

Jean-Charles Depaule

### **À propos de Jérôme Saint-Loubert Bié**

Catalogs, essays, captions, labels, and photographs archived and ordered—this vast production aimed at presenting and documenting artworks could be considered as peripheral material, added for the viewer’s information only. However, together with galleries, museums, and libraries as specific sites, it is central to the work of Jérôme Saint-Loubert Bié.

Jérôme Saint-Loubert Bié thinks about his projects in terms of the places they will be shown. Rather than focusing on architecture in and of itself, he pays attention to its graphic and textual representation. For example, one of his works consists of sending, from Los Angeles, hypothetical floor plans (based on a description, which happened to be “subjective”) to a gallery in Marseille, which he had never seen. He is interested in associations, such as the one produced by the name of a Californian university gallery, which makes one think of the spiraling ramp of the Guggenheim Museum in New York, as well as in the suggestion of strata of time, like when he exhibited photographs of slide sheets in binders containing the photographic archives of a gallery. He explores all the possibilities of varying viewpoints, through plotting out the angle changes of an axonometric computer-generated drawing of the mass-produced bookshelf “Billy,” or *within* a space (where the viewer is more or less mobile) by inviting the gaze to go back and forth between still images, to move within a space (the gallery), toward images of external places that are at once similar and different—that are comparable.

His project for *Tr@verses* develops the same logic with other means, which allow for still “wanderings,” links, and sudden shifts through the interlocking of eventually contradictory views and perspectives; and some references from one author or work to another—Robert Ryman and Malevich, for example (artworks appearing as “sources”). A noticeable change from his previous works is the nature of the “exhibition” space—the space represented on the screen—is no longer the same. Is it an interior or exterior space?

Like previous projects, this one plays with the idea of *pièce*. A piece, a part, a fragment, the element, its connection to other ones and to the whole they may form, piece from a collection, and the defined space in which it takes place.

(*pièce* also means “room” in French)