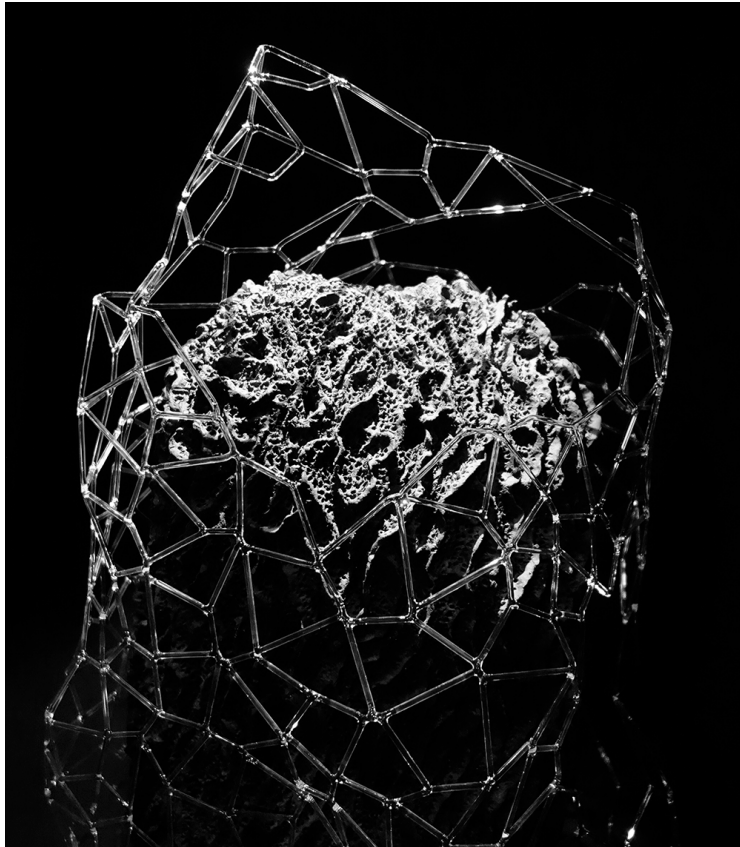


KIM KOTOTAMALUNE

LE PROLOGUE DE LA MATIÈRE



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The new organic forms sculptures by Kim KototamaLune (born in 1976 in Ho Chi Minh City, Vietnam) testify of her multiple interests in neuroscience, quantum physics or oriental philosophy, which are, among other things, the driving forces behind her practice of the fine arts. Beyond the technical performances required for handling glass, the artist is above all driven by one question: «How to embody this sensation that is impossible to name?», the one that some call emptiness and that others, the scientists, call «prologue of matter¹».

Obsessed by this issue, the artist conceives installations of glass sculptures that she welds or threads conscientiously, without moulds or matrix, in order to better confront the void. The gesture is both obsessive and therapeutic as she weaves this fragile and airy lace. Like an ode to the dialogue between Science and Art, three major installations punctuate the exhibition and testify to Kim KototamaLune's desire to confront the microscopic and macroscopic worlds. Through the work *Le Crépuscule des Âmes*, an eroded tree that seems to revitalize itself thanks to a multitude of blossomed sprouts, the artist addresses the theme of the metamorphosis of bodies and their regeneration. She also makes direct reference to the pre-existence of matter, to this quest for origins and cellular memory, especially with *Le Silence du Nom*, a sculpture in the shape of a receptacle egg. Finally, *Une Espèce d'Éternité*, an oversized embryo heart (born out of the programme *Organoid* set up by the Pasteur Institute) evokes both the symbolic richness of the heart and the importance of scientific advances on this organ.

Like a vital necessity to find an end to her personal history, Kim KototamaLune creates through her works the possibility of an in-between space, with those interstices «that allow the inner movement, passing from destructive nothingness to fertile emptiness, a void that welcomes and whose spatiality extends to infinity». The artist, guided more by a search for meaning than by a formalistic aesthetic, questions the correspondences between internal flows and external variations, between flesh and matter, between quantum emptiness and the emptiness of origins (Taoist), to reveal the invisible to us in a visible made of transparency and light.

With the participation of Jean-Benoist Sallé

¹

Etienne Klein, *Ce qui est sans être tout à fait : Essai sur le vide*, Acte Sud, 2019