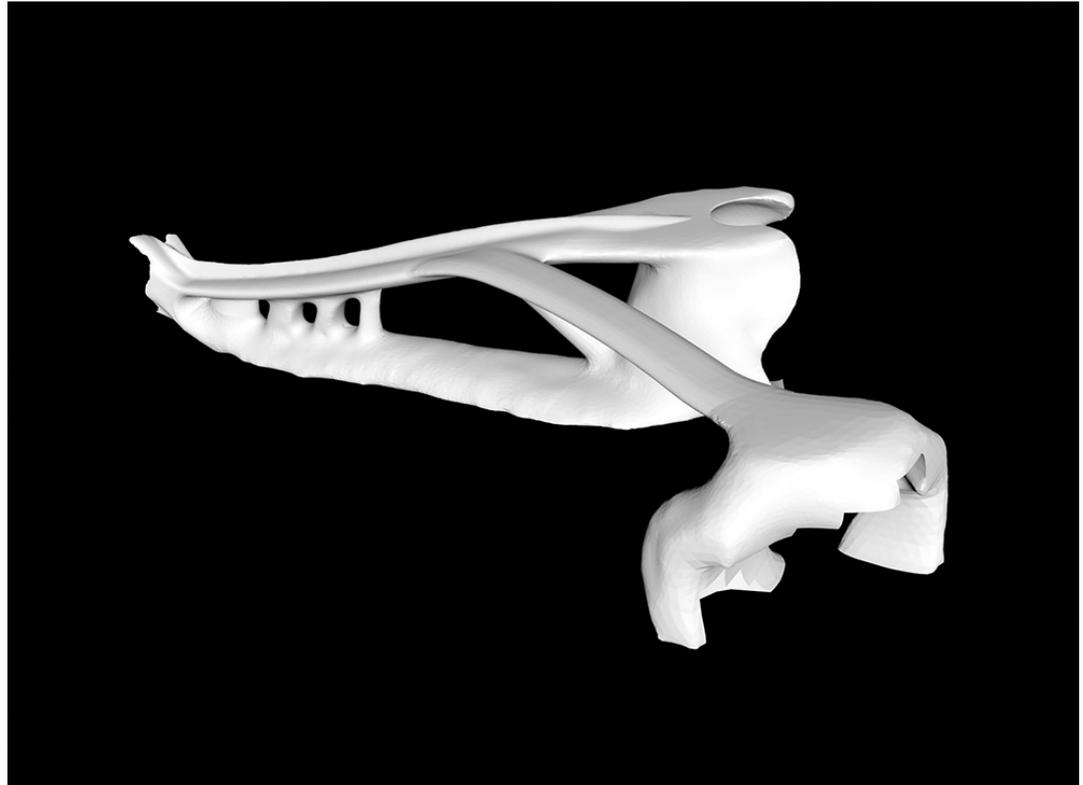
DATES  
Apr 29–Jul 29, 2019

OPENING EVENT  
Sun, Apr 28, 2019  
5–7pm

PUBLIC PROGRAMS  
Tue, Apr 30, 2019, 7pm  
Wed, Jun 12, 2019, 7pm

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## SculptureCenter to present major new monumental work by French artist Jean-Luc Moulène

Long Island City, NY — SculptureCenter is pleased to premiere *More or Less Bone (Formal Topological Optimization) (Paris-NY, 2018-19)*, a monumental new work in fiberglass and epoxy paint by Jean-Luc Moulène. The exhibition marks the artist's first institutional exhibition in North America since 2011.

Moulène insists that no work of art exists “without conditions and constraints...without material, economic, historic, and bodily conditions.” For *More or Less Bone*, Moulène pragmatically centers the production of his work on these conditions, generating form through the exploitation of advanced engineering procedures, or, as the artist describes, making “a piece that is nothing but its own condition of existence.”

Moulène has collaborated closely with engineers from Aerospace Valley (France's Silicon Valley) with advanced expertise in formal optimization, wherein the form of an object is defined through a process that identifies the best (most efficient, least wasteful) solution given a set of discrete variables. The “problem” devised by the artist is to produce an optimized form connecting three generic objects: a sphere (an abstract form), a spiral staircase (a constructed form), and a knucklebone (an organic form). Modeling these conditions in CATIA and other software, Moulène and the engineers introduced further constraints, manipulating the form of this “object of juncture” to account for a set volume, scale, terrestrial

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gravity, the material properties of fiberglass, and environmental conditions like wind and earthquakes.

The result of this optimization, a process often employed to increase efficiency and profitability in manufacturing, is an object that looks remarkably like a bone. If a work of art as such exists alongside the social/material matrix of a certain moment in time, which could otherwise be called politics, then Moulène's *More or Less Bone* posits that the conditions of optimized production drive all form toward the skeletal: fleshless, scraped clean, hard, and without waste; the absolute minimum necessary.

Initially known for his enigmatic photographic endeavors, Moulène's more recent projects have investigated the intersections of advanced technology and contemporary material culture. In consideration of current advances in 3D modeling and fabrication, Moulène compares this moment in the history of object making to the advent of photography and its total transformation of human experience. While photography reproduced the world as an image, we are now about to print it in 3D. His art takes part in the rapid advancement of such technologies that re/produce the world, making palpable the social and historical dimensions that are absent in its conventional objects and commodities.

