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XIN DONG CHENG GALLERY  
现代国际当代艺术空间

# JEAN-BERNARD METAIS

Edition Xin Dong Cheng Galerie

## JEAN-BERNARD METAIS



«Art must be integrated into nature and nature is part of the artwork. Space is no longer a container – it belongs to the work.»

«l'art doit être intégré à la nature et la nature faire partie de l'oeuvre. L'espace n'est plus un contenant, il appartient à l'oeuvre.»

**GIULIANO GORI**

Art Collector

艺术应该融入自然，成为作品的一部分。空间不再是个容器，而是作品的组成。

古兰诺·高邑

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There is a time that exists “between thoughts,” says Jean-Bernard Métais. It is neither an opening into an abyss, nor an ornament upon the fabric of our understanding. Faithless to our most deeply rooted certainties, the artist like a surveyor explores worlds that reunite the most remote conceptions of time, myth and cosmogony. Escaping the traps of over exemplification and the standards of outworn imagery, by the same token he avoids the hollow imitation of current artistic trends. Hardly inclined to take on a nostalgic approach, but equally indifferent to the feverish pursuit of the new, he creates without concern for the theoretical, scientific or aesthetic contingents to which he might belong.

Excerpt from Temps Imparti by Pierre Giquel

Il existe un temps « entre les pensées », nous dit Jean-Bernard Métais. Ce temps n'ouvrirait sur aucun gouffre, n'ornerait aucune trame connue de nous. Infidèle à nos certitudes les plus ancrées, l'artiste arpenteur parcourt des mondes où se rejoignent les conceptions les plus éloignées sur le temps, le mythe, la cosmogonie. Echappant aux pièges illustratifs, aux codes d'une représentation fatiguée, il évite dans un même mouvement les académismes de l'actualité artistique. Peu enclin à la quête fébrile de la nouveauté, mais tout autant indifférent devant les attitudes nostalgiques, il construit, sans souci d'appartenance théorique, scientifique ou esthétique...

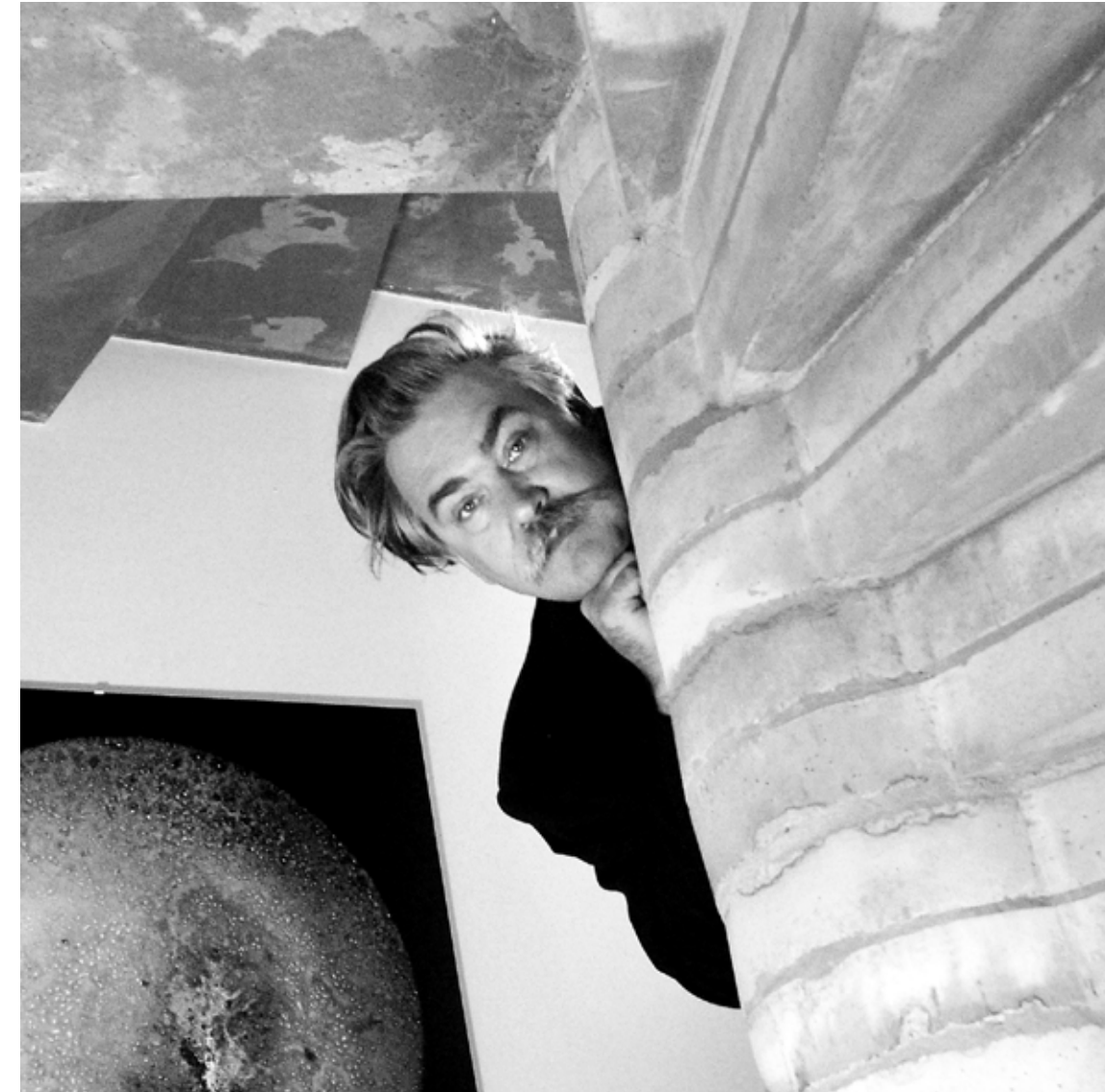
Pierre Giquel extrait de « des temps impartis »

让-贝纳尔·梅泰告诉我们：思想之间存在着一段时间。它既不朝向坠落的悬崖，也不点缀任何我们已知的剧情。行者艺术家不迷信我们已接受的最坚定的信念，行走世间，寻找关于时间，神话，宇宙起源的最遥远的想法。不想陷入常见的陷阱和象征符号的重复使用产生的疲劳，艺术家避免在艺术创作中的学院主义倾向。既不一味求新，又不故作怀旧，他抛开理论，科学和美感的流派之争，忠实于创作.....

皮埃尔·吉盖  
节选自《时间的配给》

# JEAN-BERNARD METAIS

Text by Armand BECHY - Pierre GIQUEL  
Laurent LEBON - Cyrille PUTMAN  
SKIMAO



Jean-Bernard Métais has been creating for public art projects since the early 1980’s. Most of his major works were commissioned by public institu-tions or developed for international competitions. His work can be found in both natural and urban settings.

His approach integrates many diverse elements. It all begins with the way the location stimulates his imagination. “Making art in the public sphere,” says Métais, “means building a bond with a place and the people who live in it. My sculpting is essentially based upon the experimenting I do with the place I work in. The elements I bring into play are not an attempt to explain the location; they try to create a resonance, a sensorial bond between people and their environment.”

Métais’ public art is both visual and conceptual. It is a specific response to each place, to each given situation. His artistic approach to sculpture begins with a formal construction, based on an interpretation of context, and responds to the location’s physicality, its urban and architectural setting. Neither obscure nor intransigent, Métais’ work emerges as a subtle balance of asserting a sculpture’s presence in a location, while communicating with the surrounding elements of which it is composed. Building upon this formal approach, he uses the social and cultural life and history of the place as sources for his conceptual process. The work resonates with the location, creating a symbolic yet tangible point of reference for its inha-bitants. Métais often uses words to convey ideas that aim to reveal the location’s function and unique character. The words he chooses, usually short, are significant for what they represent, but also for their expressiveness, imagery and poetic richness. This work with words also entails design research with the graphics themselves, to make them an integral part of the work’s aesthetic dimension.

In Métais’ work over the past twenty-five years, recurring themes can be seen: the stable and the random, the fragility of the present instant. He uses and mixes diverse materials without concern for whether they correspond to established techniques, from stainless steel to bronze, aluminium, glass and wood… but he also elaborates his work with sand, fire, water, wind, light and vegetation… According to the needs of each individual pro-ject, he explores and experiments with the materials that are most apt to serve the work within its given context.

<span>Hervé-Armand BECHY, June 2008.</span>	<span></span>
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Des artistes dans le monde

Metais  développe des projets dans l'espace public depuis le début des années 80. La plupart de ses œuvres sont le résultat de commandes publiques, soit issues de concours internationaux, soit de «carte blanche». Son travail regroupe à la fois des œuvres dans le paysage et des œuvres urbaines. Dans sa démarche il intègre des composantes multiples. Tout part de la stimulation que lui inspire les lieux.

«Un projet artistique dans l'espace public c'est, dit-il, la construction d'un lien avec un lieu et ceux qui y vivent. «Mon travail sculptural est essentielle-ment basé sur l'expérimentation des lieux que j'investis. Les éléments que je mets en œuvre ne tentent aucune explication des lieux mais cherchent à créer une résonance et une connexion sensorielle forte entre les hommes et leur environnement ».

L'œuvre d'art public de JBM est à la fois visuelle et conceptuelle. Elle est une réponse spécifique à chaque lieu et à chaque situation donnée. Sa démarche artistique sculpturale est d'abord une construction formelle qui part d'une interprétation du contexte et répond à la physicalité du lieu formée par son cadre architectural et urbain. Ni occultation, ni reniement, son œuvre est le fruit d'un équilibre subtil entre l'affirmation d'une présence de la sculpture dans un lieu et les éléments extérieurs environnants qui le composent. Sur cette approche formelle se greffe une démarche concep-tuelle qui puise aux sources de l'histoire, de la vie sociale et de la culture du lieu. L'œuvre entre en résonance avec le lieu et crée un point d'ancrage symbolique et sensible pour les habitants. Jean-Bernard Métais utilise souvent les mots comme support d'une réflexion visant à révéler la fonction du lieu et son identité propre. Ses choix, en général des mots courts, valent par leur signifiant mais aussi par leur capacité expressive, leur caractère imagé, leur richesse poétique.

Depuis les années 80 jusq' à ses travaux récents, on retrouve des thèmes récurrents dans la démarche artistique de Jean- Bernard Metais: le fixe et l'aléatoire, la fragilité du temps présent.»

<span>Hervé-Armand BECHY<span> </span>: Journaliste , critique d'Art  il est directeur de «Art public international» à Paris France, Extrait «<span> </span>des artistes dans le monde<span> </span>» conférence  international sur l'art public en Europe - Washington 2008.</span>	<span></span>
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<span>简介</span>	<span></span>
<span>“<span> </span>法国艺术家让-贝纳尔·梅泰1954年出生于法国勒芒市，在1969年和1976年间先后就读于勒芒市和巴黎市的高等美术学院。”</span>	<span></span>
<span></span>	<span></span>

从80年代初开始，梅泰开始在公共空间进行创作。他的大部分作品是公共部门通过国际竞标或者直接邀约的方式购买的。主要是位于自然环境里或者是城市风景中的大尺寸装置作品，使用的元素多种多样，而灵感都来自于当地环境。他是这样表述的：“公共空间的艺术作品，就是为了在地域和人群间创作一个联系。我对当地生活的体验是创作雕塑作品的基础，它们不是对当地环境的解读，而是要在居住人和居住地之间创造共鸣。”让-贝纳尔·梅泰的公共艺术作品既是视觉的艺术，也是概念的作品，是对特定地点特定环境的回应。在了解了当地建筑形态和城市构造后，生发出对此地整体环境的理解，由此设计出雕塑的外形。既不遮盖，也不否认，艺术家寻找的是他的雕塑作品的存在与周围环境之间的平衡。在艺术创造的同时，他也在历史，社会生活和地域文化中汲取养分来促使艺术作品富含概念。在和当地环境的共鸣中，成为当地居民的文化地标。让-贝纳尔·梅泰经常使用词语来引导观众思考地域特色和主体身份。他选中的通常是常用词汇，这些词汇做为涵义的载体具有丰富的表达力，想象力和诗意。

从上世纪80年代至今，让-贝纳尔·梅泰艺术作品创作围绕的主题不外乎于如是：固定与偶然，以及当下的脆弱。

阿曼·贝奇: 记者，艺术评论，巴黎《国际公共艺术》负责人。 节选自2008年在华盛顿召开的“ 欧洲公共艺术国际研讨会 ”的《世界艺术家》一文。

Absorbing Places

For Métais, every act of seeing is a chance to strengthen his connection to that place - and to experience different moments like different approaches, which can all be summed up in a single word:  empathy. Empathy for words and places, people and situations.  Empathy for a well that has vanished beneath several layers of earth, for echoes of women and men who move in the same geography, for the way the world changes with the seasons, the time of day and differences in rhythm, light and climate.

Métais observes and absorbs. Then he forgets. Everything. He then seeks out what he no longer sees, a forgotten image in a garden, an exchange of words, a child biting into a red fruit. His childhood, or childhood itself. This is never an expression of despair; the breath he draws does not expire in thoughts of regret. That breath grows stronger with the contacts he makes at destiny’s crossroads and with the wonder of being in the world. Vision flowers in kindred thought.

<span>Healing Places</span>	<span></span>
<span>Métais sees places like networks of circulating currents, harmonies and chaos, which is why immersion in each given place proves necessary. The history of a place has its importance; also taken into consideration are typological and topological as well as human, social and political criteria. Place operates as an open totality.  Healing does not mean taking the place of some authoritarian god; it actually entails breaking away from certainties and conquests, to allow different kinds of energy to be released and to offer us a new gentleness. To act as doctor to a place is to have an extra touch for everything that seems to have been broken, to feel its mass graves.  It is to calm wounds, spirits and bodies; it is to offer freedom from desire.  It is to bring contradictory elements together again; it is to make memory into a lively and familiar adventure.  We fight ghosts. Here the idea is to invite them to join in the song, to the rhythms we create with each step we take.</span>	<span></span>
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Excerpt from Seeker of Eternal Now by Pierre Giquel.

<span>Des lieux absorbés</span>	<span></span>
<span>Chaque regard posé dans un pays est pour Jean-Bernard Métais l'occasion de resserrer des liens et vivre les temps différents comme autant d'approches qui peuvent se résumer à un seul mot<span> </span>: empathie. Empathie pour les mots, les lieux, pour les êtres, les situations. Empathie pour une source disparue sous plusieurs couches de terre, pour des échos de femmes et d'hommes qui parcourent la même géographie, pour des états du monde selon les saisons, les heures, les changements de rythme, de lumière, de climat. Jean-Bernard Métais observe et absorbe. Puis il oublie. Tout. Il ira chercher ainsi ce qui ne se voit plus, une image oubliée dans un jardin, des mots échangés, un enfant qui mord dans un fruit rouge. Cette respiration se fortifie au contact des destins qui se croisent et dans l'étonnement d'être au monde. Le regard  et l'œuvre de JB Metais s'épanouissent  dans une pensée amie et intemporelle.</span>	<span></span>
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<span>Guérir des lieux</span>	<span></span>
<span>Jean-Bernard Métais voit les lieux comme des réseaux où circulent des courants, des harmonies ou des chaos, c’est pourquoi une immersion se révèle chaque fois nécessaire. L’histoire du lieu a son importance comme sont pris en compte les critères typologiques, topologiques, humains, sociaux… Son travail d’art est souvent ressentie par le public comme un acte  de guérison, cet artiste apaise, harmonise  et ré enchante les lieux qu’il investis.</span>	<span></span>
<span></span>	<span></span>

Pierre Giquel, extrait du guetteur de l'éternel instant 2011.

<span>被吸收的地点</span>	<span></span>
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对于让-贝纳尔·梅泰来说，每一次他关注一个国家时，就是一个拉近与这个国家距离的机会。使用不同的方式来享受不同的时光，最后归纳成一个词：感同身受。对词语，对地域，对生物，对情境的感同身受；对地表以下消逝的水源，对同一地域里的男人女人的回声，对不同季节的地球的生态，对时光，对韵律，对光线，对气候的感同身受。让-贝纳尔·梅泰观察和吸收。然后他再遗忘。到此结束。之后他再去寻找那些不为人注意的元素，花园里被忽略的画面，交谈的词语，啃红果的小孩。周而复始，在命运和生之惊喜中不断壮大和交汇。让-贝纳尔·梅泰的眼光和作品在友好的无尽的思想中舒展。

<span>被治愈的地点</span>	<span></span>
<span>“<span> </span>让-贝纳尔·梅泰把一个地方看成是一个网络，人流，和声和噪音在里面流动，所以他总是把自己浸淫其中。当地的文化对于创作有着重要的意义，比如印刷字体，地形，人文，社会……他的艺术作品在当地人看来，犹如一个治疗的过程。做为艺术家，他使得被关注的地方宁静下来，得到和谐，后又重燃起希望……”</span>	<span></span>
<span></span>	<span></span>

皮埃尔·吉盖: 诗人，哲学家，巴黎和南特高等美术学院教授 节选自2011年《永恒瞬间的窥探者》。



With his luminous letter constructions made from LEDs, neon, or created in reverse silhouette by perforating various materials, Jean-Bernard Métais creates icons called “Random Litanies,” “Word-Beings” or “Word-Names.” He shows us different forms of assembled expressions, the subtle beauty of an ordinary word, a date, a geographical position or a sentence he has written himself or borrowed from someone else. Unlike his “Random Litanies” from the 1990’s, the works called “Word-Beings” (the first of which, entitled “DISPOSSESSION” was created in 1994), are often short words, such as “REMAINS,” “NO,” “RISK,” “PASSION,” “INTUITION,” “KNOWLEDGE,” “CREATING YOURSELF IN THE WORLD,” “RECREATING THE WORLD,” “NOW.” The value of these “word-beings” lies not only in their meaning, but also in their ability to shake us up or calm us down.

In these constructions called “Word-Beings” or “Name-Beings,” Métais is exploring the other side of the written word. Over the nearly twenty years he has been working on this, he has shown us the “solid form” of words. The “frozen words” of Rabelais might well be at the heart of this stubborn and untamed work; you have to admit that the words he shows us seem to spring directly from speech, frozen in eternity, set in an autonomous script. Bringhamst tells us that “a script is not itself a language; it is a system of representation. In the history of humanity, many oral societies felt no need for the managerial control over language that a writing system permits.” So writing is an invention, whereas “languages typically are not,” since they “maintain themselves and develop everywhere man lives.”

Cyrille Putman 2011

Les Etres Mots

Avec ses constructions lumineuses composées de lettres en Néon, leds, ou réalisées grâce à des perçages en ombre chinoise dans différents matériaux, Jean Bernard Métais fabrique des icônes appelées «Litanie aléatoire», « Etre mot » ou « Etre nom », il montre sous différentes formes, des paroles assemblées, la beauté dérisoire d’un mot usuel, une date, une position géographique, une phrase qu’il a écrite, ou qu’il a emprunté à quelqu’un d’autre. Contrairement à «ses litanies aléatoires» apparues dans les années 90 ( la première dite DEPOSSESSION a été réalisée en 1994), les œuvres appelées « êtres mots» sont souvent des mots courts « RESTE » « NO » « RISK » «PASSION », « INTUITION », «CONNAISSANCE», « SE CREER DANS LE MONDE RECREER LE MONDE » « NOW» valent par leur signifiant mais aussi par leur capacité à nous bousculer ou nous apaiser.

Dans ses constructions, Jean Bernard Métais explore en quelque sorte l'autre versant de l'écriture, il nous montre une forme « solide du mot ». Les «mots gelés» de Rabelais pourraient bien être au cœur de cette œuvre tenace et insoumise. Il faut admettre que les mots que nous montrent JBM semblent surgir directement de la parole, figés en éternité, érigés en un système scriptural autonome. Vivant comme un « être à part entière ».

Cyrille Putman : Écrivain, galeriste et Critique d'art à Paris

Extrait des «Etres noms» de JB Metais 2011.

