



JEAN-FRANÇOIS LE MINH

PAINTINGS



OPALLIOS I, 2018

Oil and dry pigment on archival interlining fabric
39.4 x 31.5 in / 100 x 80 cm



DOGS DAYS OF SUMMER, 2018

Oil and dry pigment on canvas
36 x 30 in / 91.4 x 76.2 cm



LA VITA È BELLA, 2018

Oil and dry pigment on archival interlining canvas
11 x 14 in / 28 x 35.6 cm



L'INCONNUE DU SUD I, 2018

Dye and silk screened pigment on canvas



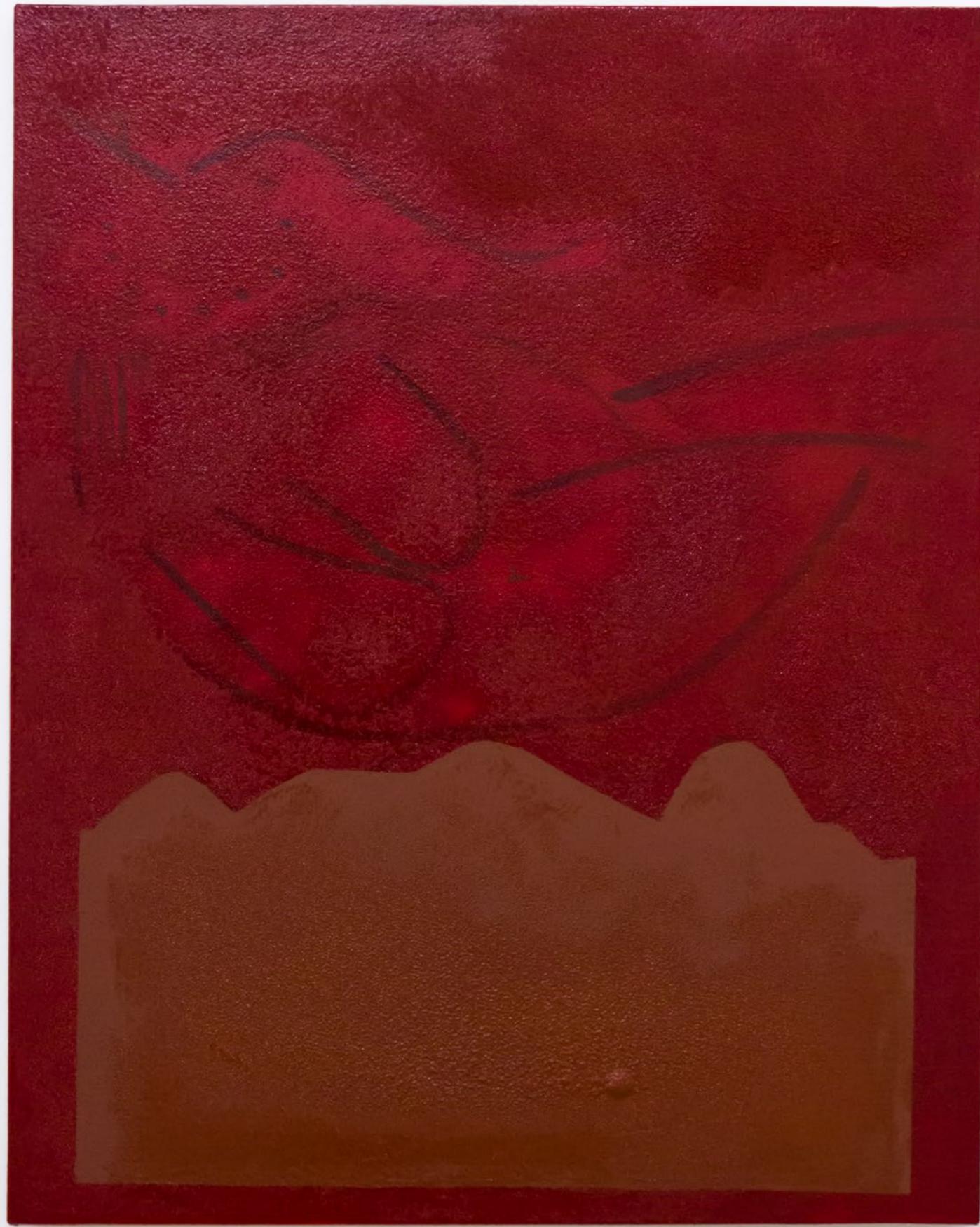


L'INCONNUE DU SUD II, 2018

Dye and silk screened pigment on canvas

NEW WAVE, 2018

Oil and dry pigment on archival interlining fabric
29.5 x 15.7 in / 75 x 40 cm



YET TO BE TITLED, 2018

Oil and dry pigment on archival interlining fabric
25.6 x 19.7 in / 65 x 50 cm



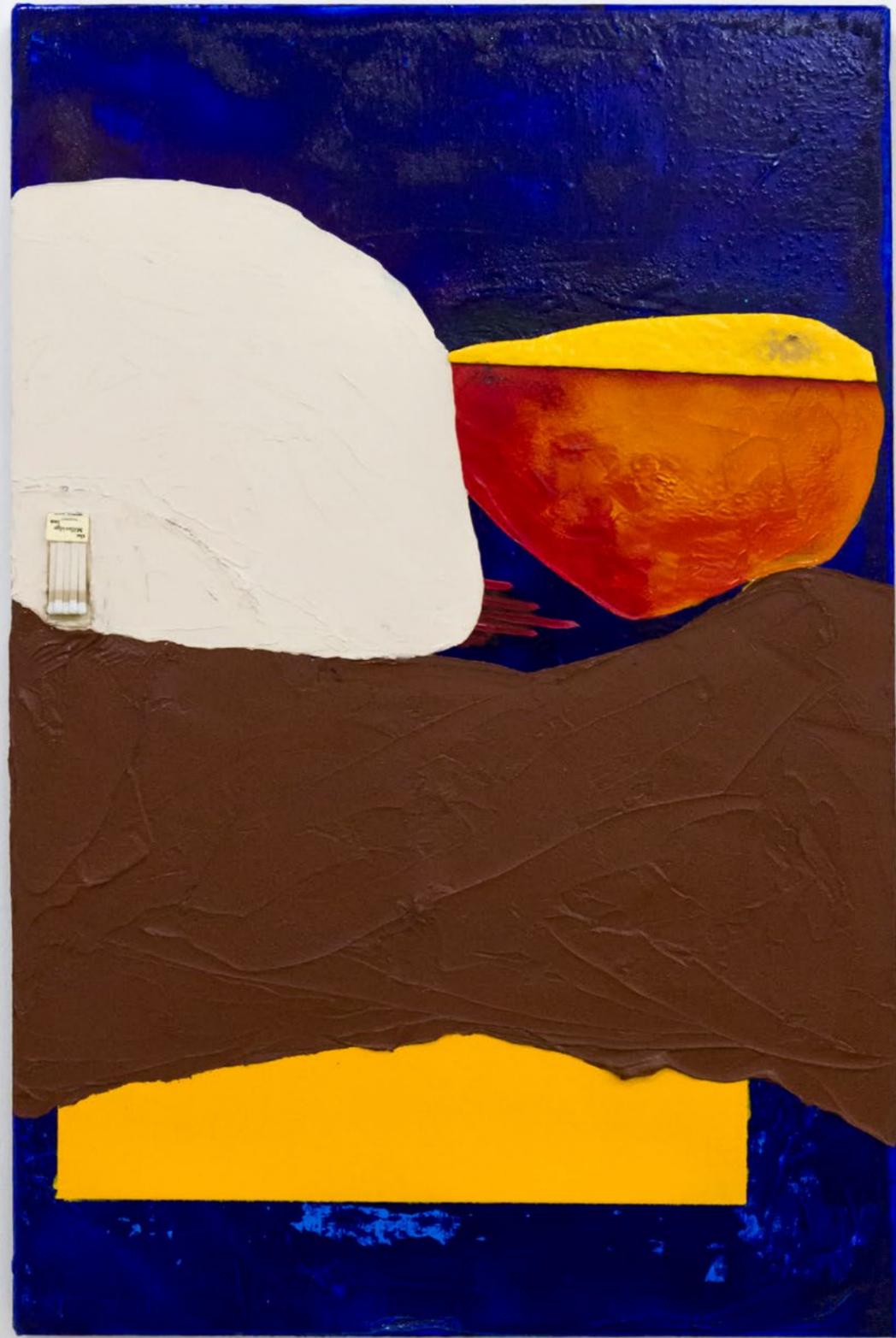
YET TO BE TITLED, 2018

Oil and dry pigment on archival interlining fabric
