

Les Fleurs du Mal

Vincent
Voillat

2025

La Junqueira
Residency

#14

The Flowers of Evil

VINCENT VOILLAT

It began with a shiver. Something that came from deep inside the body, something that expressed itself on the surface of the body. It didn't correspond to any very precise emotion, but more to a set of complex sensations, as if several stories had been invited into the same city, into the same existence. Stories that play out in separate times and realities, but that all seem to have an influence on each other, whether they come from the present, the past or the future.

Nothing is linear any more, there is finally no hierarchy, everything is constantly being renegotiated: the little stone at the bottom of a plastic wrapper filled with water so that the cats can drink without it flying away; the car that is covered in vines studded with a thousand blue flowers because it has been sedentary for too long; the house that yields to its fate as a wasteland ruin when it allows itself to be invaded by castor beans; the tall grasses of the Pampas that blaze at sunset on hilltops in the centre of suffocating interchanges, dancing nonchalantly in the tepid air of a season unlike any other; the blink of the sun in the studio when the trajectory of a plane crosses its path; a slice of stone that becomes a continent; layers of melted wax on a chipped diamond disc that dissolve our annoyances...

The flower has bloomed.
The flower, the flower has bloomed.
It was terribly afraid of the wind.
No one had ever seen it before, and it seemed to bloom.
The flower, the flower bloomed.
'No one had ever seen it before, and it seemed to bloom.
'There is no flower.'
'There shouldn't be a flower.'
Some were convinced that there was.
But they were wrong, and there it was.
No one had ever seen it.
That should be hard to hear.
A flower bloomed when it shouldn't have bloomed.
There it is, yes, there it is.
There it is.
The flower, the flower has bloomed.
It was terribly afraid of the wind.
No one had ever seen it before, and yet it bloomed.

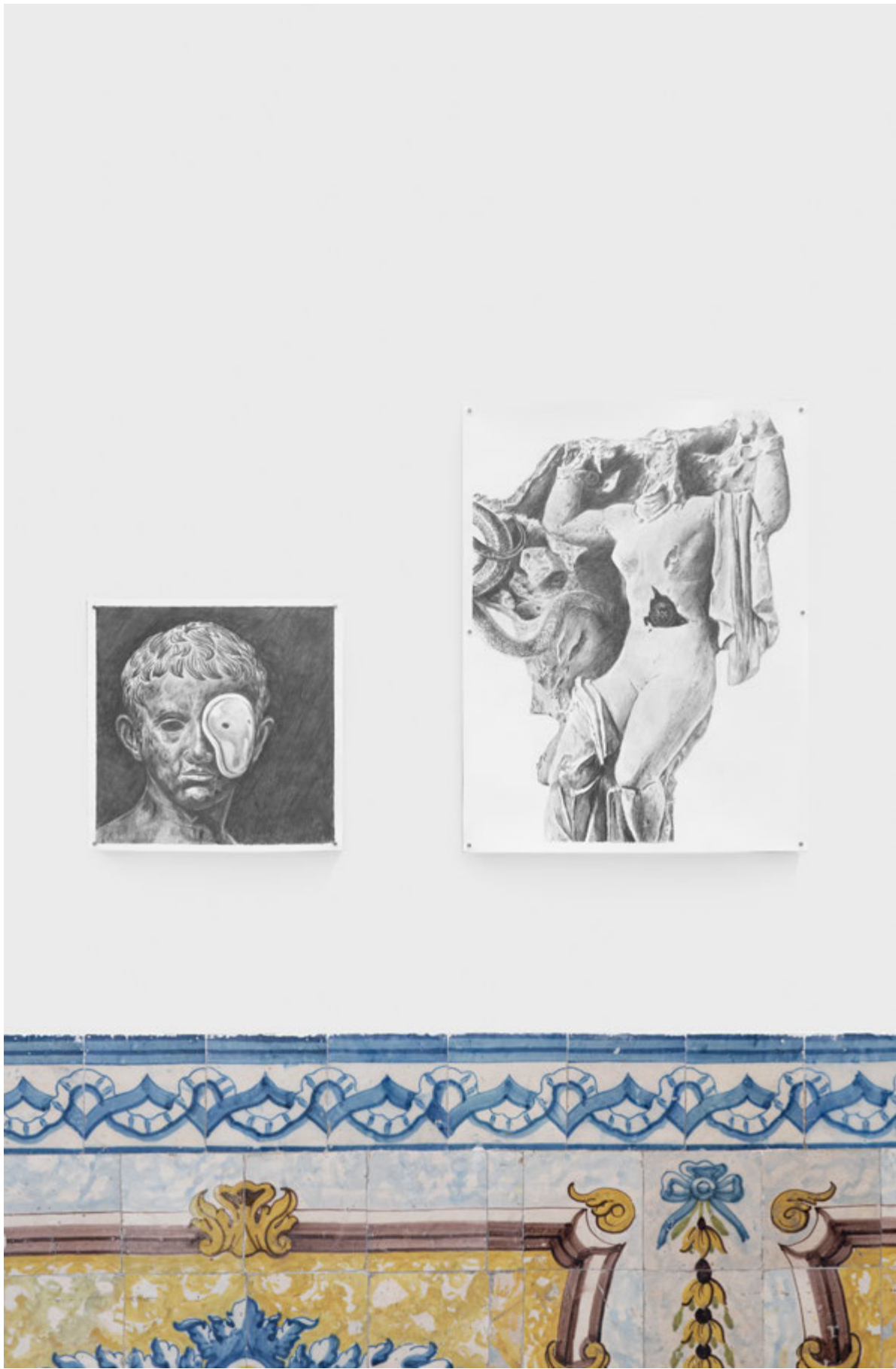
I have as many memories as if I were a thousand years old, the dramas, the desires, the earthquakes, the fires, the screams, the tsunamis, the bitter tears...
Now I can calmly breathe in the light of flows, see until I'm blue in the face, ardently embrace the most beautiful of ideas, touch the scent of mineral curves, feel ancestral lithic waves flowing through me. In a distant thought, these same waves whispered to me that all our existences would soon cease, but not the twilights, but not the inverted anticlines, perhaps the Gorgon and Perseus, I hope the stupidly gendered blinders, the misplaced beliefs, but certainly not the...