文字精灵

让-贝纳尔·梅泰汲取中国皮影的神韵，利用小孔和不同的材料，包括霓虹和光二极管，打造了由字母组成的“ 随性祷文 ” “ 文字精灵 ” 或者是 “ 名称精灵 ” ，通过组合不同的词语来造句，展现了常见语汇等等事物的微不足道的美感。

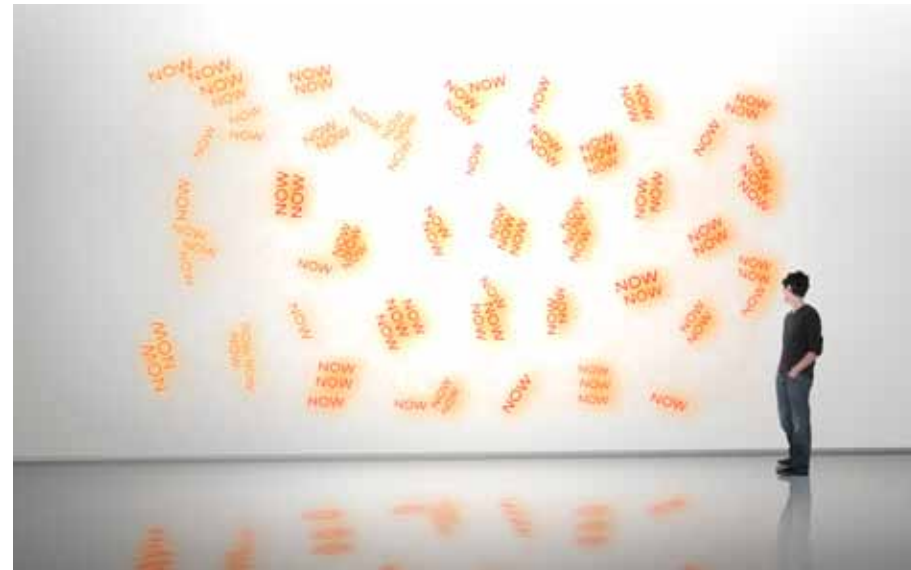
和90年代出现的“ 随性祷文 ”不同的是，“ 文字精灵 ” 系列作品（ 第一个被称作 “ 被剥夺 ” 的作品完成于1994年）使用的通常是常见的词汇，“ 停留 ” “ 否 ” “ 冒险 ” “ 热情 ” “ 本能 ” “ 知识 ” “ 在世界里诞生 ” “ 孕育世界 ” “ 现在 ” ，等等，以它们的内涵和表达力颠覆了我们感知，也使得我们变得平静下来。

在取名为 “ 文字精灵和名称精灵 ” 的系列里，让-贝纳尔·梅泰其实在寻找书写的另一面，也就是文字 “ 坚固 ” 的一面。拉伯雷所形容的 “ 冻结的文字 ” 正是这个顽固不顺从的作品的核心。要看到的是让-贝纳尔·梅泰摘取的文字直接源于话语，永固后树立成为雕塑，犹如一个 “ 完整的生命 ” 。

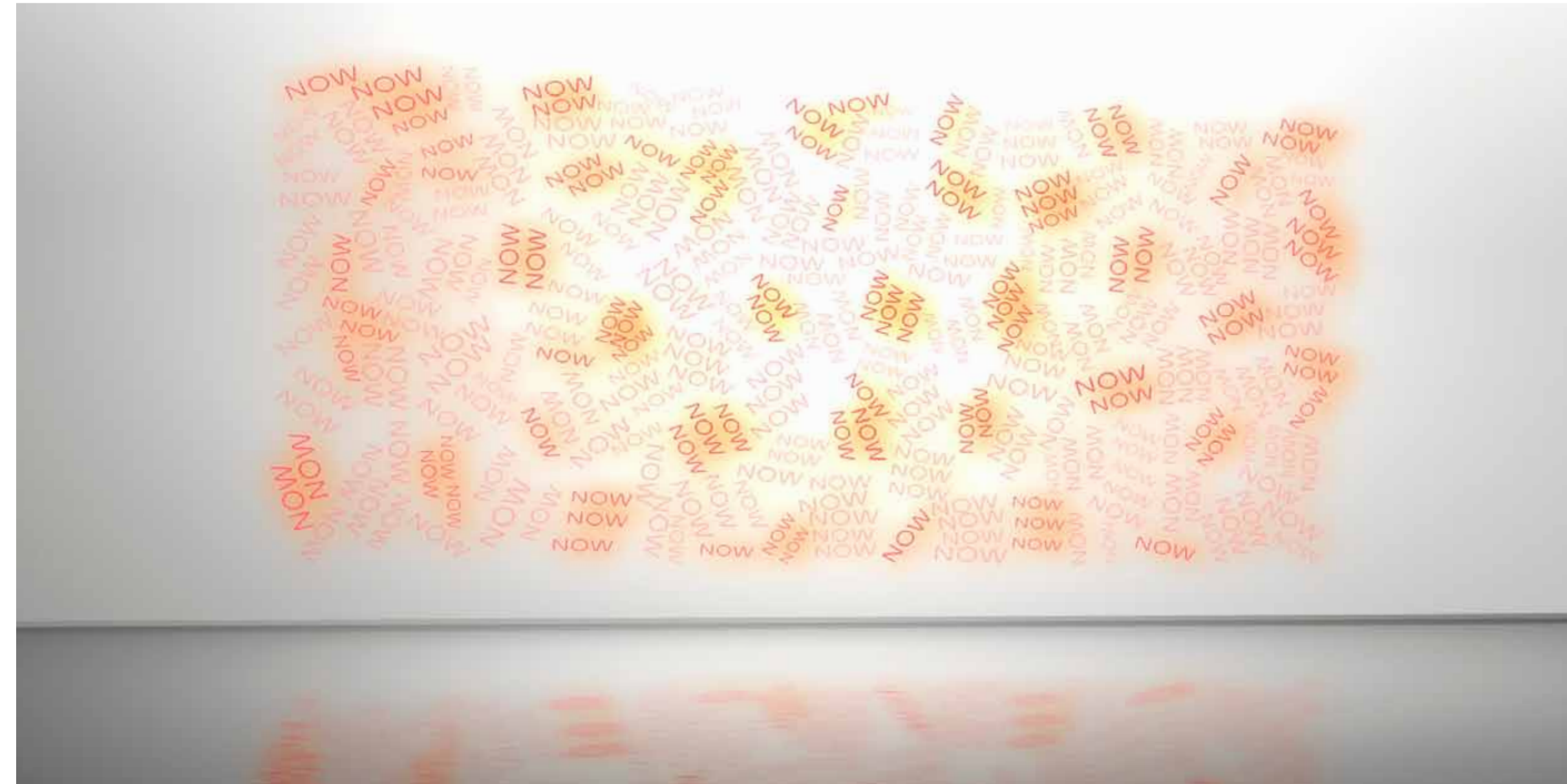
思西里·普曼:

作家，画廊主，艺术评论

节选自2011为卡地亚当代艺术基金会创作的《让-贝纳尔·梅泰的文字精灵》。



NOW  
2010  
Private collection  
LEDs, electronic gobo projector  
3 m x 7 m

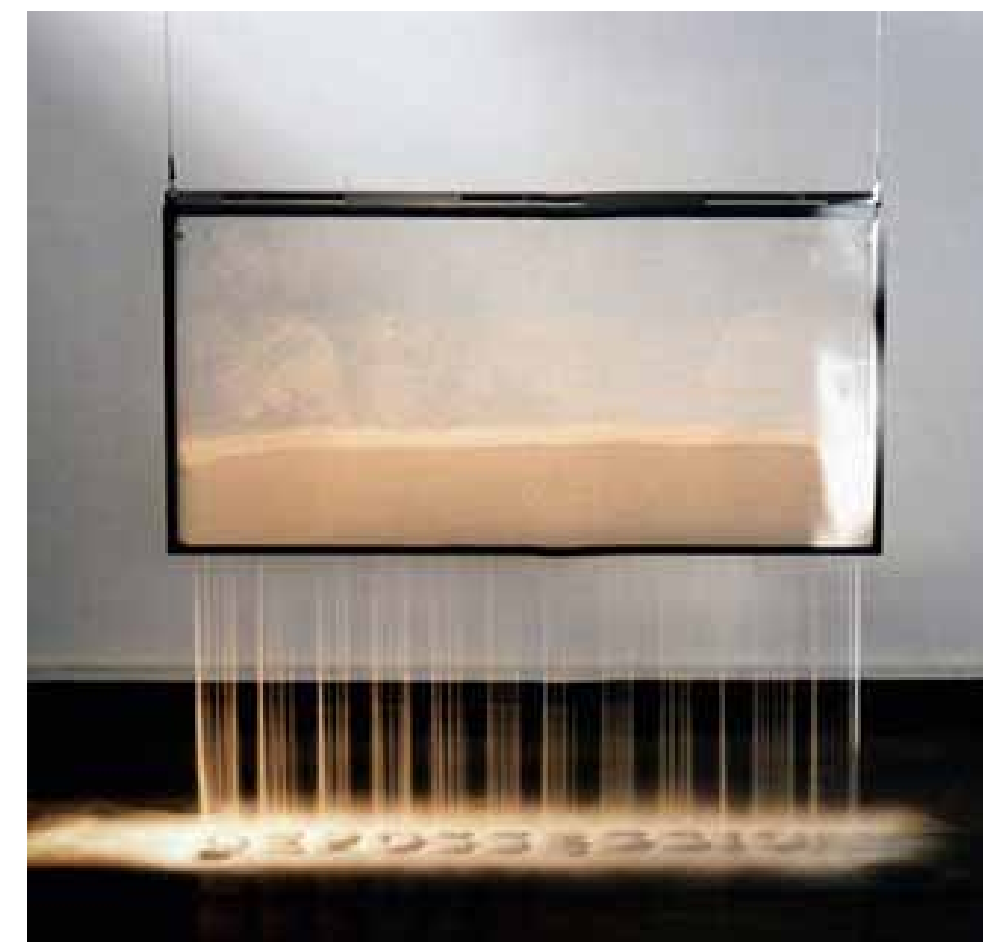




A mass of sand pours through an interposed filter to the ground, progressively forming the word «DEPOSSESSION,» its contours giving rise to a linguistic geology. The word reappears in the upper chamber by process of inversion. Reading it, we realize that the result of the loss is, paradoxically, the principle of its organization. Jean-Bernard Métais created the first edition of this work in Beirut, Lebanon, where he resided for several months between 1992 and 1995.

A project initiated by invitation from the French and Lebanese Ministries of Culture, the work is part of a series called «Irreversibles» and «Word Beings.»

Cyrille Putman 1994



DEPOSSESSION 2nd Edition  
Rouen - France -2002  
Irreversible Word Beings  
metal, sand, glass  
2.5 m x 1.1 m x 0.3 m



RISK  
2010  
Private collection  
Etched polycarbonate shell, LEDs, electronics  
3 m x 2 m x 0.5 m

The striking command given by the work "NOW" is repeated in loop to the rhythm of a human heartbeat. This piece stops us in our tracks! We are caught there, wanting to run out of the room, far from its urgency, back to our tame little thoughts! – or if we resist that quiet wish to escape, we have to take the bull by its horns and face the burning immediacy of the present moment!

We suddenly begin to think that if the present moment weren't met by the future, it would freeze us in eternity, a sudden, dreadful instant obliterating past, present and future. "NOW" is hypnotizing; it becomes our "razor's edge," the present of our present, where nothing can be put off until later! In a society full of confidence about everything, the piece "RISK" harbors an insidious germ. This egg-shaped, translucent object that encloses, or rather, forms the word RISK, dedramatizes it in repetitions of glittering green; it seems to invite us to move on, to give us the green light... but then again, maybe not?

Written in infinite repetition, "11092001" forms a white line that crosses through a translucent, opalescent sphere, cutting it in two. This work seems peaceful and relaxing, like a nightlight, though the silent line is made of the numbers of that fateful date of the 21st century that shook our moral and geopolitical foundations to the core. Métais calls up that moment, and at the same time, soothes. The acid yellow NO seems as blunt as a stubborn snout; the O in NO is a camera lens that looks at us and observes. The word INTUITION is constructed such that each letter forms a labyrinth; each letter of the word is staggered, placed on a reflecting surface that renders it virtually illegible. Only when you stop looking for the word does it reappear!

Métais' artwork allows us to physically feel language. To speak of that as revisiting, rereading or even rediscovering words would seem inappropriate for this work. Here we need to speak of sensory restratification, a reappropriation of speech, "the sound of the word that names the meaning." Strangely, it is the spoken word, more than the written, that leads us to feel these "Word-Beings." Métais plays from sheet music somewhere between meaning and sound, to anchor what we have in mind in the form of the written word.

Cyrille PUTMAN.

11092001  
2001-2011  
Private collection  
Etched polycarbonate shell, LEDs, electronics  
2 m x 2 m x 0.5 m

1109200111092001110920011109200111092001110920011109200111092001





RISK  
2010  
Private collection  
Etched polycarbonate shell, LEDs, electronics  
3 m x 2 m x 0.5 m



CREATE YOURSELF IN THE WORLD,  
RECREATE THE WORLD  
2010  
Embassy of France - Beijing - China  
Etched polycarbonate shell, LEDs, electronics  
2.9 m x 1.9 m x 0.7 m

Create yourself in the world, recreate the world: he who can to respond authentically to such philosophical propositions must seem like a god on earth, above religion, far from the fray and the tangles of dogma, deserving the right of a warrior to relax in the five-star luxury of the Château of Versailles!

Jean-Bernard Métais is quite an exceptional artist - of solid build, with his feet planted firmly on the ground. The world is only just large enough to provide a home for his sculptures, established on every continent. This time round he has produced an oval form, bombarded from within by a profusion of lights. The artist has carefully selected the positions of these LEDs by applying the method of I Ching, an age-old Chinese science developed 1,000 years BC. The I Ching "game" is made up of 64 fortune-telling cards; these indicate the placing of each letter in this luminous literary constellation, a sort of Big Dipper flinging language into space. It is like experiencing the birth of a new Milky Way made from letters of the French alphabet! The artist uses I Ching to eliminate all trace of the arbitrary; he could have chosen rules linked to his own culture or origins, or quite simply been guided by his own inspiration to position the 192 letters that make up this patchwork, the whole of which forms a text that is never visible in its totality at any one time. The artist speaks to us of how words and letters manipulate, how they change the meaning of information depending on the sequence in which they appear. These upper case letters remind us of the world's complexity, yet question it in real time.

The French Embassy in Beijing – a crucible constantly adapting to changing ideas, where careful diplomacy ensures that the life expectancy of a certainty seldom exceeds a nanosecond – is the ideal place for this highly refined, tricolored piece. Métais always walks a tightrope without a safety net; here he achieves a stunning work of art by taming a novel system of luminous technology for the first time. A spectacular idea, worthy of this unique artist who never ceases to astonish us with his pertinent questions. As the Great Sage said: "When someone comes across a good idea, they often join together to tour the world."

Cyrille PUTMAN 2011.

Se créer dans le monde, recréer le monde, l'homme capable de répondre positivement à ces deux invitations philosophiques deviendrait de fait une sorte de Dieu vivant, laïque, civil, au dessus de la mêlée, loin de tout dogme. Il mériterait le repos du guerrier cinq étoiles dans la plus belle aile du château de Versailles!

Jean Bernard Métais est un artiste hors-norme. Force de la nature, ce personnage est centré par la terre, le monde lui suffit à peine pour abriter l'écran de ses œuvres disséminées sur tous les continents. Ici, notre homme a accouché de cette forme ovoïde, bombardée de l'intérieur par une pluie de LED. Ces composants électroniques sont positionnés par l'artiste de façon aléatoire à l'aide du Yi King, science millénaire chinoise apparue mille ans avant l'ère chrétienne. Ce « jeu » est constitué de 64 cartes divinatoires qui donne une place à chaque lettre et désarticule cette constellation lumineuse et littéraire, sorte de « Grande Ours » du langage, dispatchée dans l'espace. Nous vivons en direct l'éclosion d'une nouvelle voie lactée des lettres françaises ! L'utilisation par l'artiste du Yi King démontre l'absence de hasard, il aurait en effet pu choisir toutes autres règles liées à sa culture, à ses origines ou tout simplement se laisser guider par son aspiration afin de positionner les 192 lettres qui composent ce patchwork. Cet ensemble forme un texte n'apparaissant jamais dans sa totalité au même moment. L'artiste nous parle aussi de la capacité des mots à manipuler, modifier le sens de l'information selon son ordre d'apparition. Notre cas majuscule rappelle aux visiteurs la complexité du monde et sa remise en question en temps réel.

L'Ambassade de France à Pékin, lieu hautement diplomatique, représentation où l'espérance de vie d'une certitude excède très rarement la nanoseconde, le creuset de l'adaptation permanente des idées aux situations changeant en un instant est la maison idéale pour accueillir cette parure tricolore. Toujours sur un fil et sans filet, Jean Bernard Métais réalise là une œuvre importante, il dompte pour la première fois une technologie lumineuse inédite dans ses sculptures. Une éblouissante idée à la hauteur de cet atypique artiste qui n'a pas fini de nous éclairer l'âme en nous sensibilisant aux bonnes questions. Comme disait le grand Sage : » Quand un homme rencontre une belle idée souvent ils font un tour du monde ensemble. »

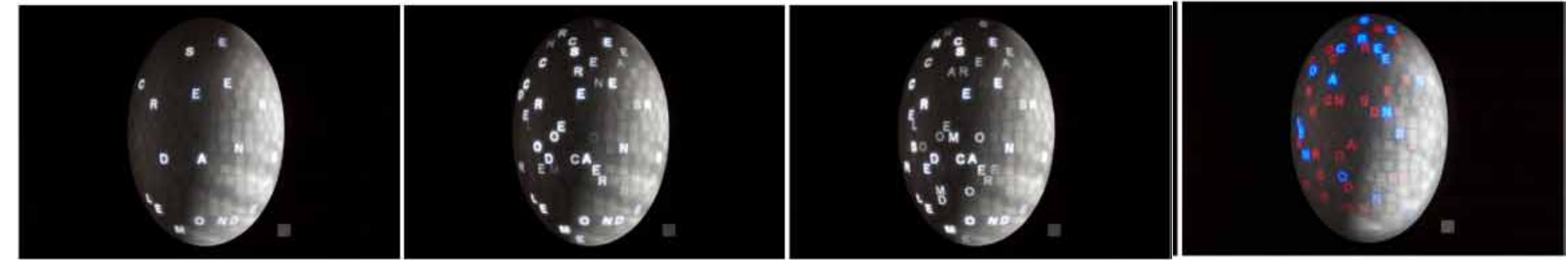
Cyrille PUTMAN 2011.

在世界里诞生，又孕育出世界：这里提出的是两个哲学层面的质询。能够做出正面解答的艺术家事实上就成为了一个活着的，世俗的和民间的上帝，在尘嚣之上，远离一切教条。艺术家因此可以配得上在凡尔赛宫最华丽的一翼里栖息。

让-贝纳尔·梅泰是一位与众不同的艺术家。自然赋予其力量，他矗立在大地中间，世间难以再包容他散落各大洲的作品。此刻，他设计出一个椭圆形的物体，光二极管对其从内部进行轰炸，如同降落的流星雨。艺术家在中国千年古文化《易经》的启发下，不规则的布置电子元件的位置。“游戏”由64张占卜牌组成，每个字母都有自己的置，共同打破闪烁的用文字组成的这个“大熊星座”，飘落语言的空间内。由此我们将亲历由法文字母组成的银河系的诞生！借鉴《易经》并不是艺术家偶然的想法，他原本可以参考和自己文化和出身更接近的规则，或者干脆按照本人的想法来布置这192个字母。所有的文字永远不会同时亮起，艺术家借此想表达的是文字可以被操纵，通过修改它们的出现顺序，信息的内容就会发生变化。由此我们提醒参观者世界的复杂性以及随时提出质疑的重要性。

法国驻华使馆是一块充满了不确定因素的外交高地，做为一个需要时刻根据形势调整策略的机构，这里非常适合摆放这个“三色”的装置。如履薄冰，让-贝纳尔·梅泰通过首次在雕塑中使用光技术完成了一个重要的作品。这件作品的构思达到了这位“非典型”艺术家的高度，以质询的方式，继续照亮我们的心灵。先云：“当一个人和一个好点子相逢，往往将结伴同游世界。”

思西里·普曼  
2011年8月

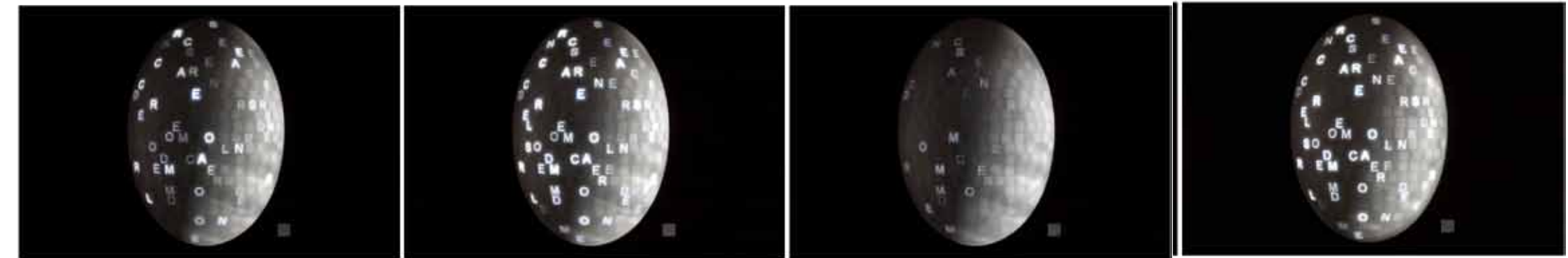


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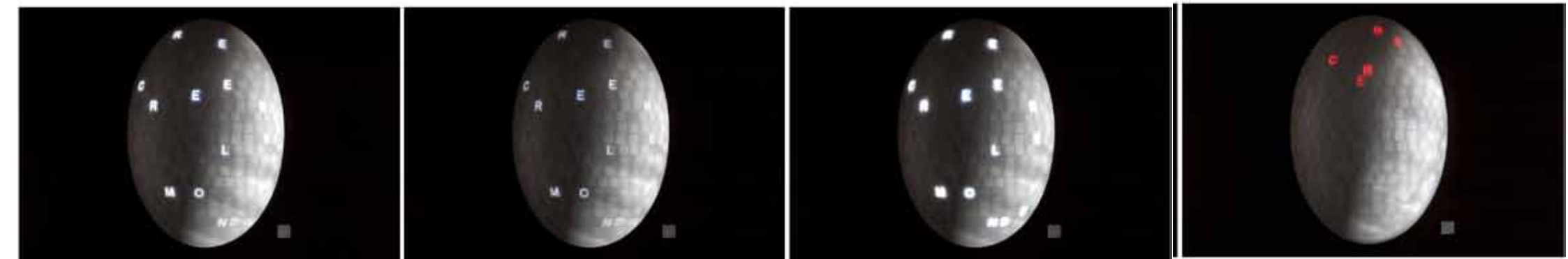