Born in 1955, **Jean-Luc Moulène** studied Aesthetics and Sciences of Art at the Sorbonne University in Paris, where he currently lives and works. He participated in the Taipei Biennial (2016 and 2004), the Sharjah Biennial (2010), the First International Biennial of the Image (Laos, 2007), the Venice Biennale (2003), the São Paulo Biennial (2002), and Documenta X (1997). Among the institutions that have dedicated solo exhibitions to his work are the Secession, Vienna (2017); Centre Pompidou, Paris (2016-17); Villa Medici, Rome (2015); Kunstverein Hannover (2015); Dia:Beacon, New York (2011-12); Carré d'Art-Musée d'art contemporain, Nîmes (2009); Culturgest, Lisbon (2007); Musée du Louvre, Paris (2005); and Centre d'Art Contemporain Genève (2003).

Engineering for *More or Less Bone* by GDTech Engineering (Europe): Benoit Gicquel, Michael Bruyneel, Sebastien Gohy, Chiara Grappasonni, Ismael Juhoor. Fabrication by Digital Atelier (Mercerville, NJ) and Seal Reinforced Fiberglass (Copiague, NY).

*Jean-Luc Moulène: More or Less Bone* is curated by **Mary Ceruti**, Executive Director, Walker Art Center (formerly SculptureCenter Executive Director and Chief Curator) with **Sohrab Mohebbi**, Curator, SculptureCenter. The project is organized by **Kyle Dancewicz**, Director of Exhibitions and Programs, SculptureCenter.

## Public Programs

### SC Conversations: Jean-Luc Moulène and Sam Lewitt

Tue, April 30, 2019, 7pm

Jean-Luc Moulène is joined in conversation by New York-based artist Sam Lewitt and Yasmil Raymond, Associate Curator, The Museum of Modern Art, New York to discuss Moulène's *More or Less Bone*.

### SC Conversations: Keller Easterling

Wed, Jun 12, 2019, 7pm

Architect and writer Keller Easterling's work offers rigorous new models for thinking about form, challenging assumptions about agency and power, and understanding how spaces and objects come to appear as they do. In conjunction with *Jean-Luc Moulène: More or Less Bone*, Easterling presents recent thinking that reorients conventional understandings of medium, form, and information systems.

Keller Easterling's most recent book, *Extrastatecraft: The Power of Infrastructure Space* (Verso, 2014), examines global infrastructure as a medium of polity. A recently published e-book essay titled *Medium Design* (Strelka Press, 2018) previews a forthcoming book of the same title. Easterling is a 2019 United States Artist

Fellow in Architecture and Design. Her MANY project, an online platform facilitating migration through an exchange of needs, was exhibited at the 2018 Venice Architecture Biennale. Easterling has exhibited at the Henry Art Gallery, the Istanbul Design Biennale, Storefront for Art and Architecture, the Rotterdam Biennial, the Queens Museum, and the Architectural League, among other institutions. She is a professor at the Yale School of Architecture.

On view concurrently

**Closed for installation, Fiona Connor, SculptureCenter #4**

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### About SculptureCenter

SculptureCenter leads the conversation on contemporary art by supporting artistic innovation and independent thought highlighting sculpture's specific potential to change the way we engage with the world. Positioning artists' work in larger cultural, historical, and aesthetic contexts, SculptureCenter discerns and interprets emerging ideas. Founded by artists in 1928, SculptureCenter provides an international forum that connects artists and audiences by presenting exhibitions, commissioning new work, and generating scholarship.

For nearly 20 years, SculptureCenter has presented works by over 750 emerging and established artists through its annual exhibition program, and today, SculptureCenter is considered one of New York's most adventurous kunsthallen. Placing importance on investment, inclusiveness, independence, transparency, and rigor, SculptureCenter has developed a strong reputation for championing under-recognized and emerging artists, many of whom have gone on to celebrated and substantial careers such as: Turner Prize winner Charlotte Prodger and nominee Anthea Hamilton, Sanford Biggers, Nairy Baghramian, Tom Burr, Liz Glynn, Rochelle Goldberg, Camille Henrot, Leslie Hewitt, Rashid Johnson, Ugo Rondinone, Katrín Sigurdardóttir, Alexandre Singh, Monika Sosnowska, Gedi Sibony, Mika Tajima, and recent Hugo Boss Prize winners Anicka Yi and Simone Leigh.

As a non-collecting museum, SculptureCenter's annual exhibition program includes commissioning programs by mid-career artists, projects and commissions by emerging artists, and solo and group exhibitions in addition to an exciting series of special projects by

emerging artists through In Practice, an open call program, and Public Process, a public art and education initiative for high school students. SculptureCenter continuously offers a dynamic series of free public programs and events that feature artist talks, performances, film screenings, and concerts, as well as publications.

Lead underwriting support of SculptureCenter's Exhibition Fund has been generously provided by the Kraus Family Foundation with major support by Robert Soros, and Stephanie and Tim Ingrassia.

*Jean-Luc Moulène: More or Less Bone* is supported by Kathy and Steve Guttman.

Support for production of *More or Less Bone (Formal Topological Optimization) (Paris-NY, 2018-19)* is provided by Miguel Abreu Gallery, New York; Galerie Chantal Crousel, Paris; and Thomas Dane Gallery, London and Naples.

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and Abigail Hirschhorn; Irene and Allen Brill; Laren C. and Jesse M. Brill; Lee and Robert K. Elliott; Elizabeth and Adrian Ellis; Charlotte Feng Ford; Fred Wilson; the A. Woodner Fund; New York City Council Member Jimmy Van Bramer; and

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Jean-Luc Moulène, Study for *More or Less Bone* (*Formal Topological Optimization*) (Paris-NY, 2018-19), 2019. Courtesy the artist and Miguel Abreu Gallery, New York; Galerie Chantal Crousel, Paris; and Thomas Dane Gallery, London and Naples.