

MIAMI DESIGN/ BASEL - CURIO
BOOTH: C09

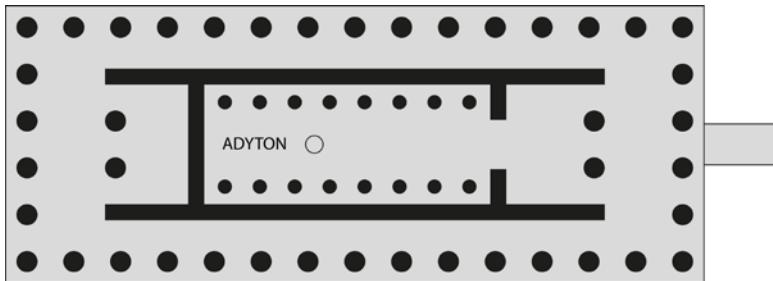
VINCENT BEAURIN
ADYTON

Vincent Beaurin's work is a sensitive and perceptible exploration of forms and their incorporation in space, 'landscape-forms' in which he sets to work on their subtle variations of colors, surfaces and materials with all the precision of an engraver.

The artist questions the appropriateness of the forms he produces by sizing up their boundaries, their limits, and their inflection points: gauging how far it is possible to go to relieve the form of any superficial encumbering clutter while at the same time optimizing its presence in the place it occupies.

Through this poetics which involves limits and atmospheric hues, this work stands apart from the modernist legacy of early abstraction, while linking up with a longer-term history which, from Goethe to Kandinsky, has witnessed the assertion of a way of thinking about form in the process of revealing itself, a 'morphology'.¹

Vincent Beaurin conceived Adyton for Curio during a journey in Greece at the beginning of 2018. The adyton was the most restricted area and the holiest part of a Greek temple, where you could find the oracle.



Example of adyton in the temple of Apollo, Delphi, Greece

Vincent Beaurin's work belongs to the collections of the MNAM - Centre Georges Pompidou, Fondation Cartier, FNAC, Fonds National d'Art Contemporain, MUDAM, Museum of Modern Art, Grand-Duc Jean, Luxembourg, among others.

He has produced several large private, and public commissioned works globally, including Quiero (2017), Majorca, Balearic Islands; Tree of Life (2016) Kuala Lumpur, Malaysia; La nuit des Gobelins (2012-2016), tapestry for the French Mobilier national; Andalus, Constellation (2014), Arch, Couronne (2013), in Cheval Blanc Randheli Resort, Maldives.

Born in 1960, Vincent Beaurin lives and works in Paris.

¹ Extract, *Un Cercle de Plénitude*, Pascal Rousseau, *Vincent Beaurin Three Pieces*, Paris, 2016, p. 27.