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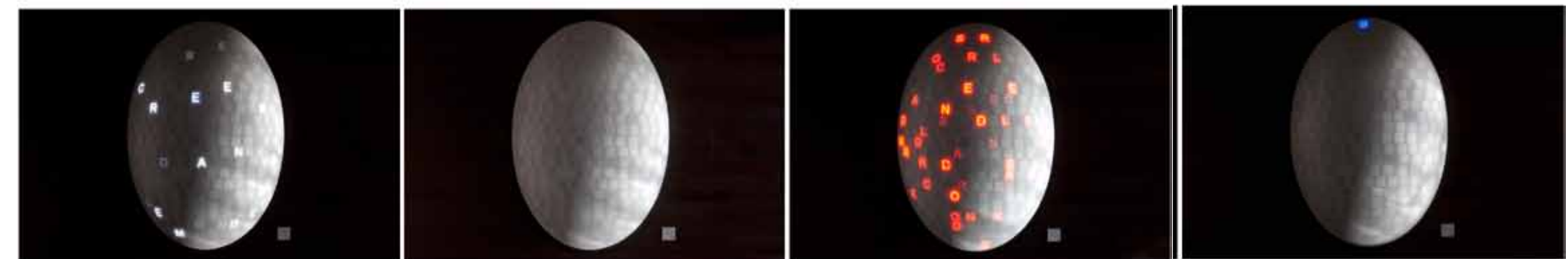


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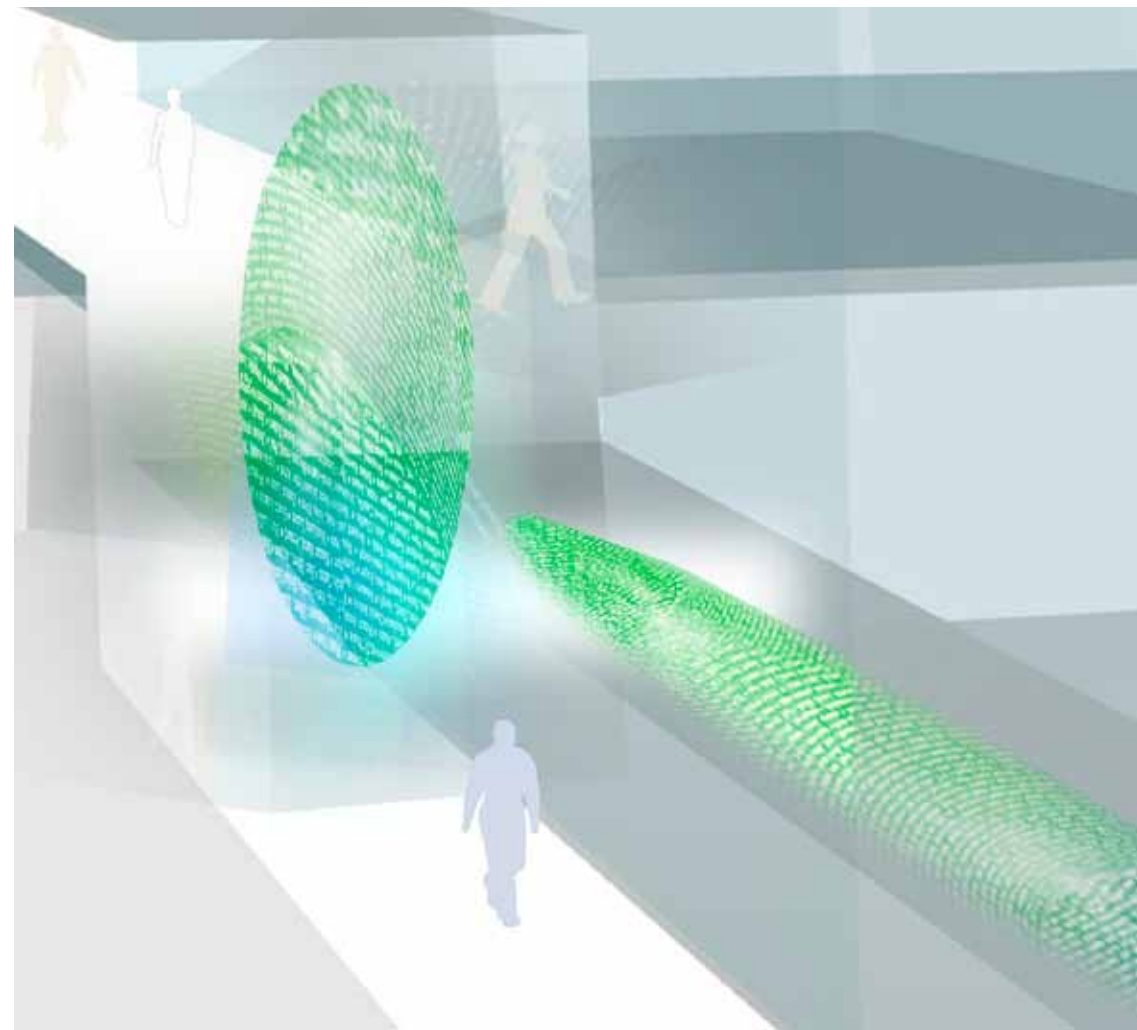
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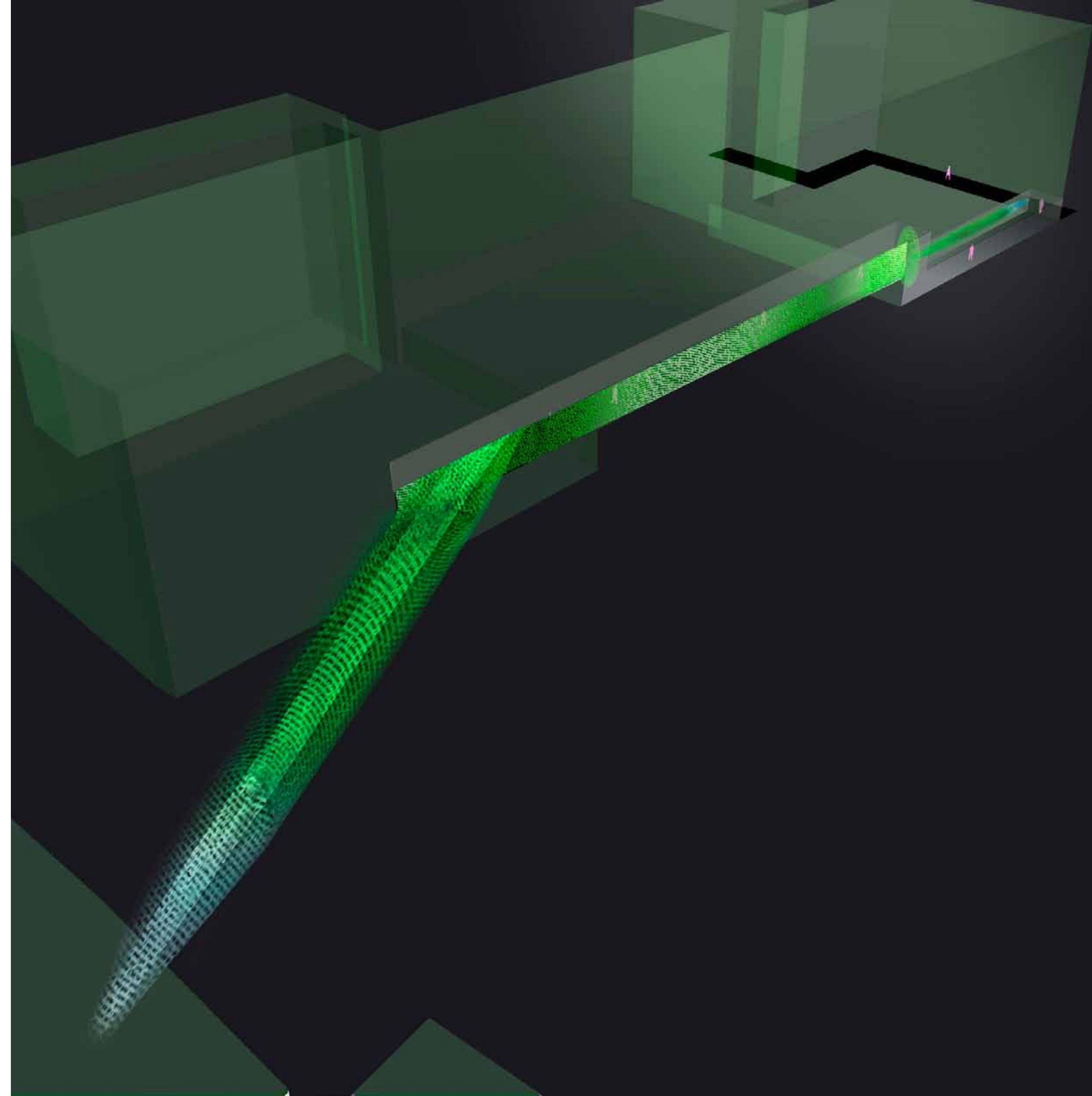


The I Ching and the notion of "Chance and Anti-Chance" inspired this work of art created by Jean-Bernard Métais for the French Embassy in Beijing. The work focuses on the expression "SE CREER DANS LE MONDE, RECREER LE MONDE" ("CREATE YOURSELF IN THE WORLD, RECREATE THE WORLD"). The artist wrote these words seven times on a sheet of paper, then drew from the I Ching to determine a position for each letter within the sculpture's oval shell. The apparently random order of the letters forms "Chance and Anti-Chance." The individual letters light up at various times, allowing for poetic readings of the work and lending it a magnetic quality. As with any divinatory system, the purpose of the I Ching is to allow one to face one's future and keep all its possibilities in mind, and yet feel reassured; it is an open system, though it operates within strict constraints that may be endlessly repeated. This spirited work for the French chancellery in Beijing also evokes other references, such as Mallarmé's famous poem, "A Throw of the Dice will Never Abolish Chance." Its artistic reflection highlights binary concepts familiar to both East and West, such as the duality and unity of mind, the diversity and universality of human thought, and the prosaic age-old question, "Which came first, the chicken or the egg?" SKIMAO 2010

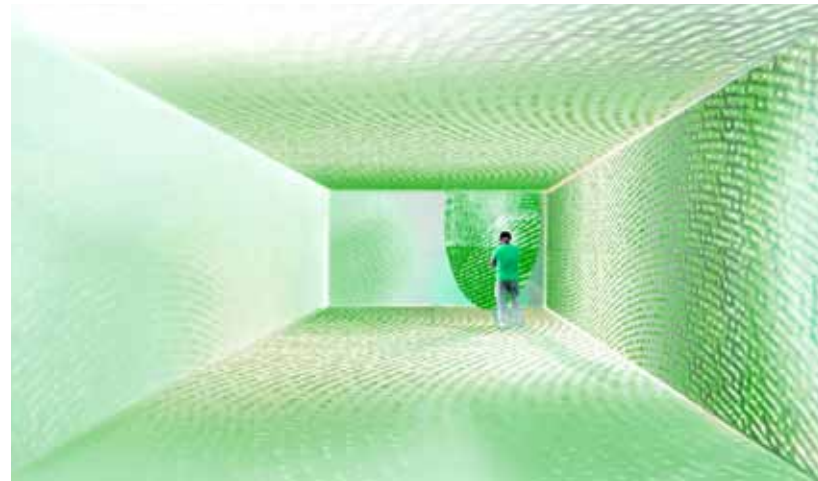




My vision is to create a visual wave of words that extends from the garden, over a footbridge and through buildings to reach the River Thames. It invites us on a journey, a visual and sensorial immersion in "word time" travel, a connection to and immersion in a "Queensbridge of water." The magnetic presence of the Thames, invisible from the garden, is one of the most significant and attractive elements of this urban setting. The river calls us to cross the space that separates it from the garden, and this project makes that possible, leading us there through a flow of words and expressions inciting and inviting us to an experience beyond knowing, where the comprehensible and the incomprehensible attract and repel one another like magnets. First is the footbridge, sculpted like a "magical launch," a sort of "totemic watercraft" completely covered with engraved words. Next comes the gallery that overlooks the highway and its flow of vehicles. This crossing is a little like walking a tightrope through a room that stimulates the senses with gentle, transparent writing, calm and aerial; we feel as if we are being slowly drawn through its elongated space towards the Thames. As we descend the staircase that leads us to the level below, the words around us become mobile, moving gently as we approach and following us down the final passageway to the water.



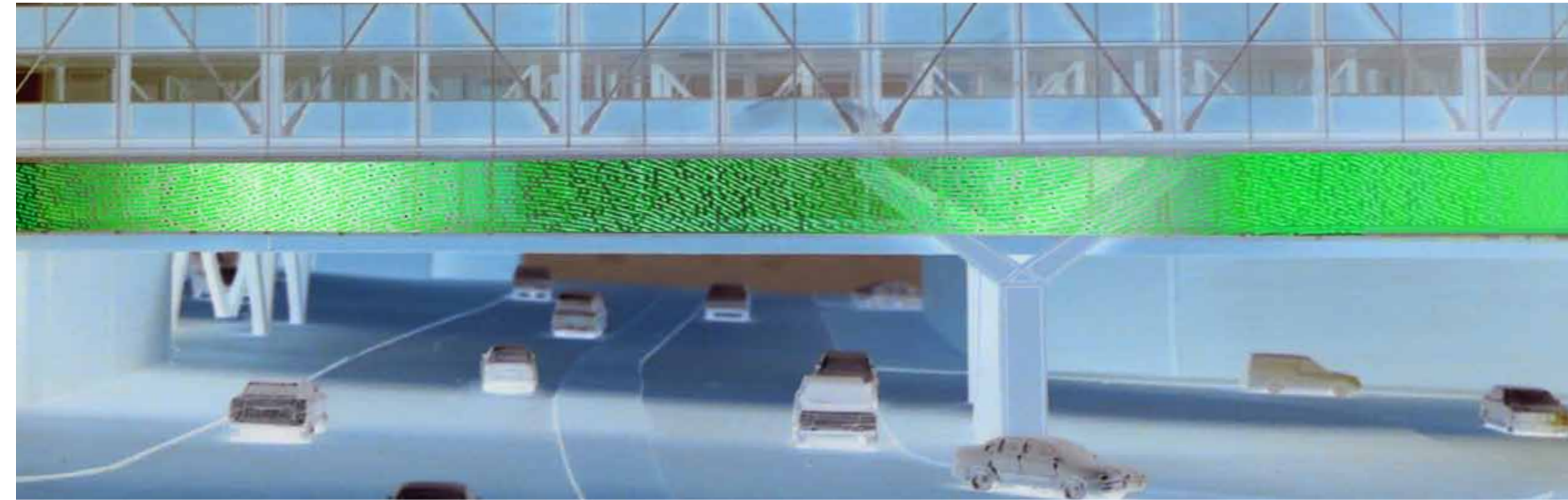




#### The energy of place

It was man who, over time, pushed the banks of the Thames in, narrowing the river as the city grew. Beneath this small park that now opens onto the footbridge, there were once Roman baths, along what used to be the river's edge. That area, which we have either gained or lost, depending on how you perceive human activity, is the determining factor in this new temporality of movement at the heart of my project; it is within that historical context that I chose to develop the idea of retracing that path through a hybrid of true story and fiction, archeology and modern storytelling. This "word time movement" exists in a sensorial and poetic realm; the time it takes to discover the words, to perceive and read them, will be variable, unpredictable and changing. Excerpts from letters or books from the Middle Ages may mingle with contemporary words and bits from timeless classics of fiction – like a random art of the verbatim.

Jean-Bernard METAIS 2010



IMMERSION  
2010-2012 – London, England  
Polycarbonate, gobo projectors, LEDs, electronics  
200 m x 3.5 m x 5 m

This installation occupies the patio of the Aiguerande Catering School near Lyon. Its wall-to-wall glass flooring is engraved with a random succession of culinary terms and names of famous dishes and wines, such as Osso Bucco, Coq au Vin, aumônière de brochet, Jasnieres 1893, la Romanée - Conti 1959, Poularde demis deuil, La Tâche 1947, Oeuf en meurette or Chateau Margaux. Automated light beams scan the text, allowing various lines to be read by successively highlighting different sections. For the center of the piece, the artist has transplanted a two-hundred-year-old olive.

Hervé-Armand BECHY 2000.



WORD-BEING  
2000  
Aiguerande Catering School  
Belleville sur Rhône, France  
Olive tree, engraved glass, lighting, electronics  
18 m x 13.5 m



VALENCIENNES  
2007  
Valenciennes, France  
Perforated, polished stainless steel,  
lighting, audio, electronics  
45 m x 4 m x 4 m



Built exactly where the city's belfry once stood (an ancient 14th century edifice that collapsed in 1840), Métails' work is a 45-meter high arrow that marks the spot, regenerating an emblematic link to local history. The former belfry, a lookout tower characteristic of northern French cities in the Middle Ages, was a meeting point where people from all walks of life gathered to conduct business, debate laws and regulations or celebrate events. Above all, it was a neutral, open forum where people could come to share stories and discuss news.

To honor this location at the city square called "Place des Armes," Métails designed a refined yet striking structure: a giant needle that points to the sky. Aside from its formal function as a monumental landmark, this unique work also fills the square with local "rumors." Its structure is filled with thousands of whispering voices, locally significant expressions and secrets shared by people of the city and its surroundings. Whether assembled verbatim, at random, or savantly composed into a surrealist litany, this sea of words draws us to it like a magnet. If you approach and press your ear to the column, you can hear a multitude of different voices telling of other times and places, yet speaking the words of here and now.

The words of this "litany" were collected by the artist from more than 2000 residents and visitors of Valenciennes, at various sites including schools, hospitals, prisons and libraries, and from the local daily newspaper "La Voix du Nord." Writer Frédéric Richaud worked with Métails to compile, edit and organize the final selection of text perforated in the column, which represents about 2000 of the 7000 words collected.

Hervé-Armand BECHY 2008.