39.4 x 31.5 in / 100 x 80 cm



YET TO BE TITLED, 2018

Oil, dry pigment and collaged matchbook
on archival interlining fabric
23.6 x 15.7 in / 60 x 40 cm



INDIAN PONY, 2018

Oil, pigment, silkscreen and
collaged matchbook on canvas
36 x 30 in / 91.4 x 76.2 cm





MATERIAL UTOPIAS I, 2018 SOLD

Oil, dry pigment, acrylic, cochineal and
matchbook on archival interlining fabric
63 x 47.25 in / 160 x 120 cm

THE COUNTRY PLACE, 2017 SOLD

Oil, acrylic, collaged envelope and matchbook on canvas
200 x 160 cm / 78.7 x 63 in



RISING INTO LOVE, 2017

Oil, acrylic, thermoplastic, collaged silkscreen
and envelope on canvas
153 x 117 cm / 60.2 x 46 in







PEINTURE DE LA VIE, 2017

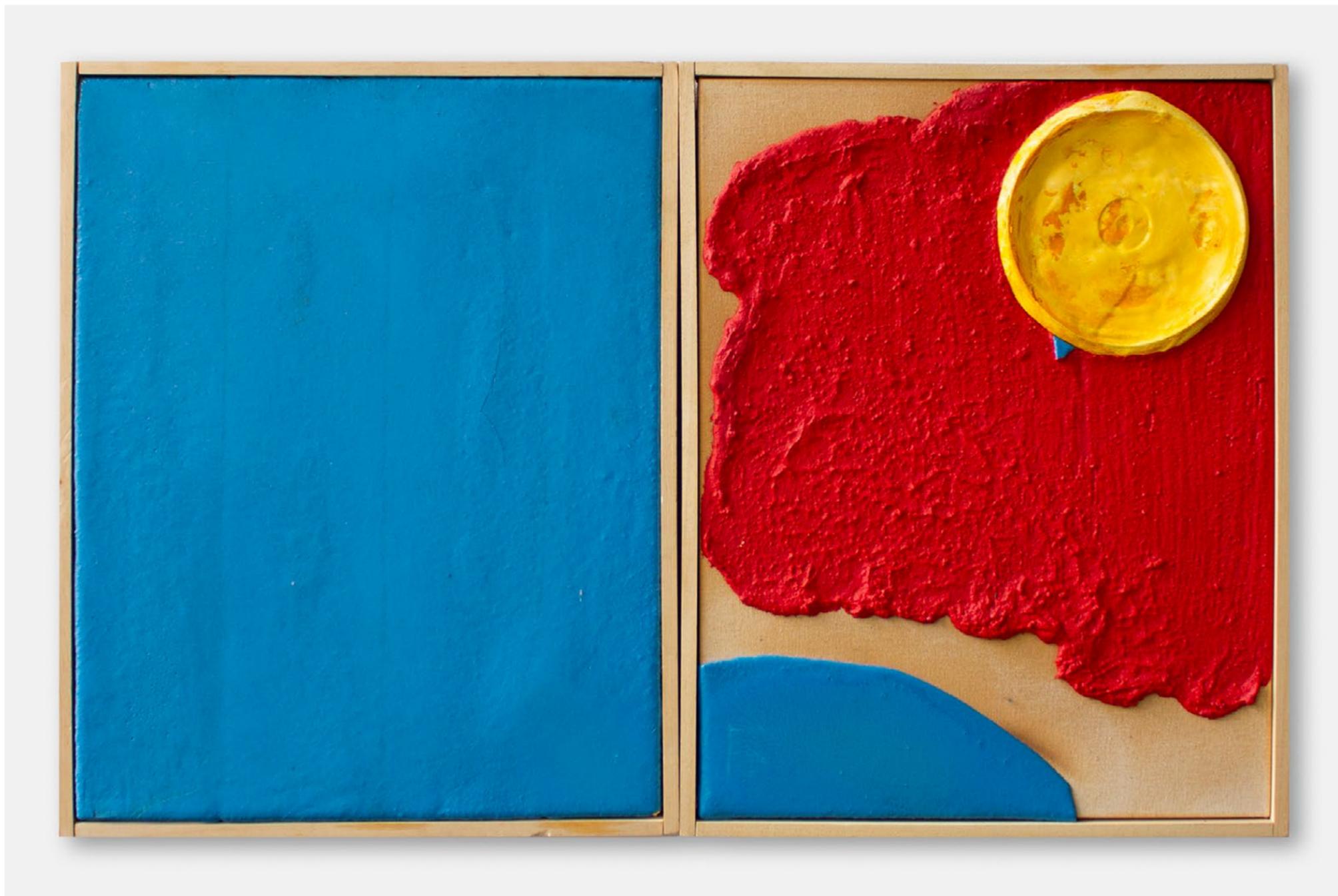
Oil, acrylic, thermoplastic, silkscreen, collaged envelope
and matchbook on canvas
168 x 143 cm / 66.1 x 56.3 in



