

# ARTFORUM

## Benoît Maire

### ROSASCAPE

3 square Maubeuge Paris,  
September 22–November 26

Benoît Maire's latest exhibition "*Histoire de la géométrie*" (History of Geometry), addresses the disjunction between form and affect. The inaugural show at the project space and publishing platform Rosascape, it explores the geometric notions of measurement, shape, and limits, while testifying to the impossibility of quantifying art's impact and effects. In the installation *Histoire de la géométrie n° 11* (History of Geometry no. 11), 2010, the triangle plotted by the legs of an aluminium stepladder is topped by a sphere and a cut-out photograph depicting Marcello Mastroianni, resting on its highest step. The Italian actor may have attained the pinnacle of stardom, but fame too has its limits, expressed here by the height of the ladder and the bounded geometric shapes of the triangle and the sphere. Meanwhile, the digital collage *Histoire de la géométrie n° 1*, 2007, looks at contemporary artists' ongoing fascination with the pared-down shapes of 1960s Minimalist art: An image of a chess player in deep concentration—extracted from the 1934 film *The Black Cat*—is seen focusing intently on the mirrored cubes of Robert Morris's *Untitled*, 1965, as if to underscore the profundity of these ostensibly simple forms.

Maire's show is far more than just an eloquent demonstration of the incommensurability of art and geometry. Buried deep in each work are elusive references, unspoken analogies, and odd coincidences that enrich and extend his initial proposition. *Histoire de la géométrie n° 9*, 2010, includes a text relating to Maire's work written by feminist philosopher Catherine Malabou, who is seen in an accompanying photograph holding an encyclopedia of philosophy, a discipline that has traditionally been a male preserve. The image, which also shows the circles cut into the encyclopedia's pages, as well as a section of the gallery's parquet floor, echoes eerily with the photograph of Ian Wilson's *Circle on the Floor*, 1968–85, featured in *Histoire de la géométrie n° 8*, 2009, and with the round transparent glass plates belonging to the tenth work in the series that allude to the ground on which they are placed. Like the other works in the show, this example demonstrates the complexity of our relationship to form.



Benoît Maire, *Histoire de la géométrie n° 11* (History of Geometry No. 11), 2010, aluminum ladder, aluminum and cardboard ball, cut lambda print, dimensions variable.

— Rahma Khazam

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