VALENCIENNES  
2007  
Valenciennes, France  
Perforated, polished stainless steel,  
lighting, audio, electronics  
45 m x 4 m x 4 m



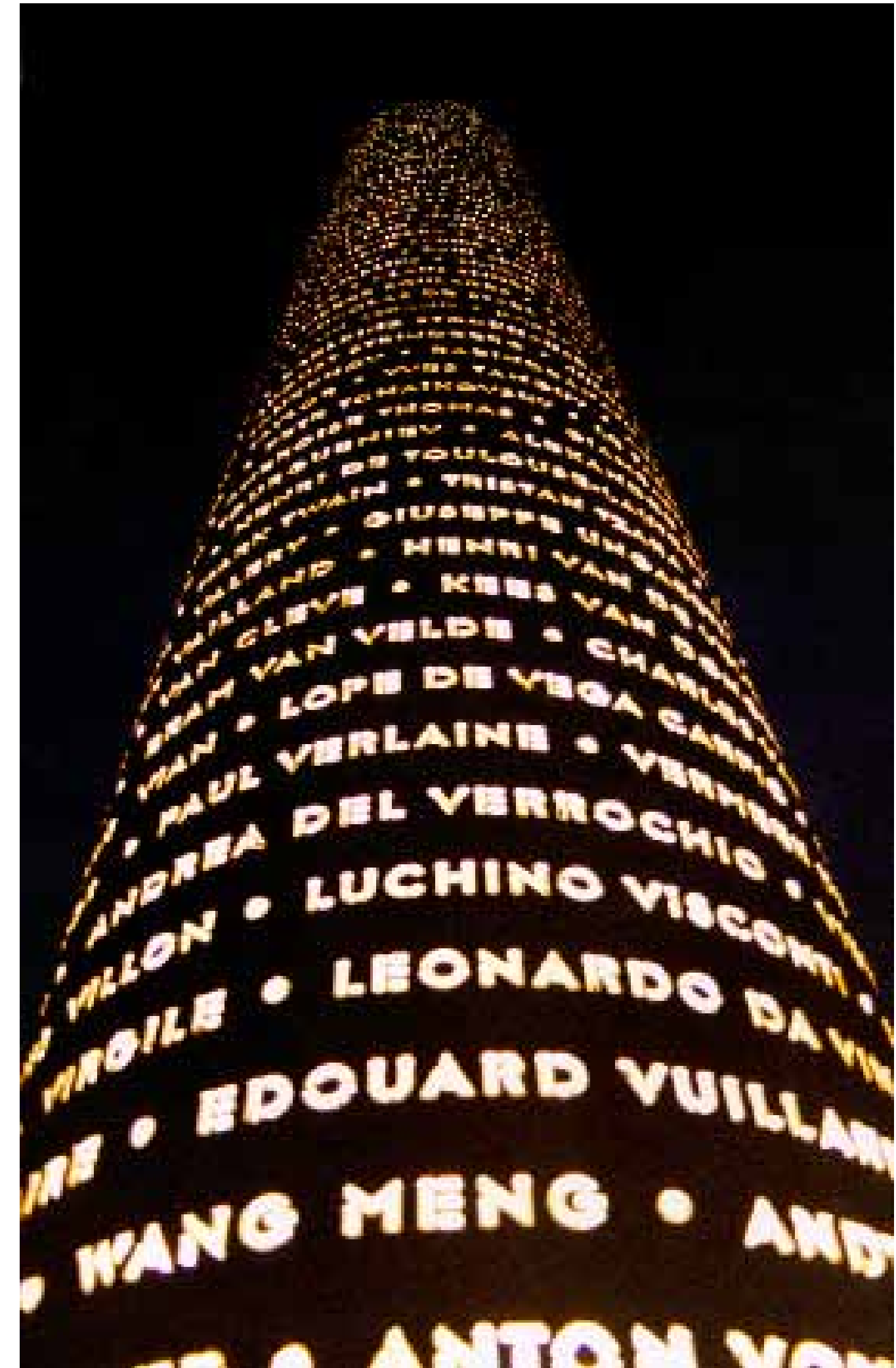
DEUX ENLIS...  
LE POÈTE PROISSANT AU SEIN D'UN FACIS DE LOUIS D'EAU  
JACQUEMART AU JARDIN DES MOTS  
DEUX DROTTES...  
LE POÈTE PROISSANT AU SEIN D'UN FACIS DE LOUIS D'EAU  
JACQUEMART AU JARDIN DES MOTS  
DEUX DROTTES...

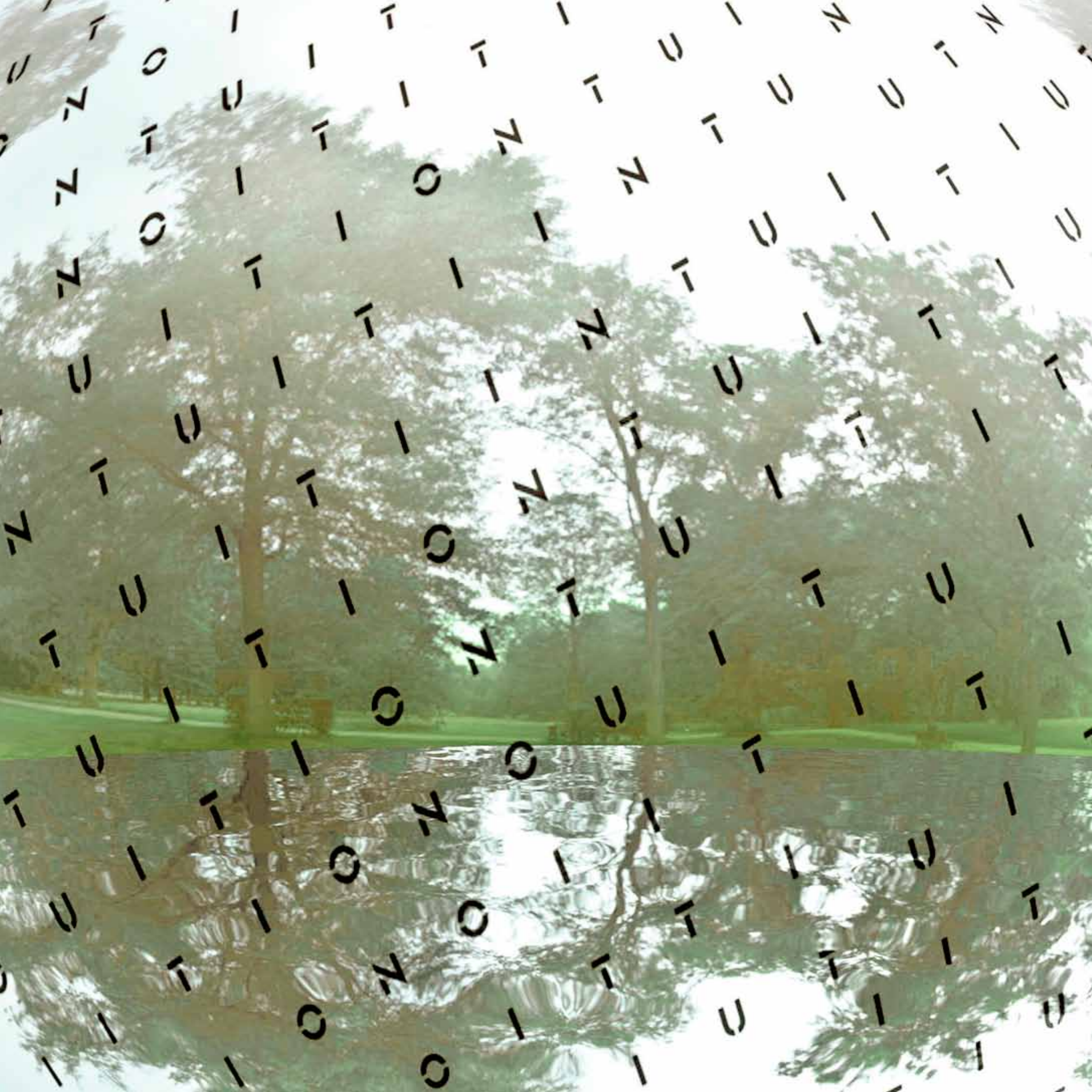


This work consists of three columns perforated with the names of thousands of artists, thinkers, chefs and others that Jean-Bernard Métais has gathered in his notebooks over more than twenty-five years. We discover authors as diverse as Pierre Dac, James Joyce, Rabelais and Lao Tzu. Métais calls this extensive though non-exhaustive list "The Persistent Desire to Persist." The central and essential element of the work is its light source. The luminous emptiness created by the cutout names is like a reminiscent echo, giving the towers a strong magnetic presence at night.

Hervé-Armand BECHY

THE PERSISTENT DESIRE TO PERSIST  
2000  
Vannes, France  
Perforated, polished stainless steel, lighting, electronics  
3 columns, 7 m x 1.2 m x 1.2 m each





INTUITION no. 1  
2010  
Private collection  
Polished stainless steel structure on water, engraving  
8.5 m x 3.5 m x 3 m



INTUITION no. 2  
2011  
Private collection  
Polished stainless steel structure, engraving  
7.5 m x 2 m x 2 m



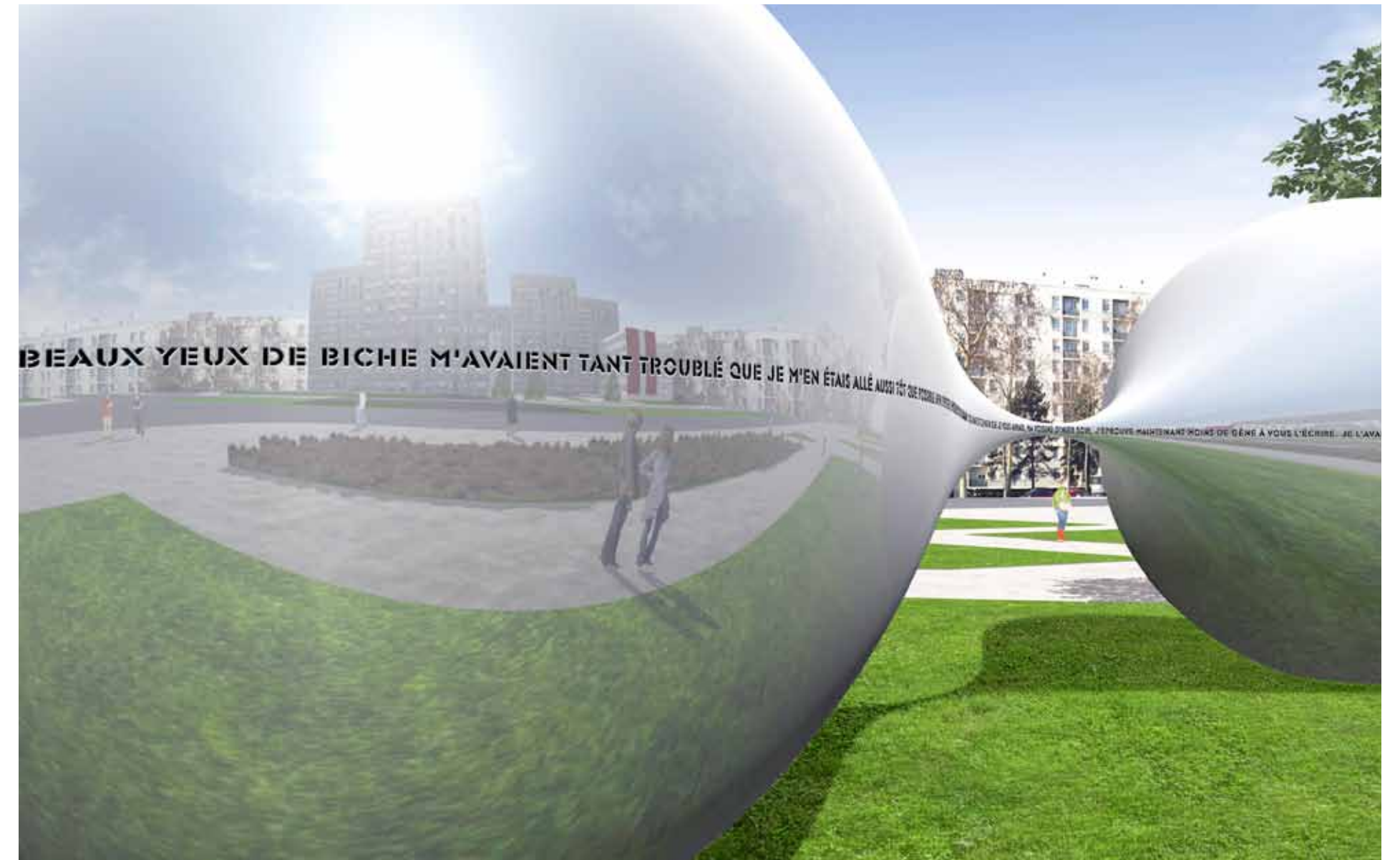


This work consists of twin forms that stretch and swell, almost to the breaking point. A text by Apollinaire written across its center creates the line of an imaginary horizon. A poet's declaration of love to a young woman, the text is like a fragile link between the lovers, like a tie that either unites or breaks.

The uneven ground beneath the piece is a grassy landscape traversed by an irregular path. There is a dreamlike visual impact produced by the juxtaposition of images reflected in the piece, creating a landscape within a landscape through the mirror, a conceptual image that invites us to penetrate realms of being and space. This biomorphic work is both painting and sculpture.

The image produced is a sort of anamorphosis that stretches form, altering its appearance, a phenomenon just as visible when viewing the landscape from the side as it is from the front of the piece. The subject "follows" the movement of the viewer with a "loving eye."

Cyrille Putman 2012.



UTOPIA, Tribute to Apollinaire.  
Boulevard des Etats Unis, Lyon, France  
International competition proposal 2012  
Polished stainless steel, grass, light  
2.5 m x 4.5 m



Reflection no. 3  
2011  
Private collection Proposal  
Polished stainless steel structure, engraving  
4,75 m. x 1 m.



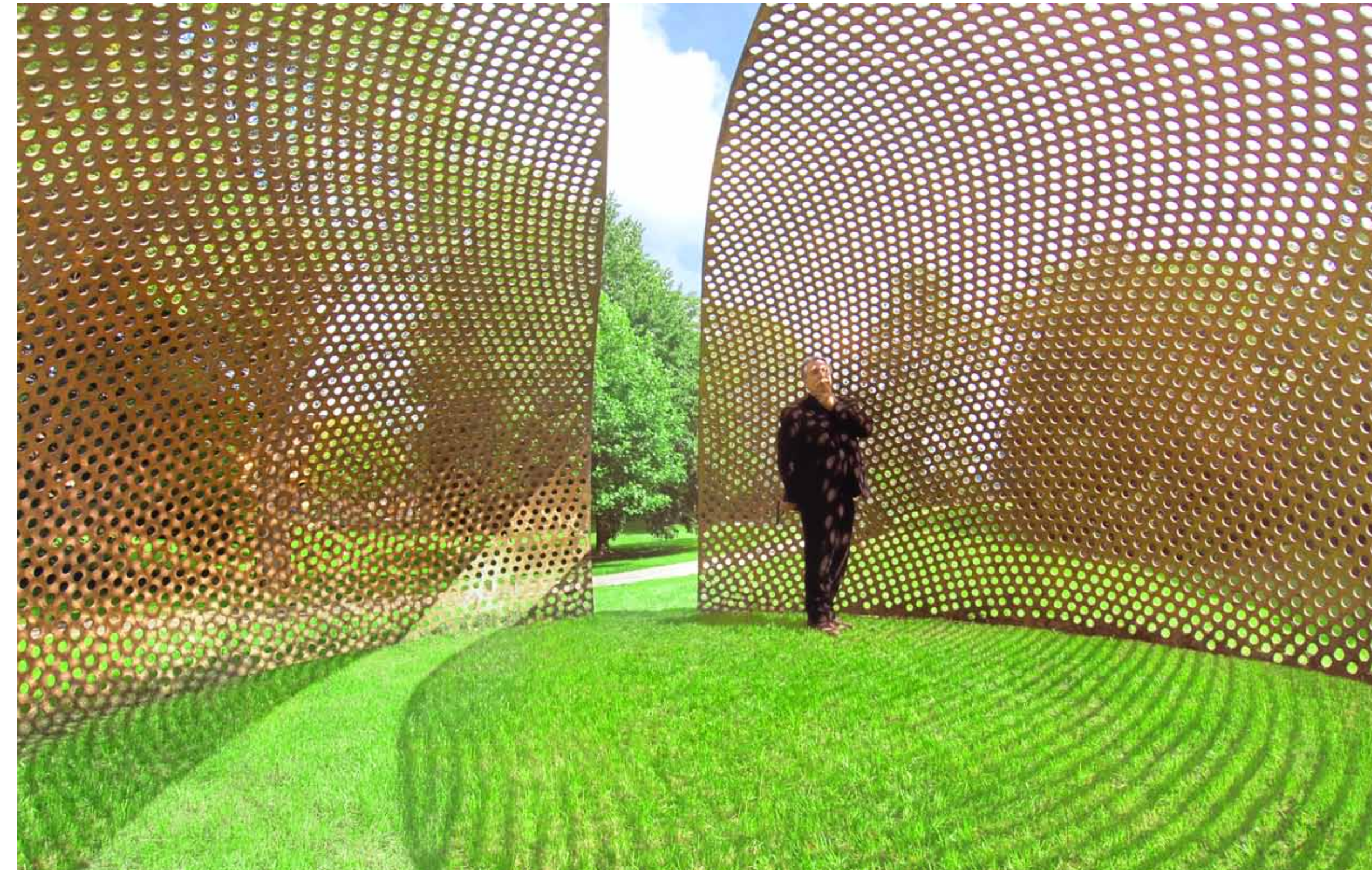


#### SEEKER OF ETERNAL NOW

This body of work, which began to emerge in the 1980's, escapes all attempt at classification. It oscillates somewhere between fiction and a vision of language, territory and landscape. But unlike Land Art, which points to human experience, the works of Jean-Bernard Métais seem to bear witness to another presence; they grow out of a journey, as if time forgotten was transpiring to the surface once more, the artist capturing its movements and flow, its contrasting pathways. Inspired by "foreign" and strange cultures, at home in the role of shaman, Métais has added himself to the list of "inspired" artists by expressing himself with a precise, contemporary vocabulary and combining minimalist forms with a flair for the baroque.

Métais' artwork allows us to physically feel language. To speak of that as revisiting, rereading or even rediscovering words would seem inappropriate for this work. Here we need to speak of sensory restratification, a reappropriation of speech, "the sound of the word that names the meaning." Strangely, it is the spoken word, more than the written, that leads us to feel these "Word-Beings." Métais plays from sheet music somewhere between meaning and sound, to anchor what we have in mind in the form of the written word.

Excerpt from Seeker of Eternal Now by Pierre Giquel 2008.



WALKING THROUGH WALLS  
2006  
City of Luxembourg - Parc Pescatore  
Sensory Room Bronze.  
7 m x 4 m.

“Walking through Walls” and “The Wave,” created in Luxembourg in 2006 and 2007, resonate with one another through the location’s history as well as through a love of dreams. These two installations make the sickness of the world fall away, asserting themselves subtly but surely, feeding off the way we see one another.

#### The Sensorial Chamber – «Walking through Walls»

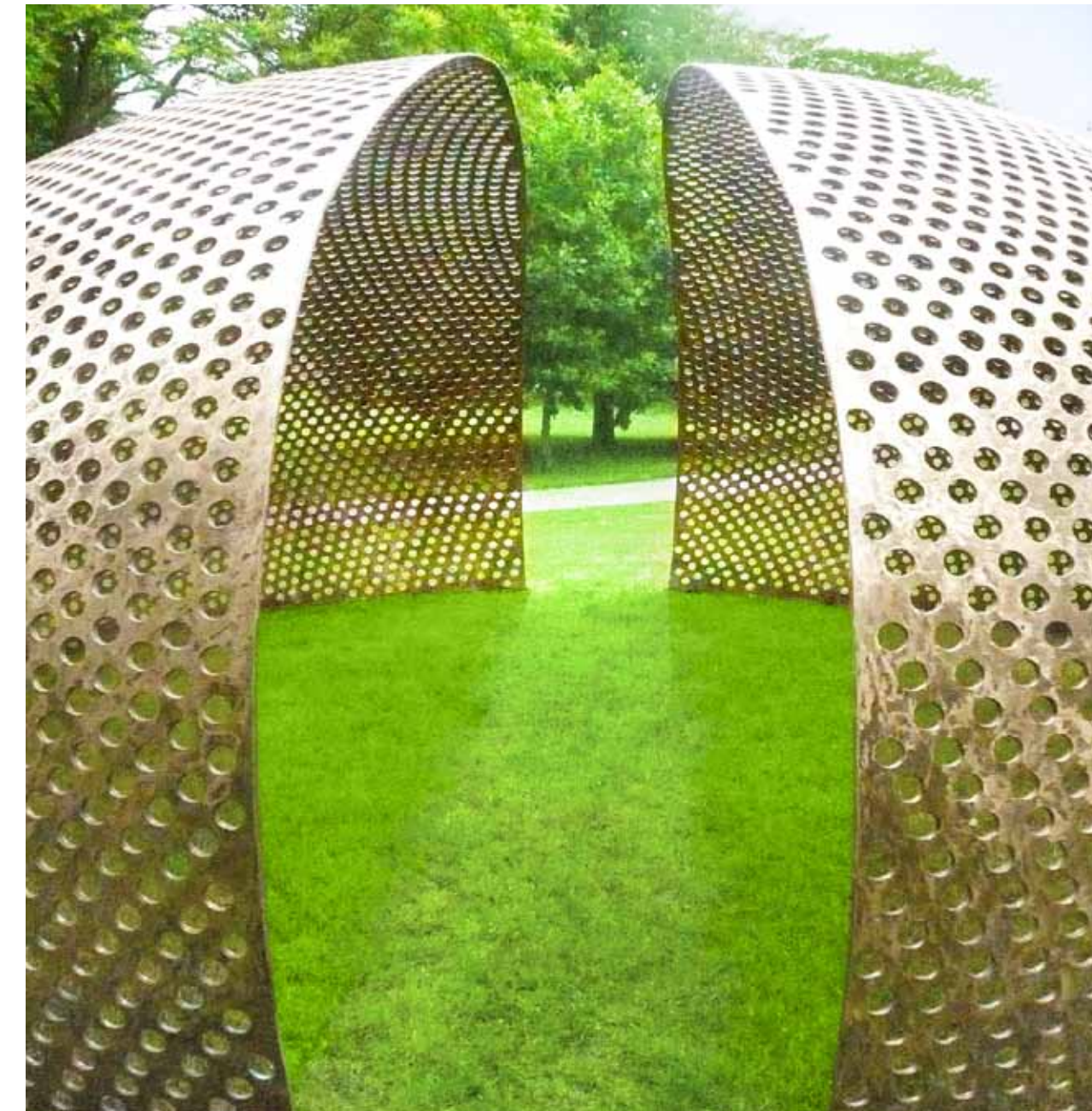
The circle and demi-sphere are forms that remind us of shelter and peace. When we enter this bronze chamber, we are immediately surrounded by a thousand eyes that separate us from the landscape. The landscape is looking us over. But soon it is our turn to experience the landscape; our eyes adapt and a dialogue between interior and exterior soon develops. And curiously, we float; conscious of standing on the earth, we enter a cycle. Borders grow feverish; we pass through them and they pass through us; soon even sounds seem to take on another resonance, our hearts beat differently and our capacity for joy, which may have seemed completely inexistent just a minute earlier, takes on a sense of urgency. We know that we are only passing through, and we need time. For what moves there between the trees suddenly takes on an unimaginable value. The use of thought has distanced us from our ridiculous behavior.