LUNCHEON COCKTAILS DINNER, 2017

Oil, acrylic, thermoplastic, natural clay, collaged silkscreen,
matchbook and envelope on canvas
200 x 160 cm / 78.7 x 63 in





WHERE WILL YOU GO NEXT ?, 2017 SOLD

Oil, acrylic and thermoplastic on canvas
45 x 35 cm, 45 x 35 cm / 17.7 x 13.8 in, 17.7 x 13.8 in

PROVIDENCE, 2017

Acrylic, thermoplastic and collaged envelope on canvas
98 x 72 cm / 38.6 x 28.3 in





TODAY IS A BLESSING, 2017

Oil, acrylic, natural red clay, thermoplastic,
rubber glove and collaged matches on linen
76 x 54 cm / 30 x 21.2 in



LICORICE IN THE CAR THIRTY, 2017 SOLD

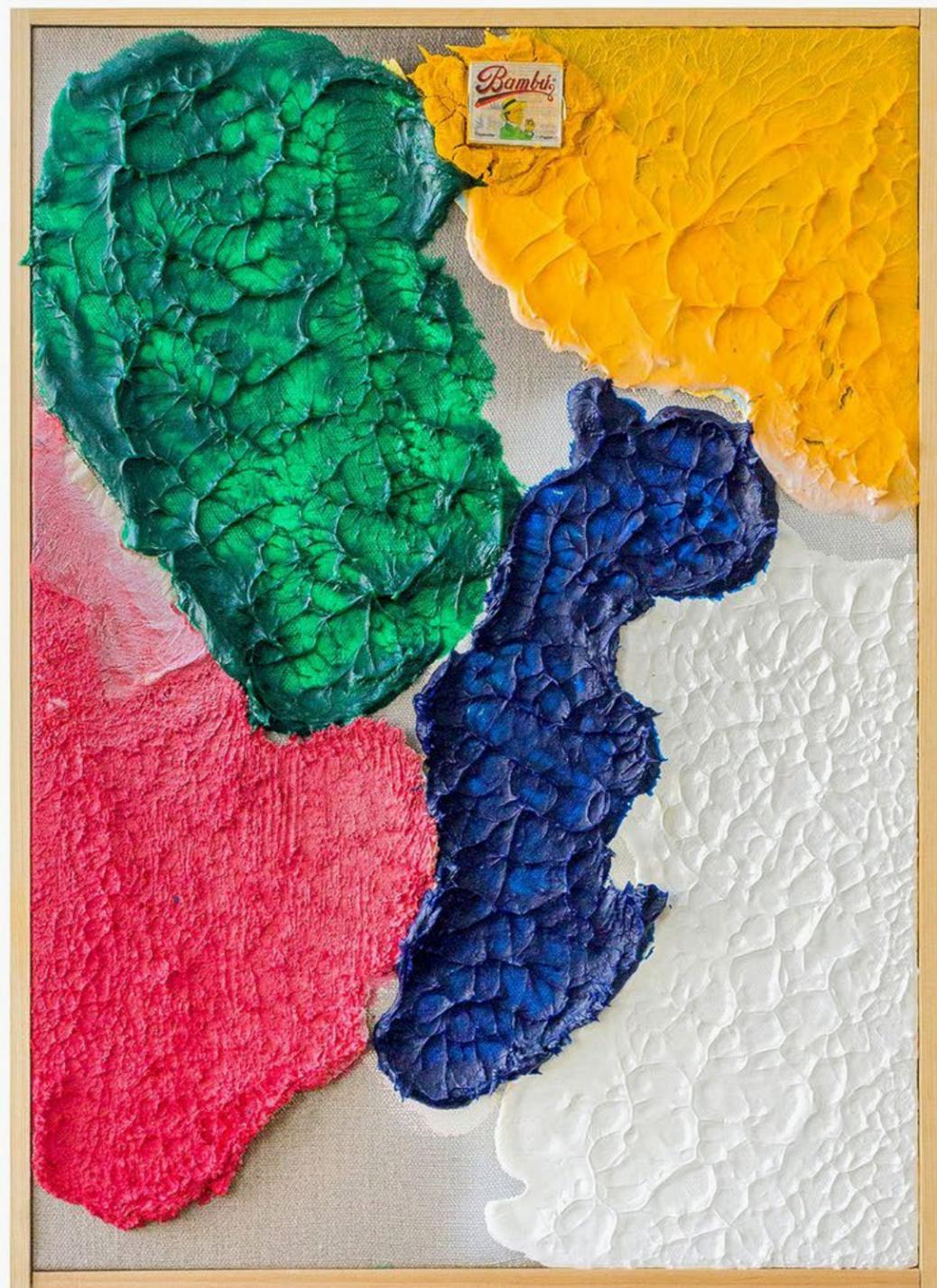
Oil, acrylic, thermoplastic, collaged
rubber glove and silkscreen on canvas
90 x 65 cm / 35.4 x 25.6 in



