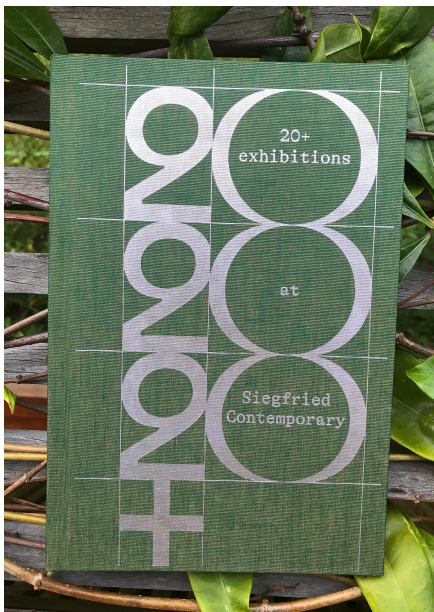


202020+

My dream has always been to produce a beautiful publication of my artistic journey and at the tail end of 2020 it has become a reality. This book highlights the artistic and personal relationships that have been built over the years through my collaborations.



2020 has been a year we won't forget, mostly for the wrong reasons, but it is also a year of exceptional personal growth for many of us. It is for this reason that I have decided to create this book, but also as I value all things beautiful, the alignment of number 202020+ in the title are to me rather outstanding and their configuration is obviously unique. Just what I want to achieve through my shows.

In celebration of the exhibitions at Siegfried Contemporary between 2012 and 2020, I asked artists as well as collectors to write a statement about their experience of working with me.

The images and texts of our collaborations are shown together for the first time in 202020+



My first sculptures were based on the characters of the cosmonaut, the bee keeper and the swimmer; just as in a theatre production I have adorned them and have given them a role to play. These characters have a script. The astronaut child evokes an uncertain future, he's alone in space. In a first interpretation the bee keeper, wearing the alchemist's hat from the movie Holy Mountain by Jodorowsky, holds a flower bouquet just as if he was going on a date, except his date is with the last surviving bees on our planet. In a second iteration there's no bouquet left, he is carrying the astronaut child on his back. In a third, thinner, version he opens his arms and carries a cricket on his chest, which represents nature's revenge, just as in the Ten Plagues of Egypt where the swarms of crickets ravage the crops. Our current relationships to nature, to our surroundings, our body, to animals are for me like doors that open into fields of research.

What does being a sculptor mean nowadays? What can a figurative sculpture represent? It's the link between the present and the creations of artists and sculptors over millennia. I follow a practice of modelling; it's a research on volume, on masse, on weight and of sculptural interrogation. It's about style and gesture.

I believe that it's a generational trait: our generation is very taken by figuration, particularly in painting; perhaps the next one in 10 years will be moved by to the opposite. These might be necessary exhalations. I use nature, animals and humans to bring about new abstract ideas and, like a director, I start from a foot, a leg, an arm.

I feel that sculpture is a fallow field which allows me huge freedom to create.

Four Pillars

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