Eyes and body, connected to the cosmos. Sounds fade. In this circular chamber I feel the intensity of fire. Standing in its bronze heart gives rise to temporal ascensions.

#### Escaping Control

I often think a city is beautiful or am taken by a country because it is under construction. “The Wave” throws me into doubt. When I first see it, I find myself looking for what is unfinished. I throw myself into its rhythms, into its sinuous curves. Architectural norms switch course. Vauban’s ancient “Fort Lambert,” only yesterday heavily entrenched beneath the city, today seems to float weightlessly and peacefully at the horizon. Knowing how art is bent on challenging clarity, I am seized by a dizziness drawing me away from atmospheres seeming too heavy. I notice the fort next to the “Wave” liquefying and now the city where I walk runs with water, through lanes and streets and squares. I am touched by the sight of a simple weed. I construct a story of great waves and fearless ships. The murmur of the city mingles with the sound of sails; an immense fleet is heading out to sea. I follow a wandering figure of dazzling grace. In the blink of an eye the world is revealed. Worlds. Buried or yet to emerge. Feet have walked this path, kicking that rock that other feet will later meet in turn, knocking it forward to others still. To act as “seeker of eternal now” is to volunteer for the role of passing it on, tattooing imagination’s arm with the outline of an ultimate star.

Excerpt from Seeker of Eternal Now by Pierre Giquel 2008.



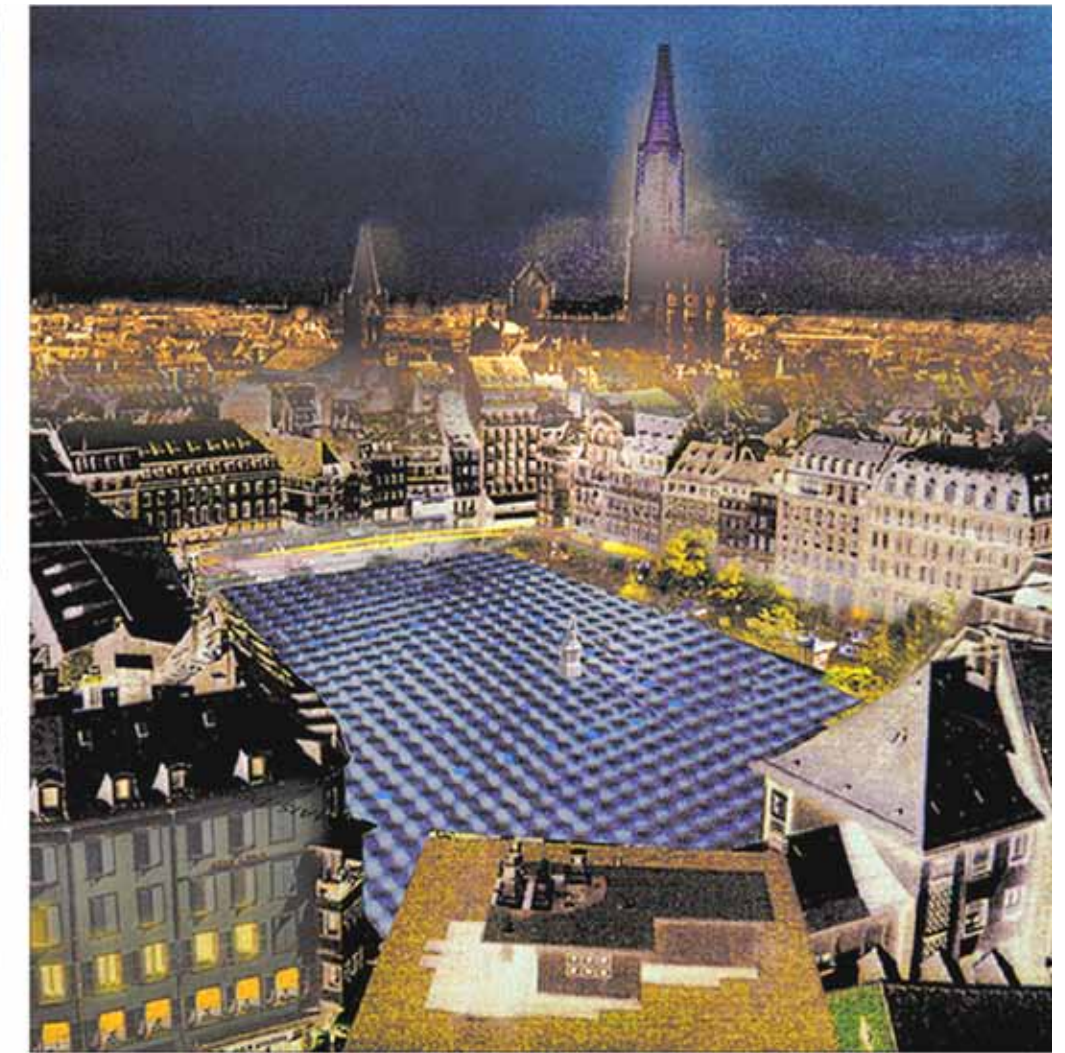
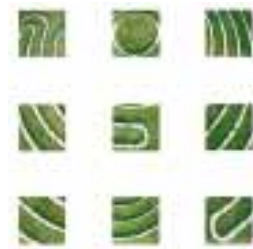




THE WAVE  
2007  
Fort Lambert, Luxembourg  
Circles of white aggregate and grass turf  
150 m x 100 m

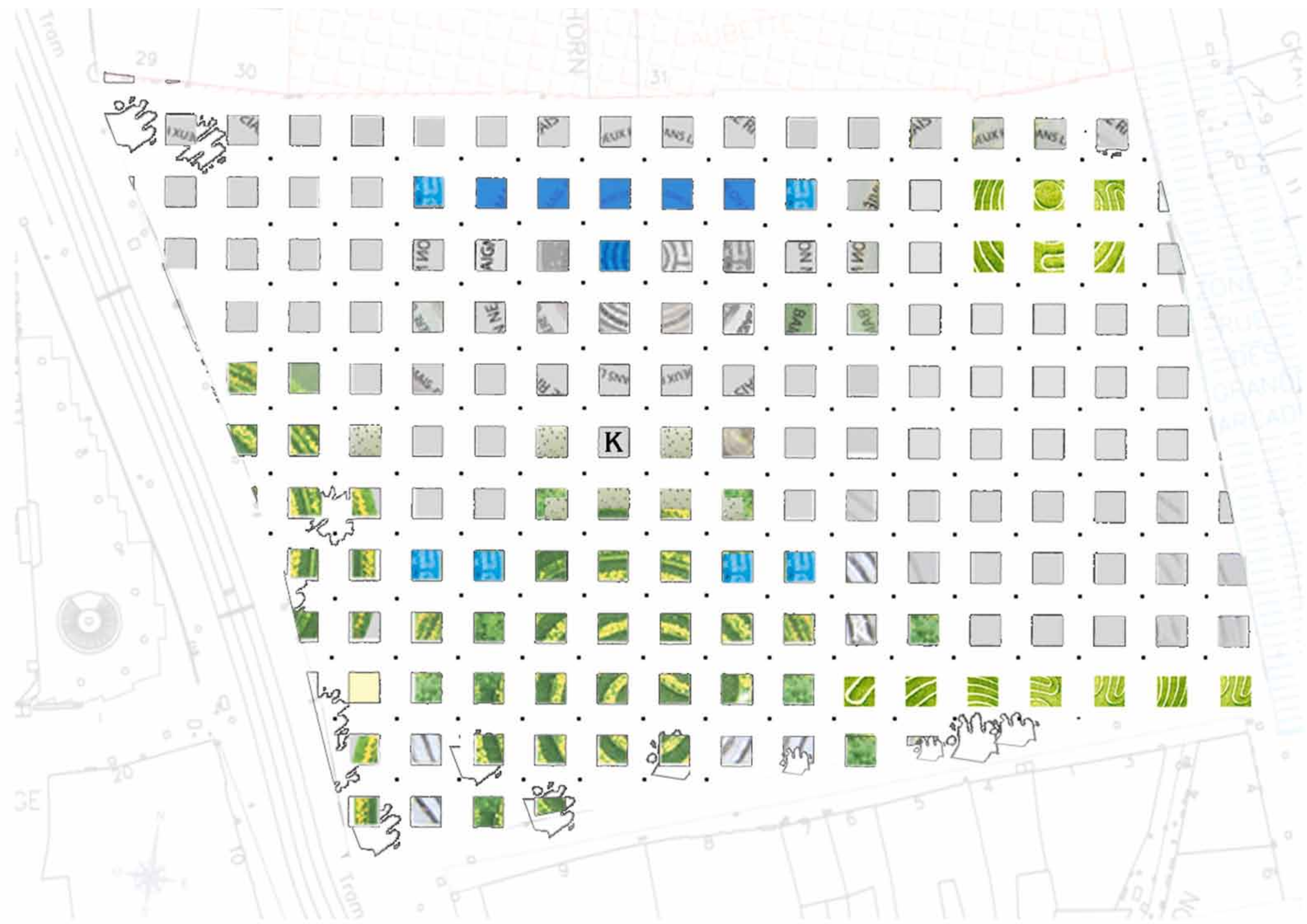
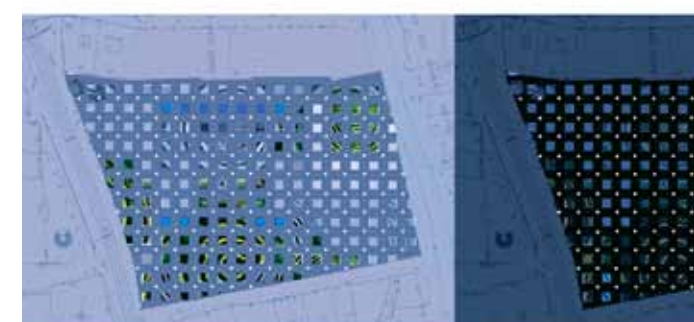
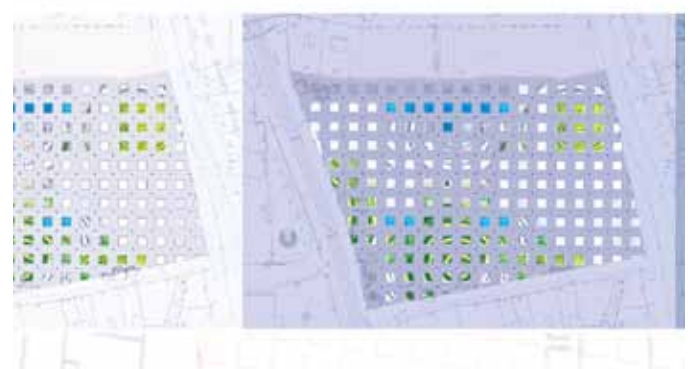
The work reflects a recurring theme in the art of Jean-Bernard METAIS: «the stable and the random» - as seen in his research on the flow of sand and granulated matter. This body of work, collectively entitled «Temps Imparti» («Allotted Time»), which he began in the 1990's, centers upon experimentation with the varying expression of elements the artist brings into play. Its approach and work methods are fully relevant to the context of Kléber Square. Here, as elsewhere, Métais does not attempt to explain the site; instead, he seeks to create a resonance, a sensorial connection, between people and their environment. Though the cells are real, they will also take on a virtual existence through the flow of human interaction on-site. This is the essence of the project. The purpose is to create a dialogue between the site and the inhabitants of Strasbourg. Some of the squares that delimit the «cells» are composed of light and dark mineral substances, others contain calm or troubled water, clipped or wild vegetation, edible or aromatic plants, and ephemeral installations. The structural design will evolve over time with the changing seasons, the presence of people and their experience of the space.

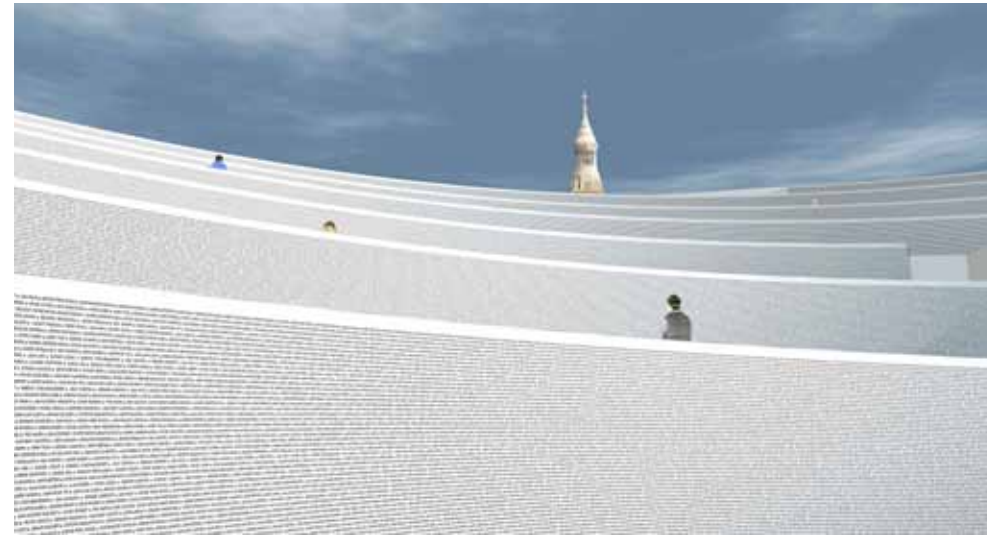
Hervé-Armand BECHY.



AN ANTHROPOLOGICAL STRUCTURE OF THE IMAGINARY  
2005  
Strasbourg - France  
Kléber Square through the creation  
and addition of 300 «cells» 3.6 by 3.6 meters each.







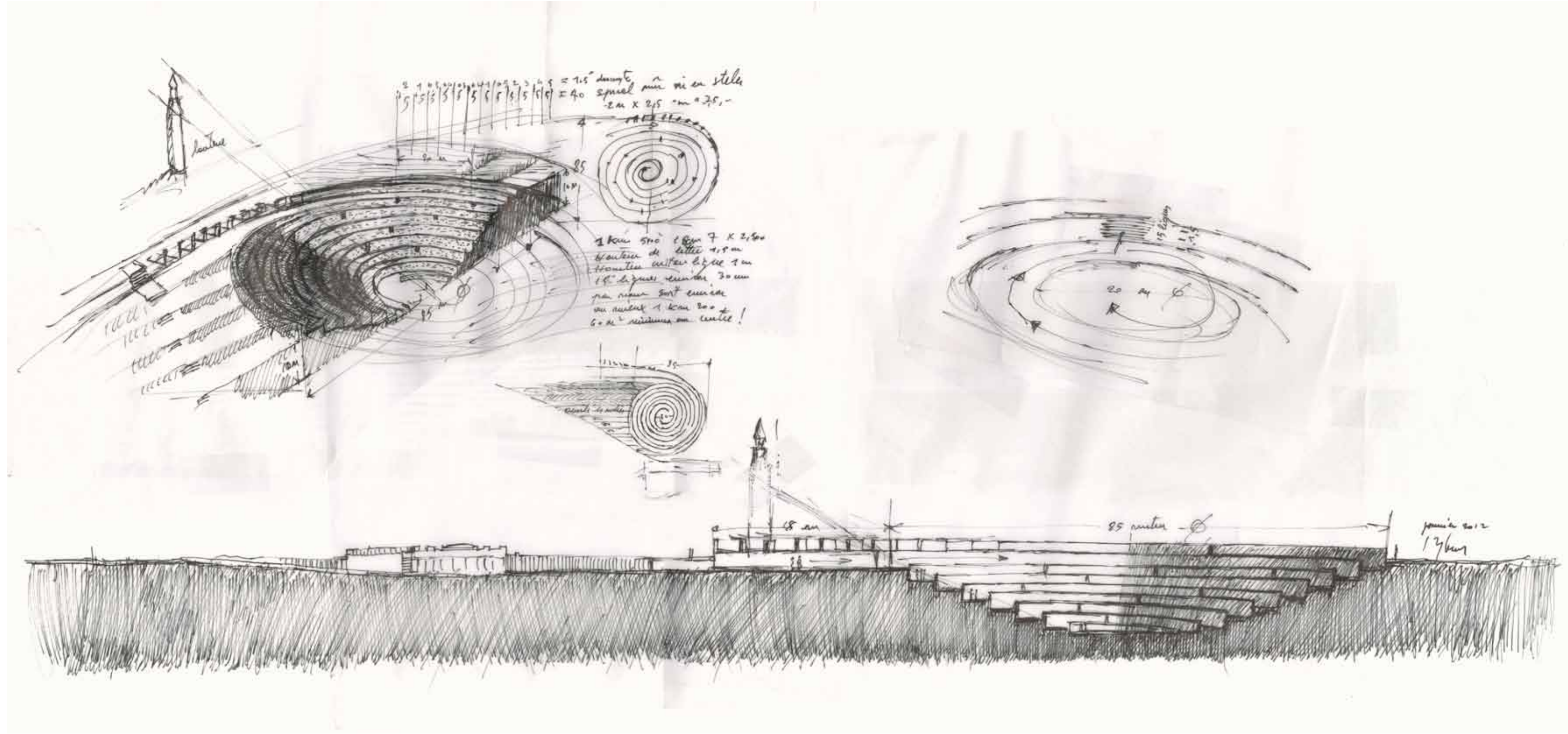
600 000 dead. From War to Peace  
WWI Monument, Lorette, France

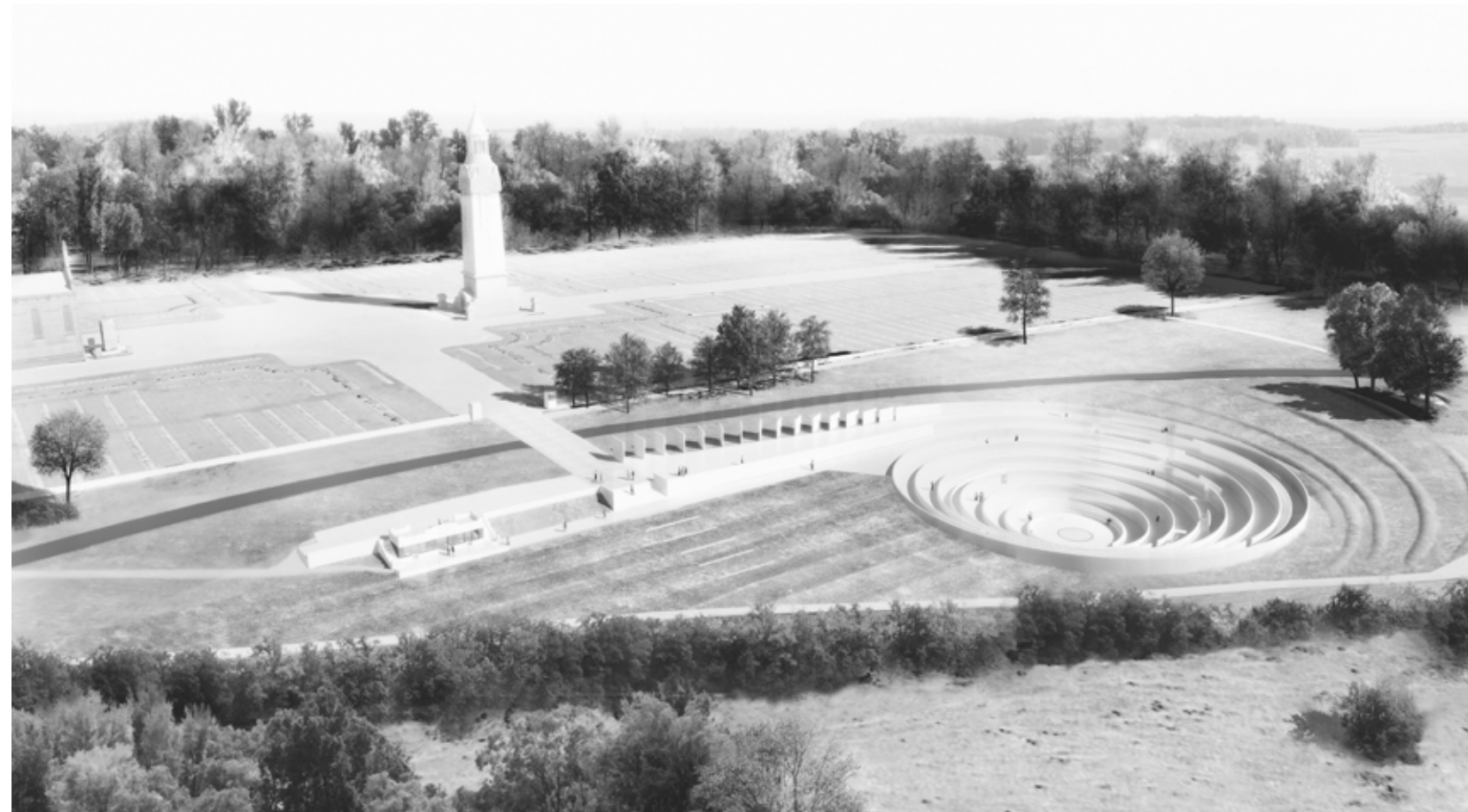
This work is a concave construction set into the landscape. As you arrive at the site, the monumental circular emptiness of the memorial allows you to mentally penetrate its space from the very first look.