ZEST OF FREEDOM, 2017

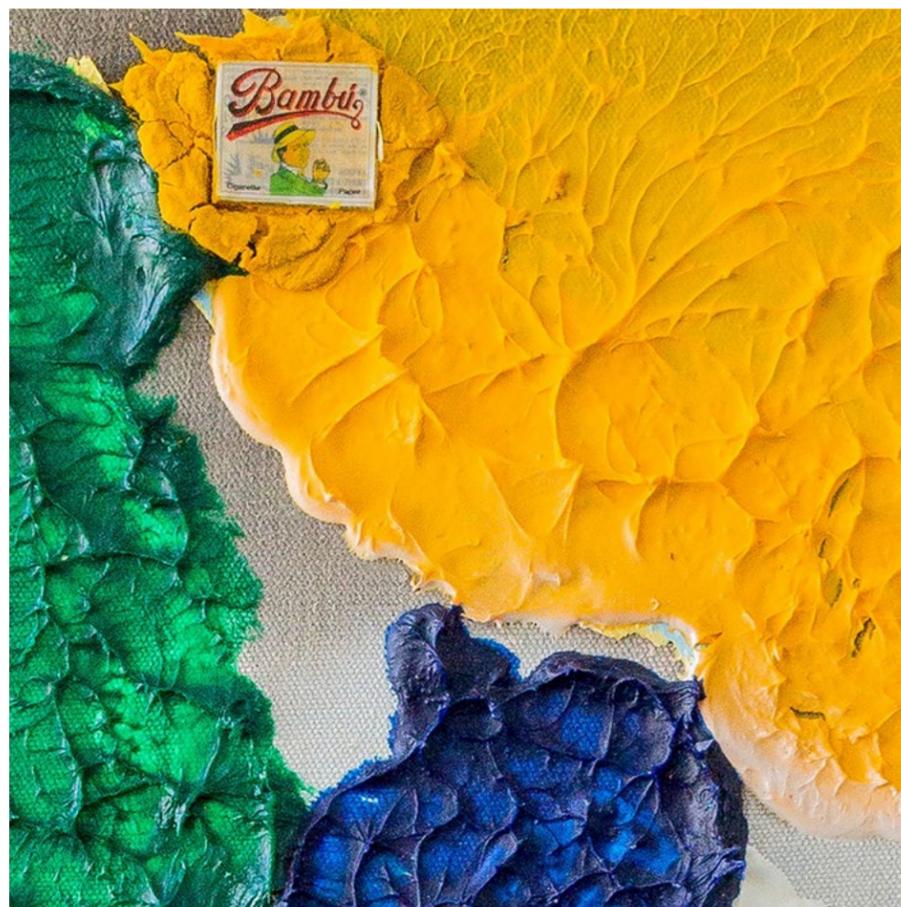
Oil, acrylic, collaged paper
and matchbook on linen
63 x 46 cm / 24.8 x 18 in





AWARENESS, 2017

Oil, acrylic and collaged cigarette paper on linen
63 x 46 cm / 24.8 x 18 in





My practice engages with discourse surrounding the status of painting today and its atemporality in relation to conceptualism.

My growing interest in the observation and often appropriation of found mixed material has been a key component in my studio practice. I am concerned with what painting and sculpture can be or might be in our current society. Composed of traces, marks, and interventions on the canvas' surface, I have started to develop a language of my own through my work.



Tell us about yourself and how you came to be an artist...

I was born in 1989, in Paris. I was raised by my grandparents in a small town on the west coast of France. I gained my independence quite early, right before I turned 17. To support myself, I was working every night in a restaurant. At the time, I was finishing high school - I had about 8 hours of plastic arts practice weekly. Later on, I got accepted to a preparatory school in Paris. I spent a year working on my portfolio to enter a university. This got me into Central Saint Martins, University of the Arts in London. Spending four years in London, and in particular at this university, was truly one of the greatest academic creative developments that one can hope for.

Where do you draw inspiration from?