The choice of a spiral turning in upon itself, drawing you to its center, was motivated by the goal of presenting the names of every fallen soldier in a single movement. It becomes a physical experience to descend into the heart of the memorial and find yourself surrounded by 600,000 names fused together into a single line.

The names are set apart by dots, strong points of visual punctuation that inspire a "constellation" effect. These hundreds of thousands of dots provoke a feeling of randomness that magnetizes the flow of names. Before you are able to read anything, it is the punctuation you see first and foremost; it airs out the text and differentiates the entries if you are searching for a name. The moving, interconnected flow of names emerges like a collective celebration of humanity, a powerful yet peaceful image through which to look back upon the history of The Great War.

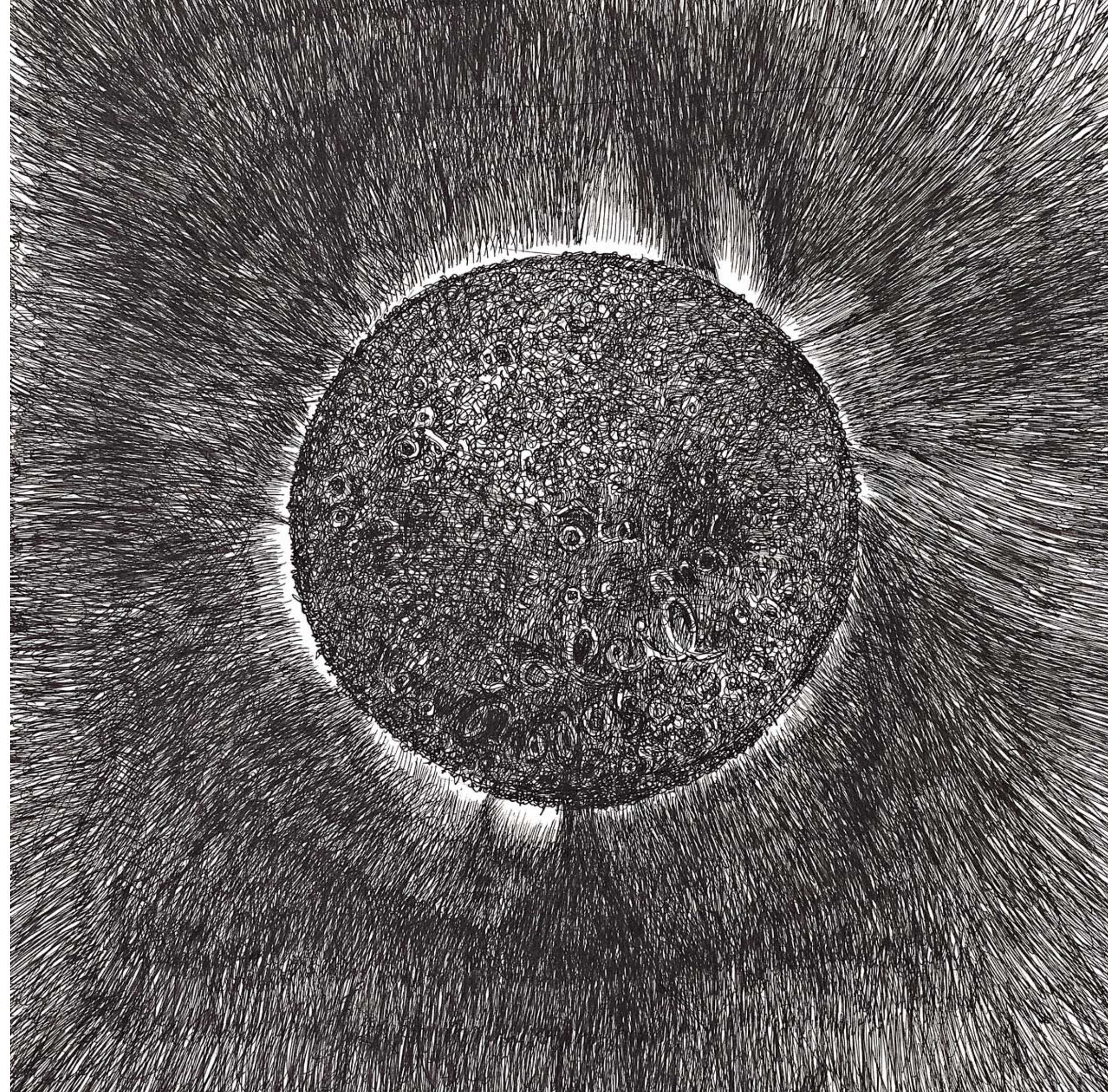
The artistic goal was to create that experience when you reach the bottom and stand in the center of the monument, of finding yourself physically and spiritually surrounded by the 600,000 soldiers who fell at the site.





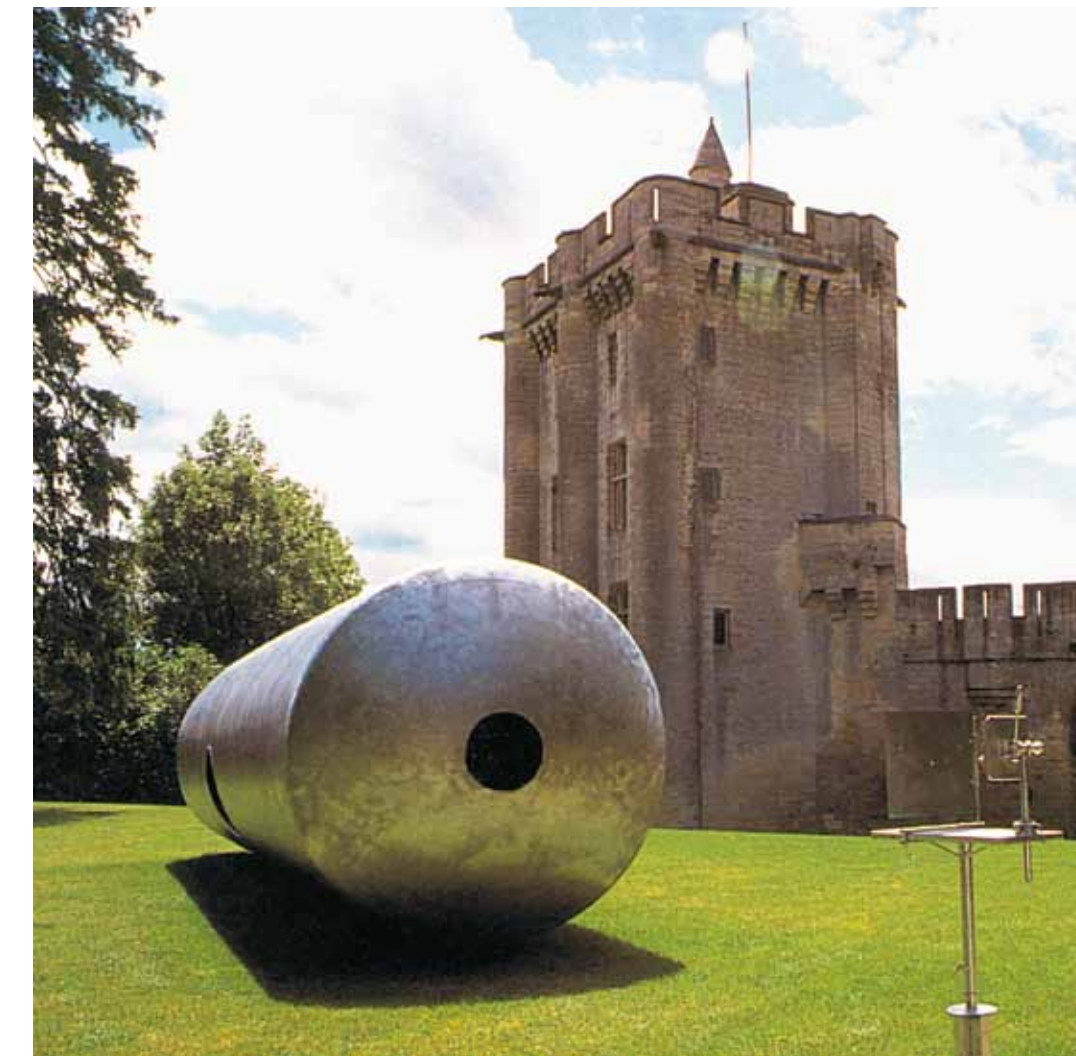
600 000 dead. From War to Peace  
WWI Monument, Lorette, France  
International competition proposal 2012  
Aggregate and grass turf,  
polished stainless steel,  
lighting.  
300m x 100 m.

TAKEST OUT OF MY SUN  
1990  
Cartier Foundation - Jouy-en-Josas  
Drawing  
0,60 m x 0,60 m.



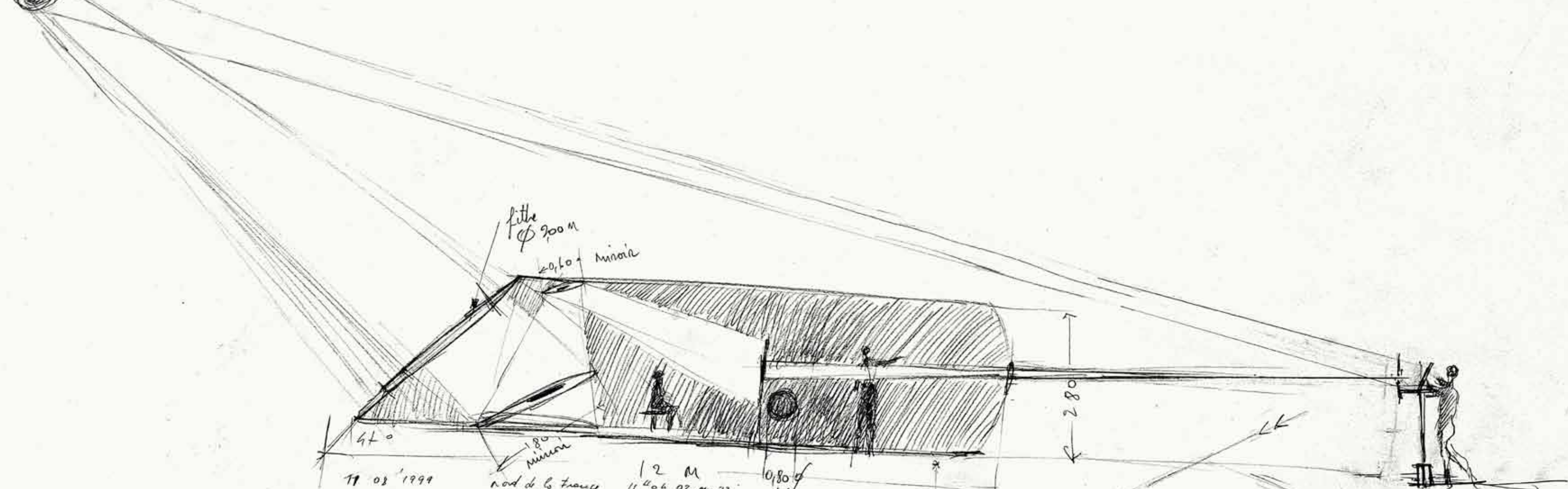


A strange and imposing silver vessel stands there, like a model rocket. You enter from the side and find yourself in the dark, where you discover the disk of the sun through the black screen before you. Masked with solar filters, this "eclipse chamber" makes it possible to look straight at the sun – at any moment of the day, without burning your eyes – and hence, to discover its perfection. Excepting the day of the eclipse, it inverts the image of a black Sun by revealing a white disk on a black background: an abstract work that could have attracted the attention of certain characters in Caspar David Friedrich's paintings. The chamber has been aligned in the path of the solar eclipse that will occur on August 11 at 12:25 pm. When he was a child, in 1961, Jean-Bernard Métais witnessed "the sun's disappearance in broad daylight" for the first time; since then, he has been using his work to raise the question of time's fragility faced with the cosmos. This particular piece also serves as a somewhat more prosaic reminder that adequate eye protection is absolutely necessary while observing the eclipse.  
Laurent LEBON 2002.

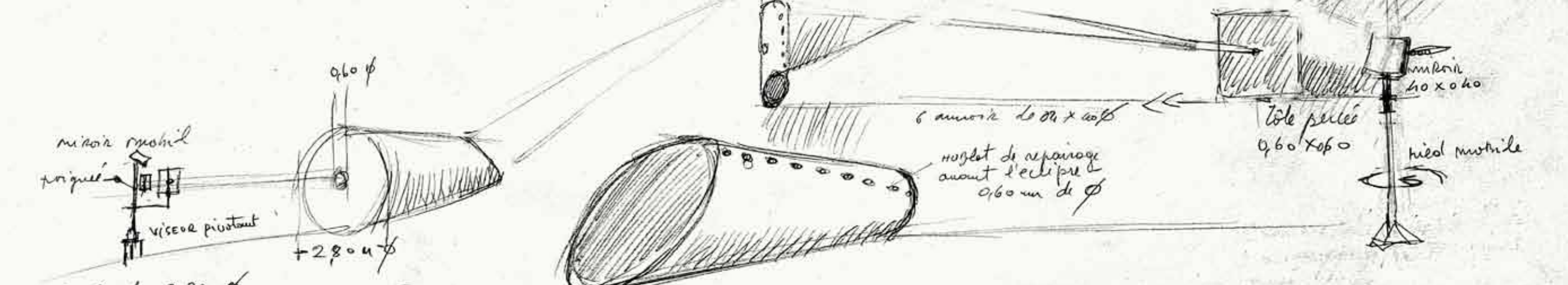


ECLIPSE CHAMBER  
1999  
Donjon de Vez, France  
Perforated, polished stainless steel,  
10 m x 3,5 m x 3,5 m

11 août 1999 - Total soleil -



11 08 1999  
11 10  
12 M  
11 406 07, m 22  
VEZ -  
11 08  
0,80 m entrée



cap pince 280  $\phi$   
 - fond en bois épaisseur 0,5 millimètre  
 - toile nouée épaisseur 0,5 m. et  
 - film total acquit 12 m<sup>2</sup> 7 g/m<sup>2</sup> → voir avec Ben

CHAMBRE D'ECLIPSE  
 DONJON de VEZ MARS 1999  
 / M. Latorj



ECLIPSE CHAMBER indoor  
1999  
Donjon de Vez, France  
Perforated, polished stainless steel,  
10 m x 3,5 m x 3,5 m



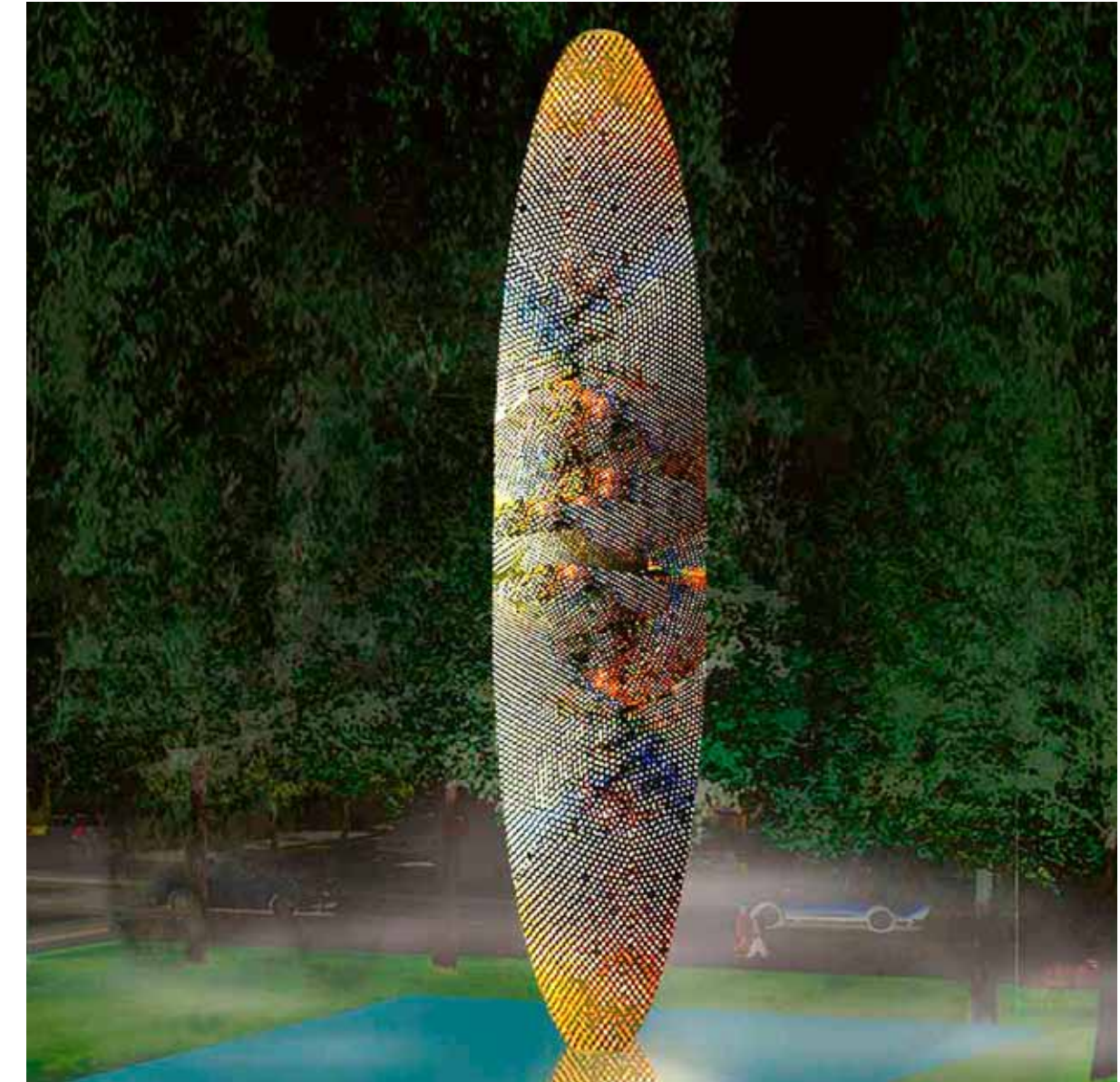
1999, August 11 at 12:25pm





This work is a structure composed of thousands of alveoli filled with humus, which allows micro-plant life\* to live on its surface. A watering system installed on the inside humidifies the structure once a week; this is sufficient for the micro-plant life to thrive.

\*colored moss, lichens or lichenized fungi from the Tokyo botanical gardens



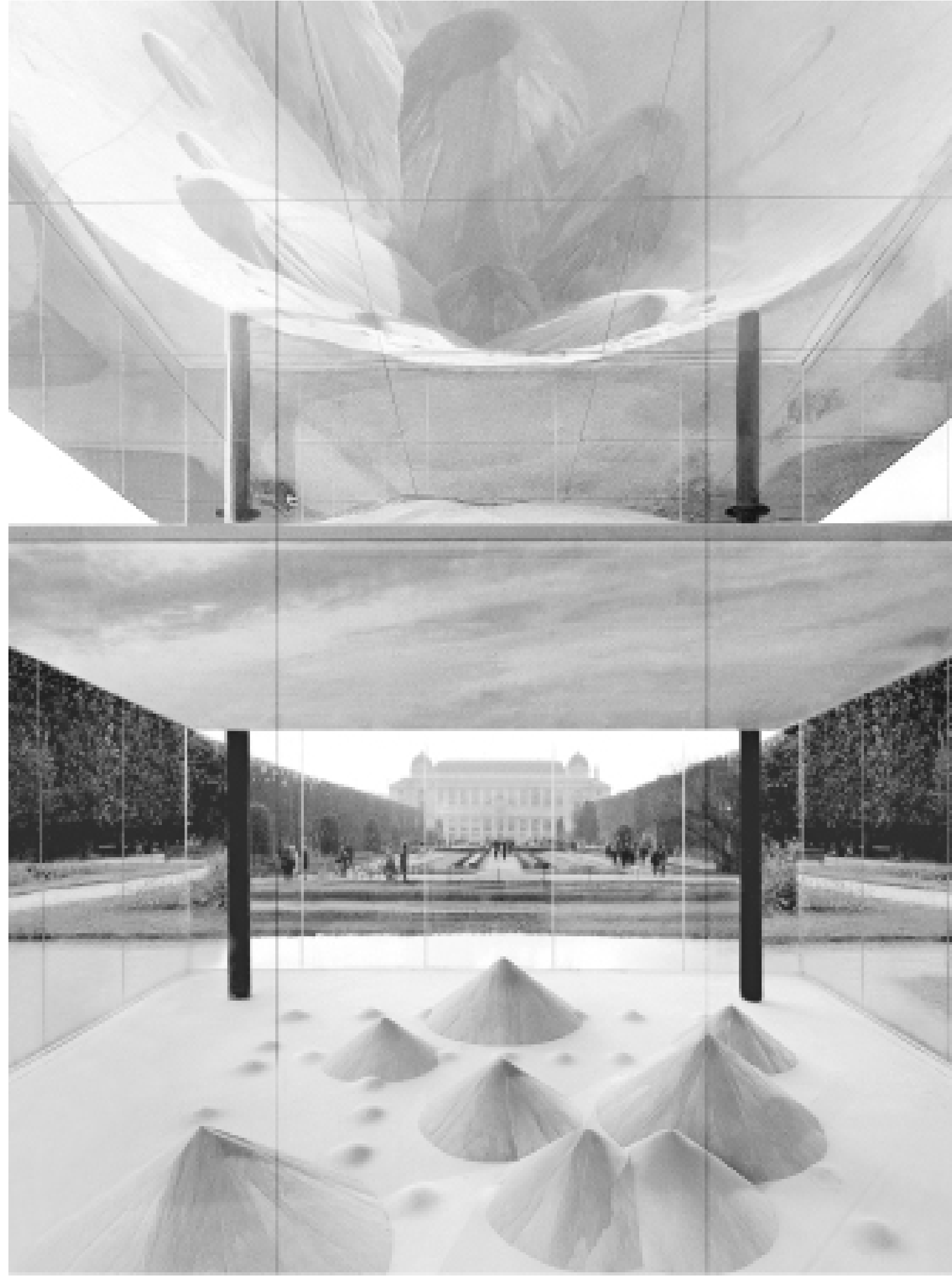
FLUORESCENCE  
2009-2011  
Kumamoto, Japan  
Stainless steel, bronze, lighting, electronics,  
water, humus, plants  
12 m x 2.3 m x 2.3 m



This "work in sand" came out of years of research and development Métais began in 1989-1990 at the Fondation Cartier. Installed in the central pathway of the Paris Museum of Natural History for the total eclipse on August 11, 1999, "Allotted Time-Eclipse" is a gigantic box made of glass, metal and mirrors. It houses diverse cycles of random sand flow – more than 40 tons of sand in all. Fascinated since childhood by the cosmic cycles that obstruct the sun in the daytime, Métais has traveled the globe – and still does – to observe them in person. His work is a "timecatcher" – an "eclipse-catcher." This experimental sand vessel allows different amounts and types of sand to flow in, over time. The evocative forms it creates – surprising, sensual, and in a perpetual state of renewal – have attracted and delighted millions of visitors.

Cyrille PUTMAN

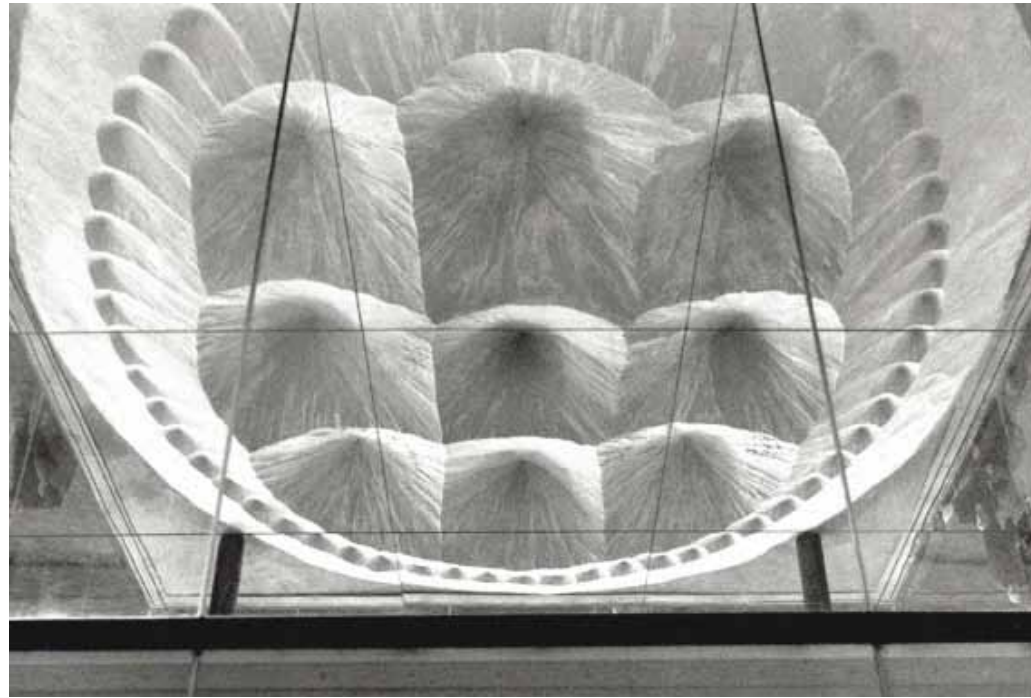
ALLOTTED TIME-ECLIPSE  
2000  
Museum of Natural History  
Jardin des Plantes, Paris  
Glass, metal, mirror, sand  
8 m x 7 m x 7 m



This “work in sand” came out of years of research and development Métais began in 1989-1990 at the Fondation Cartier. Installed in the central pathway of the Paris Museum of Natural History for the total eclipse on August 11, 1999, “Allotted Time-Eclipse” is a gigantic box made of glass, metal and mirrors. It houses diverse cycles of random sand flow – more than 40 tons of sand in all. Fascinated since childhood by the cosmic cycles that obstruct the sun in the daytime, Métais has traveled the globe – and still does – to observe them in person. His work is a “timecatcher” – an “eclipse-catcher.” This experimental sand vessel allows different amounts and types of sand to flow in, over time. The evocative forms it creates – surprising, sensual, and in a perpetual state of renewal – have attracted and delighted millions of visitors.  
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Cyrille PUTMAN





ALLOTTED TIME II  
2010  
Museum of Tessé  
Le Mans-France  
Glass, metal, mirror, sand  
8 m x 7 m x 7 m



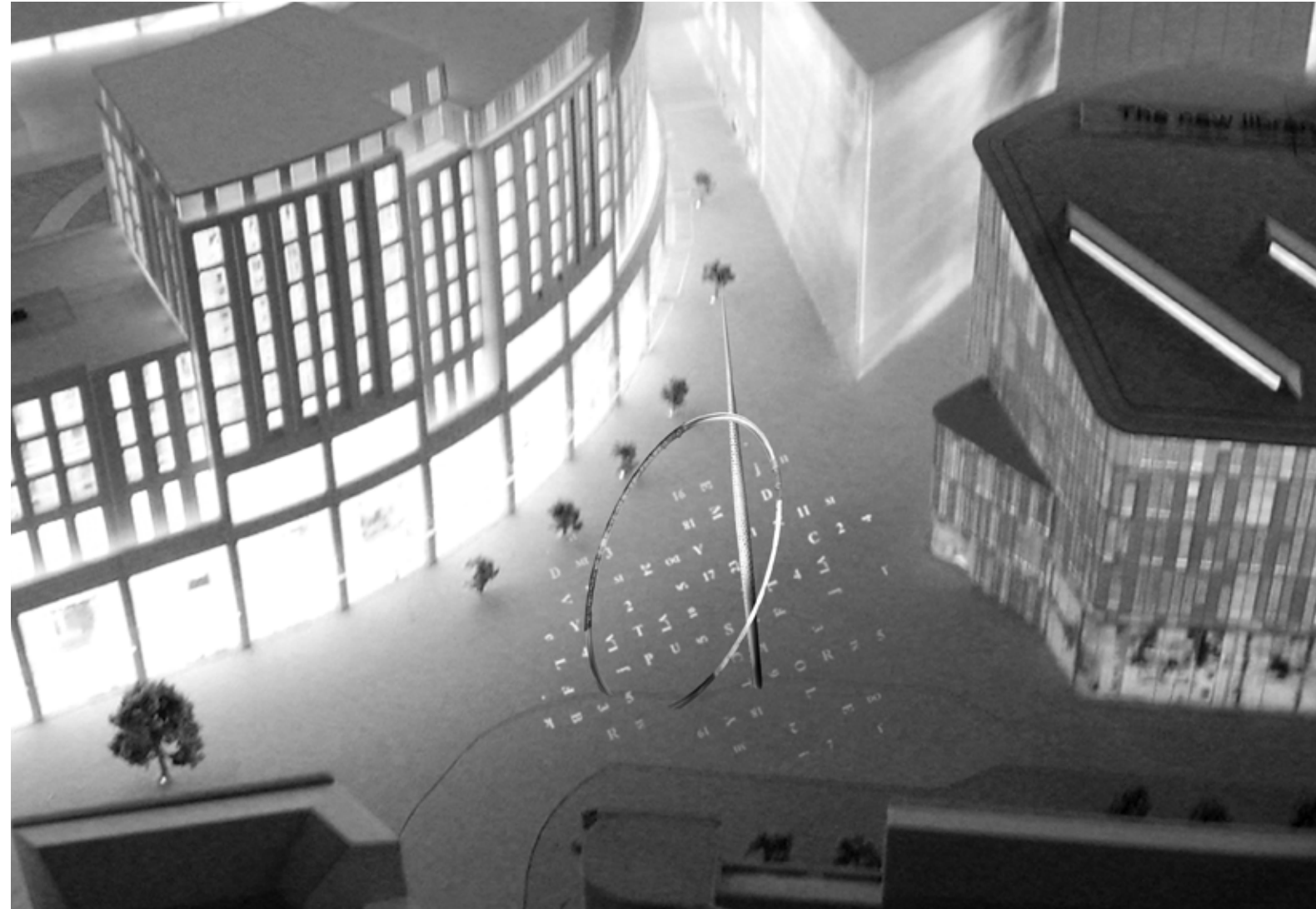


When I first visited the Docklands site in March 2008, I immediately took an interest in the bridge. Its offbeat feel and 70's look, set against the mineral, contemporary architecture of the docks, spoke to me. Considering its primary, essential function of delivering people from one side to the other, the bridge struck me as being the ideal installation point for my artistic project "The Ring". The idea here is to humorously suggest that the bridge is playing with a ring! The trains also play with the ring. Passers-by will see the ring do a sort of poetic dance around the belly of the bridge and the train!  
JB METAIS 2008.



THE RING  
2008  
London, England  
Ring of metal and resin, lighting  
Diameter: 20 m





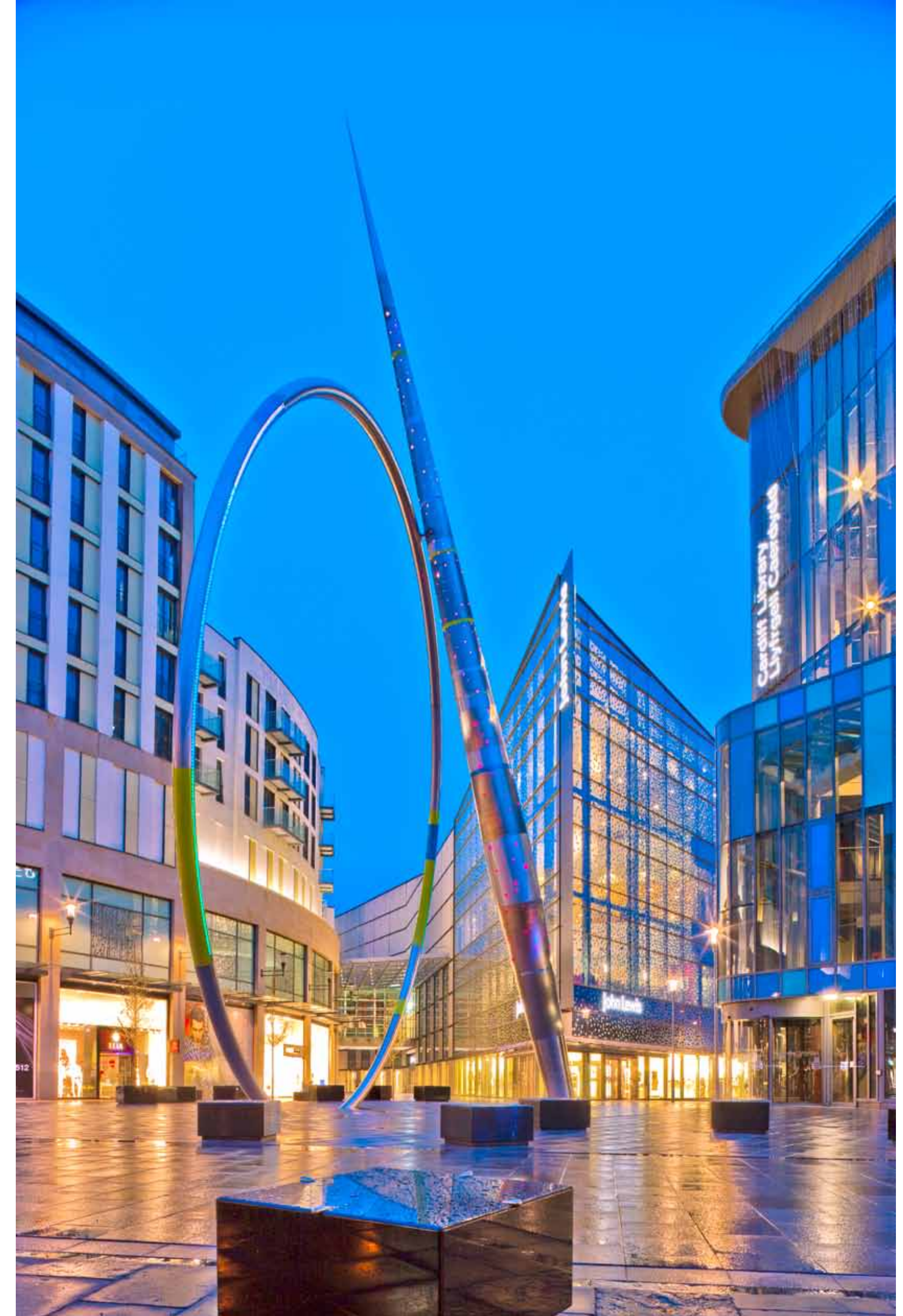
ALLIANCE  
2009  
CARDIFF WALLS  
Polished stainless steel, Polycarbonate, Liquid fluids,  
lighting, electronics  
Height 25m, Diameter 17m



A long time ago, 1000 or 2000 years back, the sea came up as far as The Hayes. Historically, this was where the city began. As the sea pulled back, it left behind an alluvial delta. A canal was then cut towards the Bay, which was to play a major role in the city's economic destiny. A bridge crossed the canal near The Hayes, and a little further Cardiff's first fortifications were built, lines of defence and protection against invasions. This history, linked to the presence of water which has today receded, is a fundamental part of the historic and magnetic quality of the St David's site. For us it constitutes an important reference.

The new city library, currently under construction and situated at one end of The Hayes, functions as the sculpture's principal visual anchor as well as a thematic link. Surrounded by numerous shops, cafes and bars, this new public facility will give the site a cultural dimension, offsetting the prevailing consumer culture of contemporary urban society. At the same time, the presence of a work of art enables us to reinforce and widen the city's cultural appeal.

Hervé-Armand BECHY 2009.







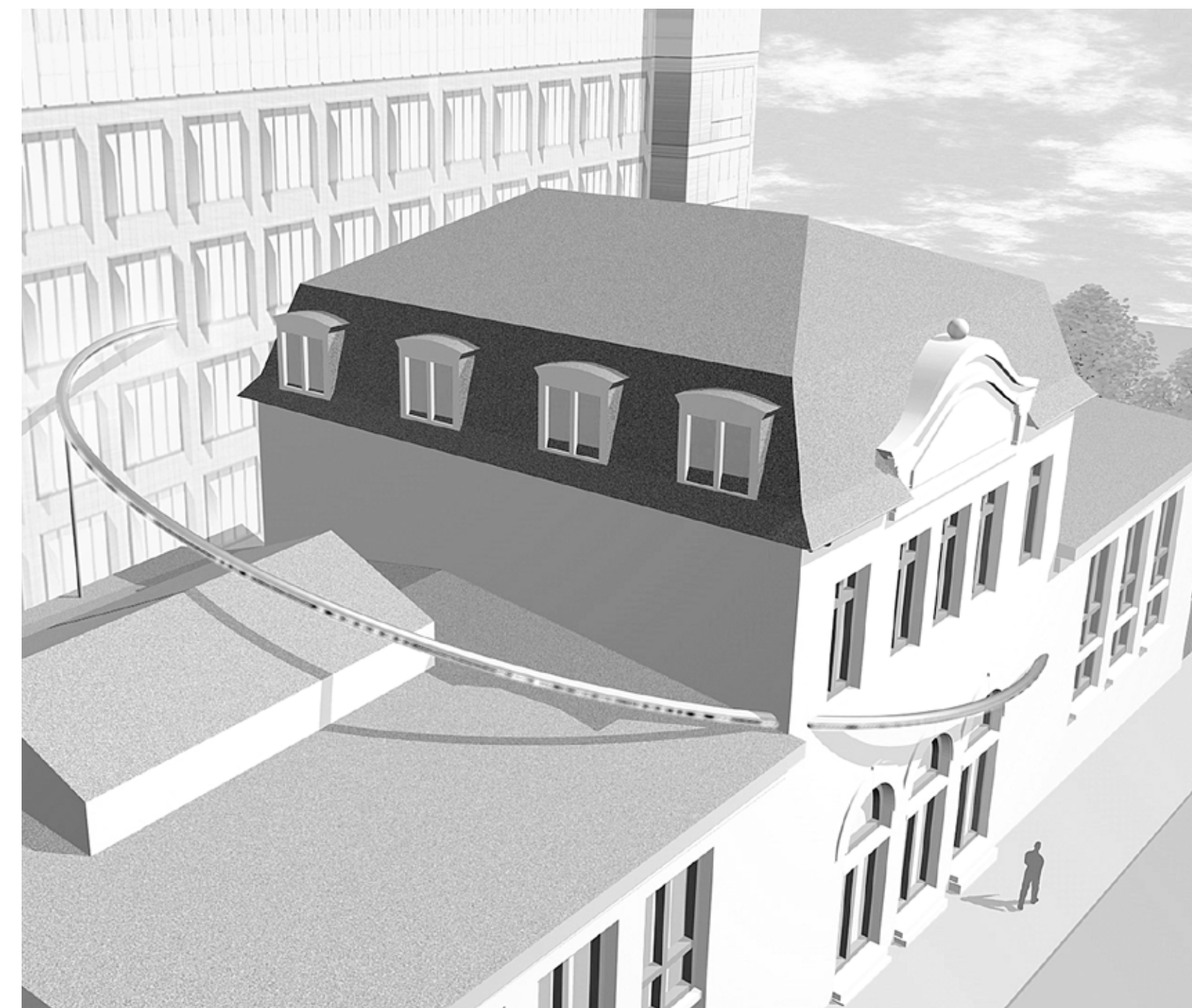
The aim of this project is to represent the activity of the living earth within this emblematic location for research. Metais conceived the piece as a link between the preexisting Cuviez building and the new architecture at the IPGP and BSUE, drawn together by a monumental ring nearly 128 meters in circumference, inclined at an angle of 0.5°.

On the periphery of the ring is an installation of 4000 LEDs connected to a data receptor program that records events on the earth such as volcanic eruptions, tectonic plate movements, hurricanes and tsunamis and translates them into light frequencies in real time.

Physically uniting the two buildings and the institute itself, this work's "receptive and reactive circle" encloses a location dedicated to listening to our planet. It is a circular link that acts as a "virtual catalyst" between the research laboratories on magnetism, physics, chemistry, biology and seismology.