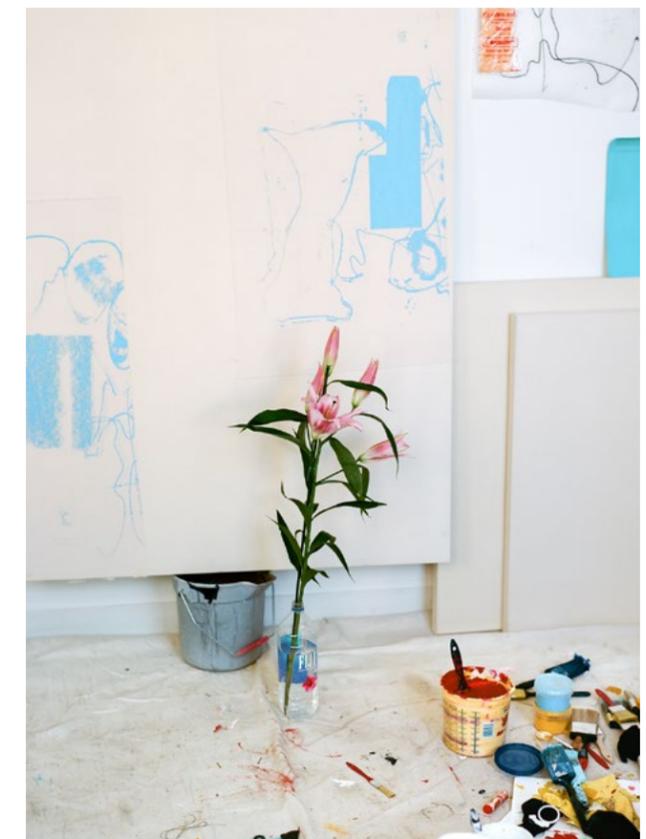
I remember going to hardware stores with my grandmother when I was a teenager. This is something that I still do on a weekly basis. I've started developing a virtual cabinet of curiosities. From the shape and texture of the shovel, to the color of the lawnmower, I collected and cultivated this interest throughout my creative process in Paris and London. Experimenting with unconventional raw materials such as thermoplastic, foam, rubber, dried cut-out pieces of acrylic for example and merge the modified ingredients with the canvas surface has always been a stimulating challenge for me. It is about surfing on a wave of control, satisfactory moments, happy accidents and unpredictability.

Describe your work in three words...

Spectrum, Materiality, Utopias.
What is your creative process?

The beginning of a new work always involves a theoretical stimulus or material impulse that I want to explore and manipulate. The intellectual aspect of it can either be the fragment of an idea that I read in a book, an article or even heard in a conversation.

My friend introduced me to the Sternberg Press years ago - It has been one of my main theory resources since then. Also, it often starts from a work seen within a museum or gallery institution or simply on the street. For years now, I have been sensitive to random elements that the world outside the studio can offer. A construction site and its surrounding tools - the imperfect, impermanent and incomplete look of a wall in New York or Paris.



What led to the evolution in your work from sculpture to painting?

I usually translate ideas previously used for a painting to a three dimensional form. But also, sometimes, the process of making a sculpture is a project faithful to the medium itself that stands without any other component.

What makes you laugh?

Sarcasm.

What makes you nervous?

The weekly cycle.

What makes you excited about the future?

The future.

Why is texture an important element in your work?

A few years ago I started developing a language of my own composed of traces, marks, and interventions on the canvas' surface. Through acquiring traditional techniques but also with an ability and aspiration to redefine and challenge some of the technicality in painting. Composing my own mixtures and constituting particular textures and colors allowed me to start establishing my own painterly writing - a three-dimensional sculptural expansion came up from this process. The consequence is a product of rhythmic action and a search for forms under the influence of time with the intention of directly engaging with a language of painting instead of an appropriation of its vocabulary.

Who are some contemporaries or figures in art history who have influenced you?

Picasso and my dear friend and fellow painter Magda.

What messages or emotions do you hope to convey to your audience?

Nowadays, our informative cycle is saturated - I'll be satisfied to attract the audience's attention for a minute or two.

How do you approach different materials? For example, what changes when you work in acrylic versus oil paint?

Working with oil paint was a natural way for me to nourish a desire for challenge, but also a spontaneous urge for discovery in order to bring a fresh representation to a few ideas that I am working on at the moment. It is also strongly associated with the fact that I intentionally disrupted the way I used to work in order to awake unfamiliar events and learn new craft skills which I think are crucial to the innovative power of the creative artistic process.

For my most recent paintings, I wanted to control the quality, character, and saturation of my paint. I was researching a lot about natural pigments before my recent trip to Mexico.

Once there, I found some cochineal ones. This is something that I am still exploring today. By making your own oil paint I learned about gaining a better understanding of the characteristics of various pigments and how they channel color and light. Using fresh raw materials allows me to mix only what I need and avoid adding unnecessary preservatives and anti-settling agents found in store-bought paint. Bulking up, making large quantities of paint is much easier than finding suppliers that stock oversized containers of the colors I need. With raw pigments, I can also produce and reproduce color mixtures specific to my palette.





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