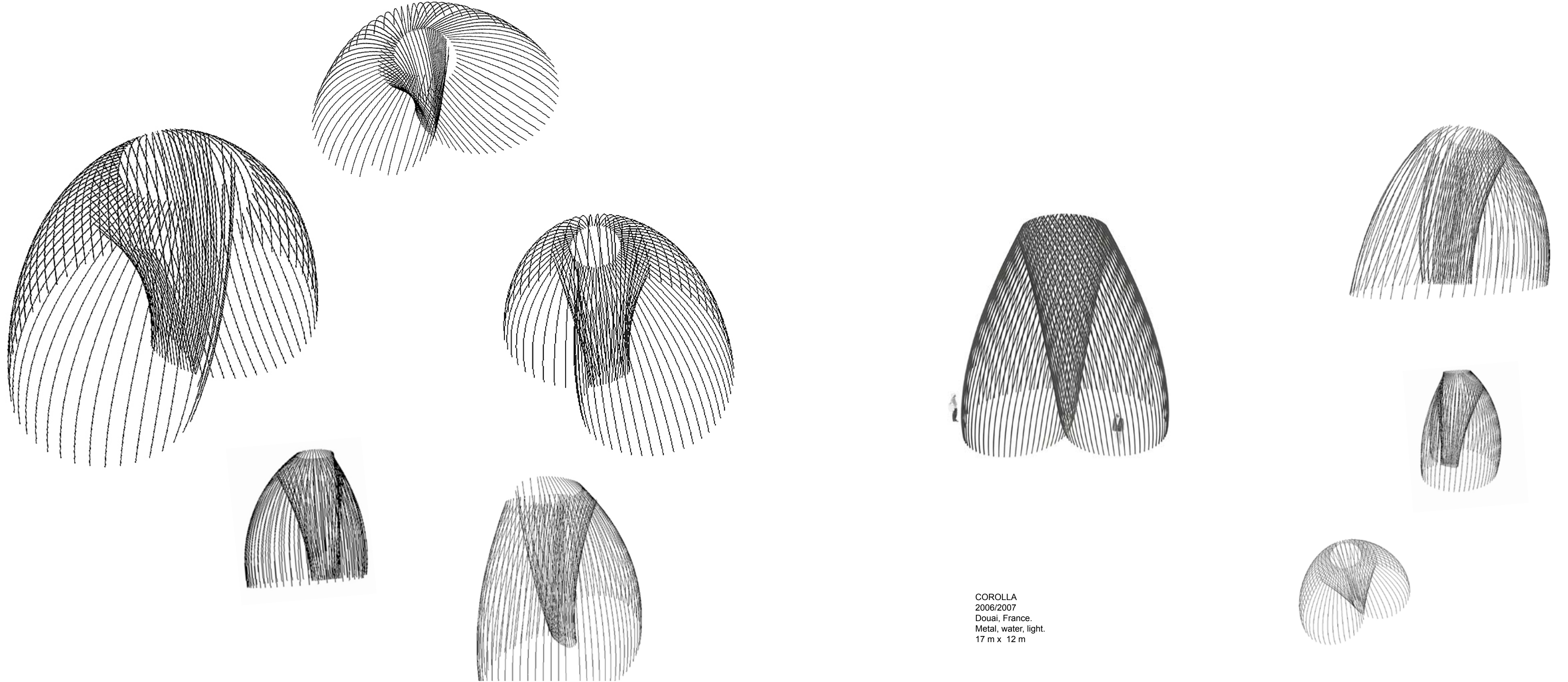
Through this ambitious project of constantly auscultating the planet with the help of scientists, the artist invites us on a hyperrealist journey of the senses, where it becomes possible, in the heart of Paris, to have a real-time perceptive experience of the invisible luminous oscillation of energy fields on our living earth.

Excerpt from «The World Fields of JB Metais» by Cyrille Putman, 2009

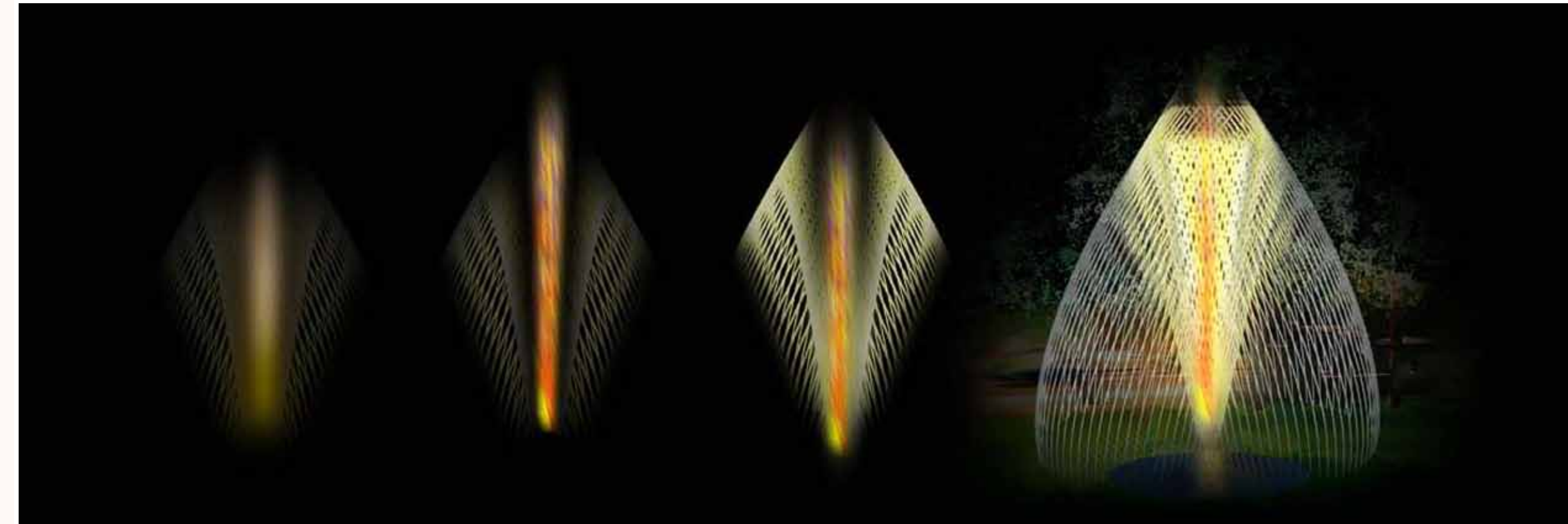
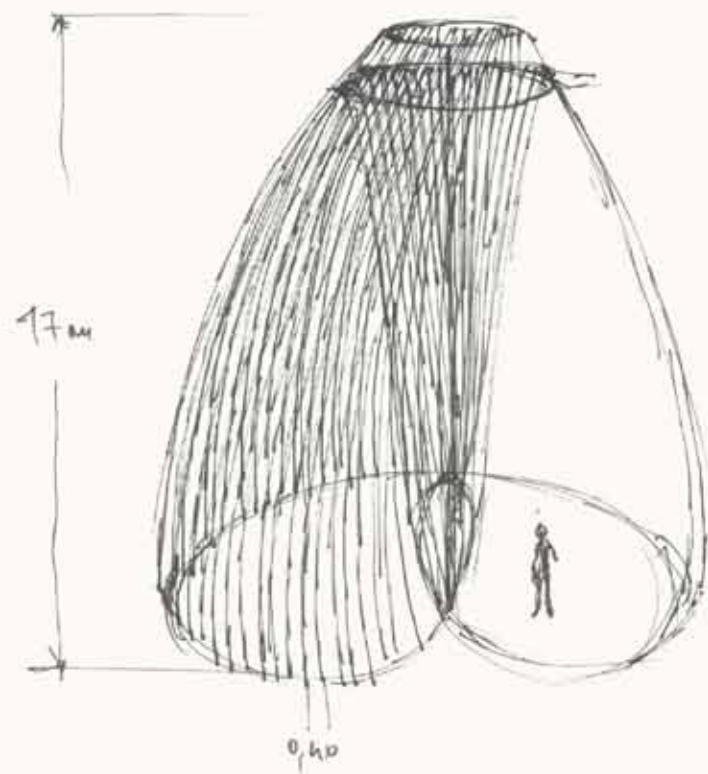
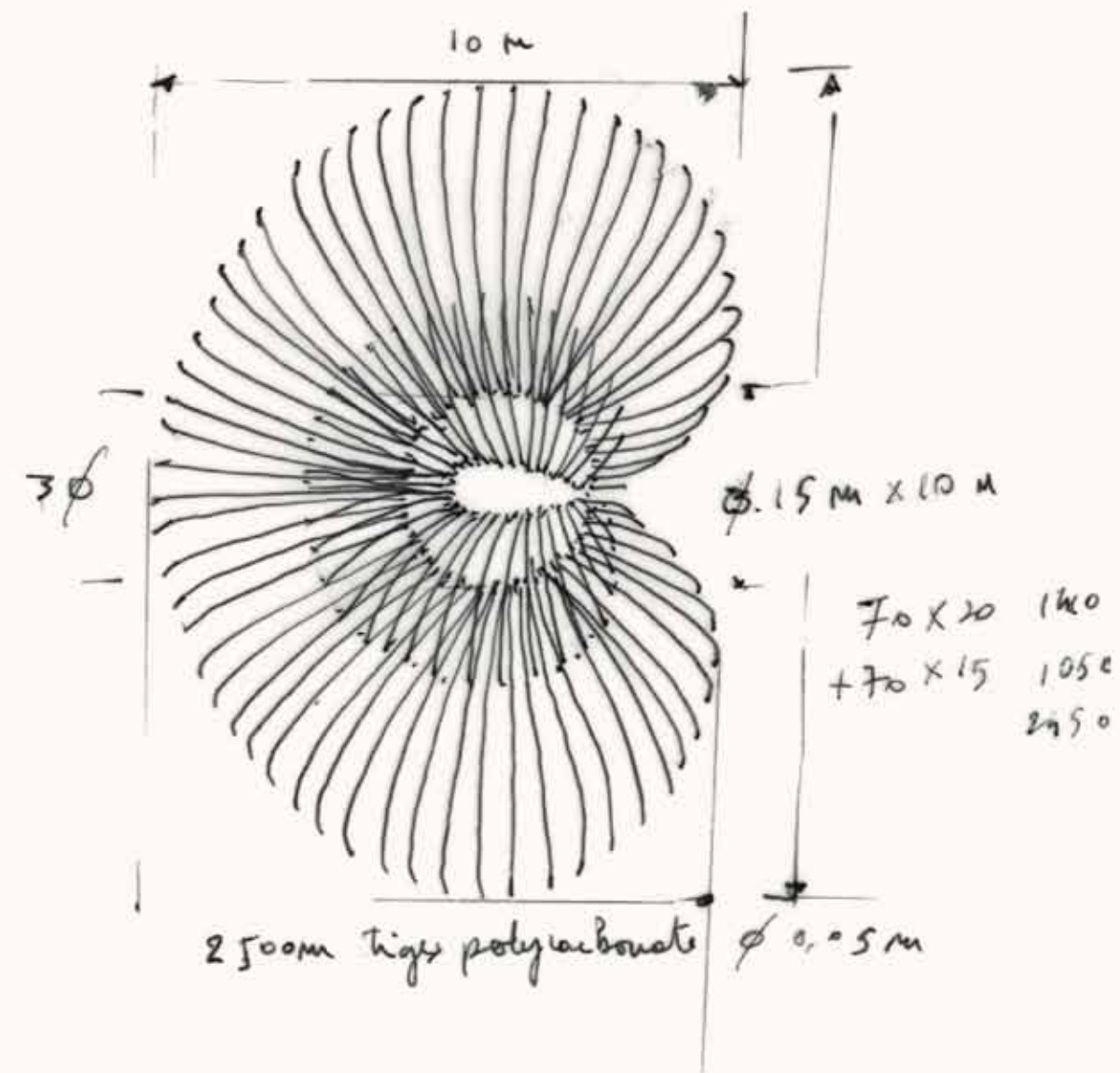


CUVIEZ CIRCLE or LIVING EARTH  
2009  
Institut de Physique du Globe de Paris, France  
réhabilité par le cabinet d'architecture LION associés.

Aluminum, LEDs, electronics  
Ring □ 40.7, tube □ 0.2 m



COROLLA  
2006/2007  
Douai, France.  
Metal, water, light.  
17 m x 12 m



"Corolla" is a semi-transparent chamber in which mist and natural as well as artificial light play with the senses. Its structure is made up of a hundred semi-transparent stalks that curve and cross, creating visual vibrations. This vibrating, magnetic sensation is accentuated with movement as the viewer enters and exits the piece. The lighting of the structure varies sequentially from very bright to dim penumbra. The atmosphere of vaporized mists creates a feeling of dreamy weightlessness.



The coexistence of urban functionality and unspoiled nature in this "city district in the country" was the determining factor in my artistic approach. The work seeks to embrace metaphor and dream to connect to the location and its residents.

Its semitransparent structure draws upon the environment without dominating it, as if engaging the surrounding landscape with clarity and empathy, to become a stratification of the environment itself. I wanted to capture the attention of those who pass by and catch their dreams in a single movement,

like a magnetic lantern held out before a traveler, a guiding and calming source. Its location across from the tram station reinforces this symbolic presence.

A site-specific creation, the work is a sort of floating dream house, a network of curving lines that converge at the seams of three concentric circles. The lighting within this floating self-contained structure makes it appear phosphorescent; the volumes created by its sinuous shapes recall mineral and plant forms of the natural world. Like a vessel for exploring dreamscapes, it exists through rhythms of appearance and disappearance, a mirror to our constantly changing and evolving world.

SKIMAO



FISHERMAN OF LIGHT, CATCHER OF DREAMS  
2010  
Bergen, Norway  
Polycarbonate, lighting, electronics  
13 m x 10 m x 10 m



#### Aligning, Encircling, Elevating

There is no "object solution" for an artist here. The only option is to give the location a touch of freedom, almost immaterial. The concept of a circle levitating high above ground is made technically possible with projected light and mist. My vision is to give unity back to this space crowded with cars and noise, a space otherwise annihilated by its function as a complex roundabout of intersecting roads. Located within the renowned architectural alignment of the Arc de Triomphe and La Grande Arche, Porte Maillot is stigmatized by its "gigantic inconsistency." This two-sided image of Place Maillot as a "martyred site" gave me the idea of encircling it with a halo. The elevated disk highlights the location, emerging as a translucent, monumental landmark within the perspective of this major Parisian axis.

#### The Halo: Lightness

Aurora Borealis, eclipse, mirage... allusions to natural phenomena and cosmic forces play a role of "awakening" within the agitated surroundings and random, noisy flow of Place Maillot. The image of a floating circle lifts our vision high above the intersections, expanding and liberating the space.

#### Finite to Infinity: The Cycle

This work is an expression of cyclic change and renewal.

Its appearance evolves from morning to evening, from night to sunrise. As the halo turns slowly upon its axis in a 24-hour cycle, the circle flattens into a horizontal line then rises again, infinitely renewing itself. Its color, visible at night, varies with the changing seasons. Its circular form appears like a mirage and feels like a reassuring presence within this center of many crossroads.

JB METAIS 2006



THE HALO  
2006  
Porte Maillot, Paris, France  
Water, lighting, electronics  
50 m x 50 m x 25 m



<b>1954</b>
Born in Le Mans, France
<b>1970-1977</b>
School of Fine Arts, Le Mans and Paris
History of Art, Louvre Museum
<b>1978</b>
Travels in the deserts of South Morocco and Mauritania
First observation of sounds produced by the movement of sand dunes
Creates workshops in Courdemanche (La Sarthe) and Ozenay (Burgundy)
<b>1981-1985</b>
First creation of the Equinox and Immersed Pieces Series, monumental works in natural or urban settings relating to the sun – Formentera, Spain
Takes charge of the family winery in Jasnieres, France
Orixas and the Forest (DRAC grant) – extensive travel in the Amazon, Brazil
Travels in India, Jaipur and the desert of North India
Equinox and Immersed Pieces Series – monumental works in Creteil and Montpellier
<b>1985 - 2012: Public Collections and Commissions</b>
<b>Duality</b> Eu, France
<b>Fluorescence</b> Kumamoto, Japan
<b>Create Yourself in the World Beijing</b> , China
<b>Fisherman of Light Bergen</b> , Norway
<b>The Letter Euqueurdreville</b> , France
<b>Allotted Time II</b> Le Mans, France.
<b>Alliance St Davids2</b> , Cardiff, Wales, United Kingdom
<b>Clepsydra Conservatory of Dramatic Arts</b> , Levallois, France
<b>The Wave Luxembourg city</b> , Luxembourg
<b>Valenciennes Valenciennes</b> , France
<b>Walking Through Walls</b> Luxembourg city, Luxembourg
<b>The Halo Porte Maillot</b> , Paris, France
<b>Word-Being</b> Regional Archives, La Sarthe, France
<b>Vibrant Boa</b> , Brussels, Belgium
<b>Word-Being</b> Belleville sur Rhône, France
<b>La Chambre de Phaistos</b> Le Creusot, France
<b>Allotted Time-Eclipse</b> Jardin des Plantes, National Museum
<b>of Natural History</b> , Paris, France
<b>Avalanche, Landslide and Allotted Time</b> Series La Villette, Cité des Sciences, Paris, France
<b>The Door of Sahel</b> Dakar, Senegal
<b>2000 - 2012: Solo Exhibitions and Projects</b>
<b>The Ring Middle Dock</b> , London, England
<b>Time and Landscapes Universal Expo 2000</b> , French Pavilion, Hanover, Germany
<b>Retrospective, “Works in Sand”</b> Le Mans, France
<b>SGBL 50 Years of Innovation Beirut</b> , Lebanon
<b>Pollen</b> – London, England
<b>Passage</b> Bordeaux, France
<b>Immersion</b> Queensbridge, London, England
<b>Two-Headed</b> Vancouver, Canada.
<b>Pescator Park, Wall Passage</b> Luxembourg city, Luxembourg
<b>An Anthropological Structure of the Imaginary</b> Strasbourg, France
<b>Allotted Time Galerie Baudoin Lebon</b> , Paris, France
<b>Promenade Road Port of Dublin</b> , Ireland
<b>Creating Knowledge Palais de la Découverte</b> , Paris, France
<b>Allotted Time The Cartier Foundation</b> , Jouy-en-Josas, France
<b>Works on Kepler’s 8 Artist Residency</b> , Berlin, Oberkirchen, Germany
<b>Allotted Time</b> – Utopia Park, Los Angeles, USA
<b>Dispossession Beirut</b> , Lebanon
<b>irreversible Allotted Time Torino</b> , Italy
<b>Group Exhibitions and Artist Residencies</b>
<b>Secret Garden</b> Ivry-sur-Seine, France
<b>1.2.3 Sun – Eclipse Chamber</b> Donjon de Vez, France
<b>The Sun at its Zenith</b> Perth, Australia
<b>Pierre and Marie Curie</b> Jussieu, Paris, France
<b>FRAC Loire Valley</b> Fontevraud, France
<b>The Cartier Foundation</b> , Artist Residency, Jouy-en-Josas, France
<b>Galerie Froment-Putman</b> Paris, France
<b>Irreversible Time</b> Goshi Gaya, Japan
<b>Orixas and the Forest</b> (DRAC grant) Brazil
<b>Men in the Forest Lubumbashi</b> , DR Congo
<b>Jean-Bernard Métais currently lives and works in La Sarthe and Paris, France.</b>

Jean-Bernard Métais, 2012

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Jean-Bernard Métais, 2012

**1954** :

Naissance au Mans.

**1970-1977** :

Ecole des Beaux-Arts, Le Mans, Paris.

Histoire de l’art au Louvre.

**1978 a 1981** :

Création des ateliers de Courdemanche en sarthe et à Ozenay en bourgogne - France.

Voyage dans le désert du Sud Marocain et de la Mauritanie.

Première observation des sons produit par le mouvement des dunes de sable.

**1981-1985** :

Série des Equinoxes et des Pièces immergées Réalisation de la première grande pièce fonctionnant avec le soleil dans des sites naturels et urbains Formentera - Espagne.

Reprend le vignoble familial de Jasnieres - France.

Les Orixas et La Forêt, (bourse de la DRAC) Long séjour en Amazonie au Brésil.

Cosmogonie à Jaipur et voyage dans le désert du nord de l’inde.

Equinoxe séries des pièces immergées.

Première réalisation de grande pièce Créteil et Montpellier - France.

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简介

1954 :

出生于勒芒市，现生活并工作于巴黎和萨尔特省之间；

1970-1977  :

就读于勒芒和巴黎艺术学院；

卢浮宫艺术学校艺术史专业；

1978-1981 :

在法国萨尔特省古德芒市和勒艮第省奥兹奈市创立了艺术作坊；

在摩洛哥南部的沙漠和毛里塔尼亚旅行；

首次用沙丘的运动发出的声音进行创作；

1981-1985 :

在西班牙佛芒得阿市首次进行城市环境下室外大型创作，根据太阳光的运行原理，完成昼夜平分点和淹没作品系列；

继承在法国的加士涅尔家族葡萄园酒业；

得到地区文化基金 “ 诸神与森林 ” 的资助，在巴西亚马逊体验生活；

在印度捷布进修宇宙起源说并在印度北部的沙漠里旅行；

在法国蒙彼利埃克代耶完成大型室外创作昼夜平分点和淹没作品系列；

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**Contact:** Michel J - Jane Ding yiyishui@hotmail.com

**English translations:** Jennifer Pinard

**Chinese translations:** Feng He

**Graphic art and composition:** Hervé Roncière

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contact@xindongcheng.com

The Old Factory 798 Art District, Dashanzi, Jiu Xian Qiao Lu No.4,  
Chaoyang District, 100015 Beijing, China, Beijing Post No.8503.