The stones think they can help us, the stones can live together. Do we still need to listen to them, to stop being afraid, afraid of merging, of blending, of decentring, of loving better? The flower of evil, the flowers of evil may have already disappeared, gone for good, unless they come back next summer...

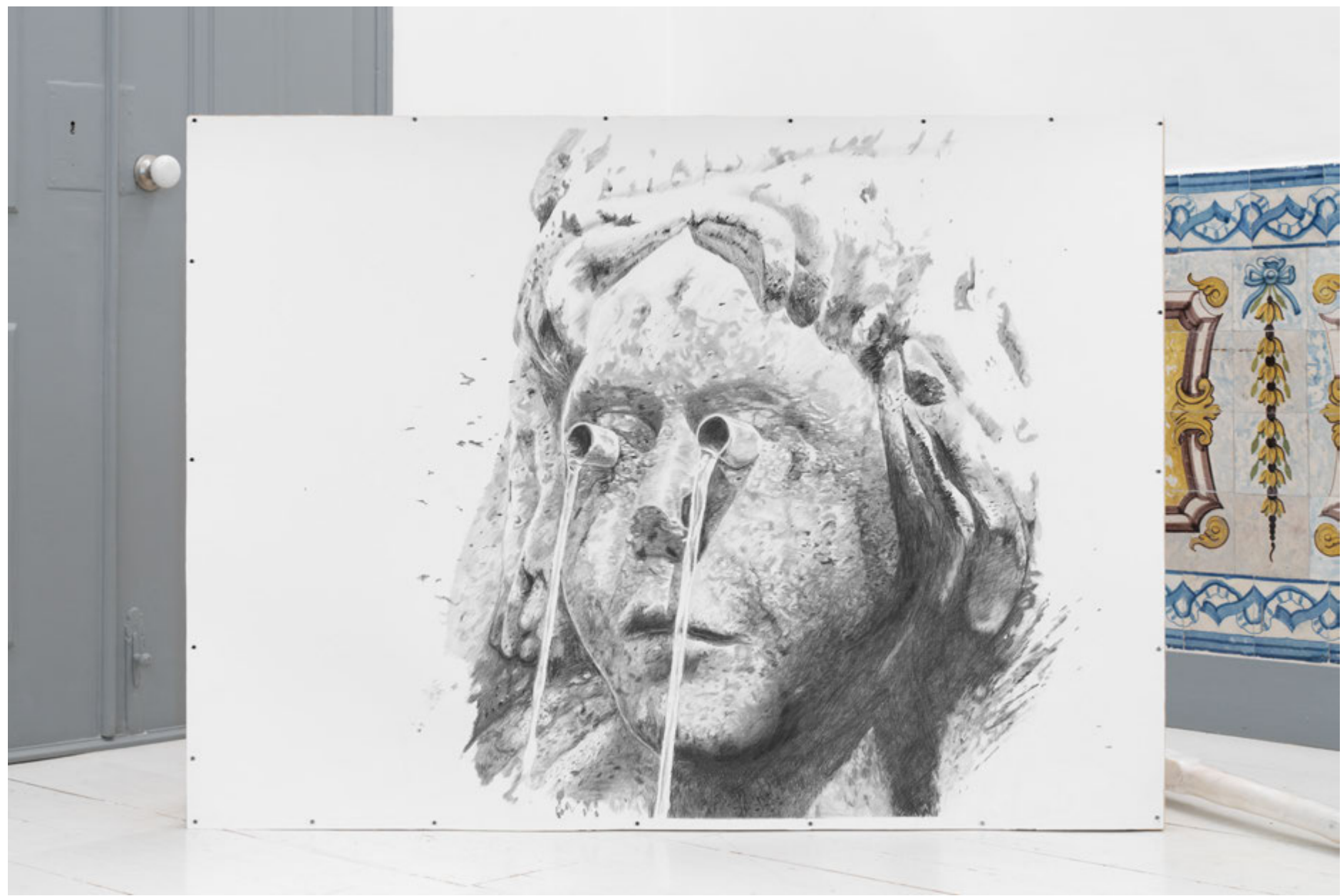








L'HOMME À LA COQUILLE / CASSIOPÉE ET PERSÉE
graphite drawing

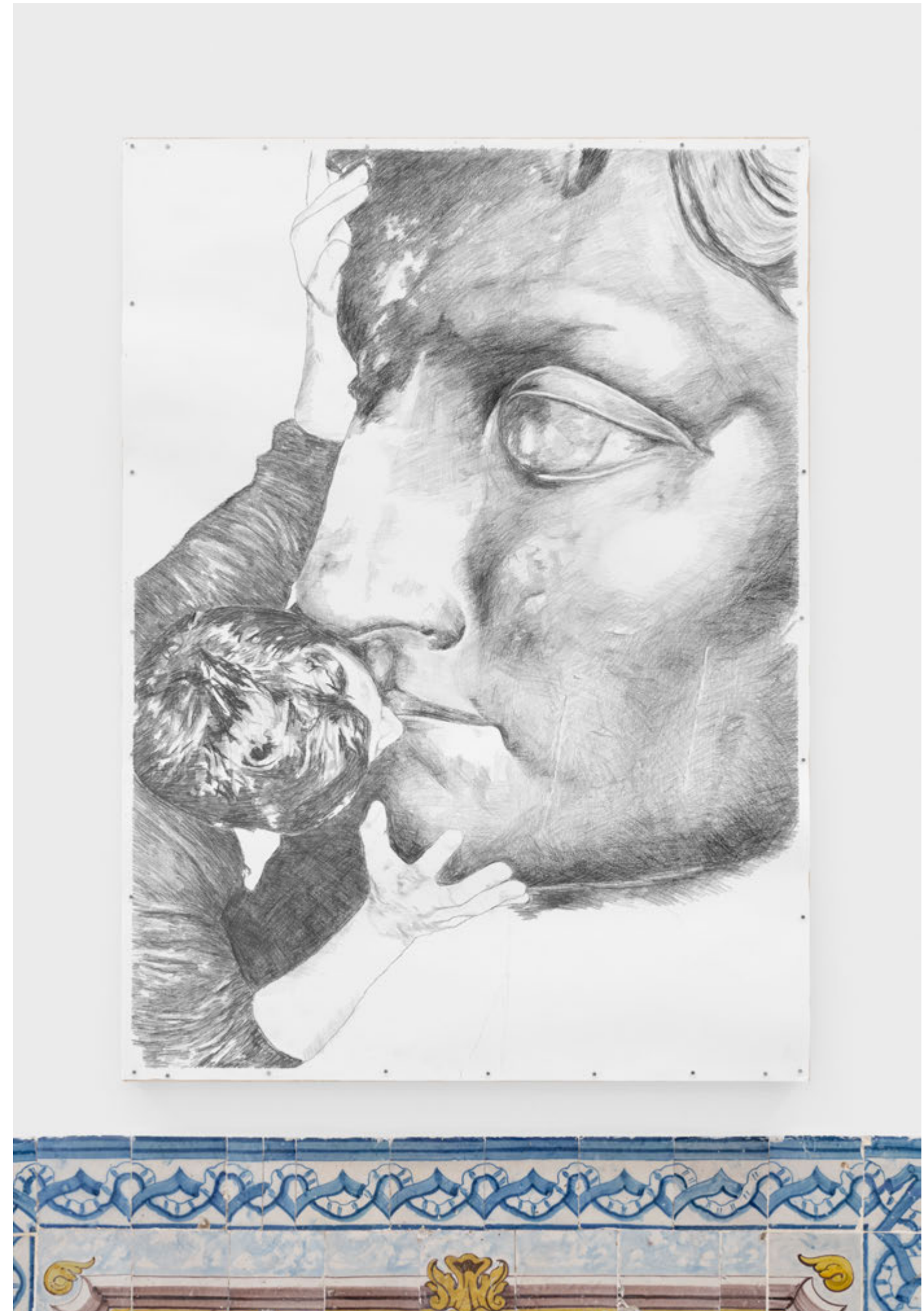


L'EAU DES YEUX
graphite drawing





BLUE NARVAL
painted grey marble



EMBRASSER LA RÉPUBLIQUE
graphite drawing



THE KISS
marbles



LE BAILLON
green marble

















Anachronies. Of stones

An excerpt from:
Giovanbattista Tusa, *Cosmic Earth: Traces of Georealism*
(Tenement Press, Bristol and London, 2024).

There was a time when life took many different forms, a time when everything changed into something else. Almost like indecipherable signs of this other history, stones reveal secrets that are preserved forever. The prehistory in which stones are thrown back to the beginnings of the universe is linked to their inherent ability to preserve themselves, to remain intact even when they break. Inside a stone, traces of other memories have been sealed, forever kept in the mineral layers. They may come to light by accident, by the gradual or violent movements of the earth, or by human extraction. A cut in the mineral can reveal their intimate matter and expose it. But all attempts to elicit meaning from the stone patterns lead to no communicable, defined meaning. Stones precede all human expressions and are the prototype of all writing, of all meaning. Enigmatic, marked by traces, folds, light, darkness and penumbra, the life of stones cannot be fixed into logical paradigms and abstract schemes of knowledge [..]

For this reason, the stone plays a symbolic role as an image of duration. The mineral has the status of an oxymoronic object that is at once the inscription and negation of time, history and eternity, order and freedom. If the stellar universe, strange and distant, evokes the vertigo of infinity and immensity, the mineral universe, in contrast, evokes proximity. But this proximity is not synonymous with immediate intimacy. It resists cognition because, as Isidore of Seville notes in his *Etymologies*, "a 'stone' is generally differentiated from an 'earth' inasmuch as it is denser. And it is called stone (*lapis*) because it hurts (*laedere*) the foot (*pes*)"¹ [...]

When we think of the mineral world, of the life of stones, we always project a kind of timeless existence, a silent eternity into it. This immutability is often contrasted in our imagination with the tireless turbulence that characterizes all living things. And yet the life of stones is nothing fixed, nothing timeless, but a temporary petrification of something fluid and turbulent. In this sense, the stone is not a timeless existence, but seems to be a temporal entity from beginning to end.

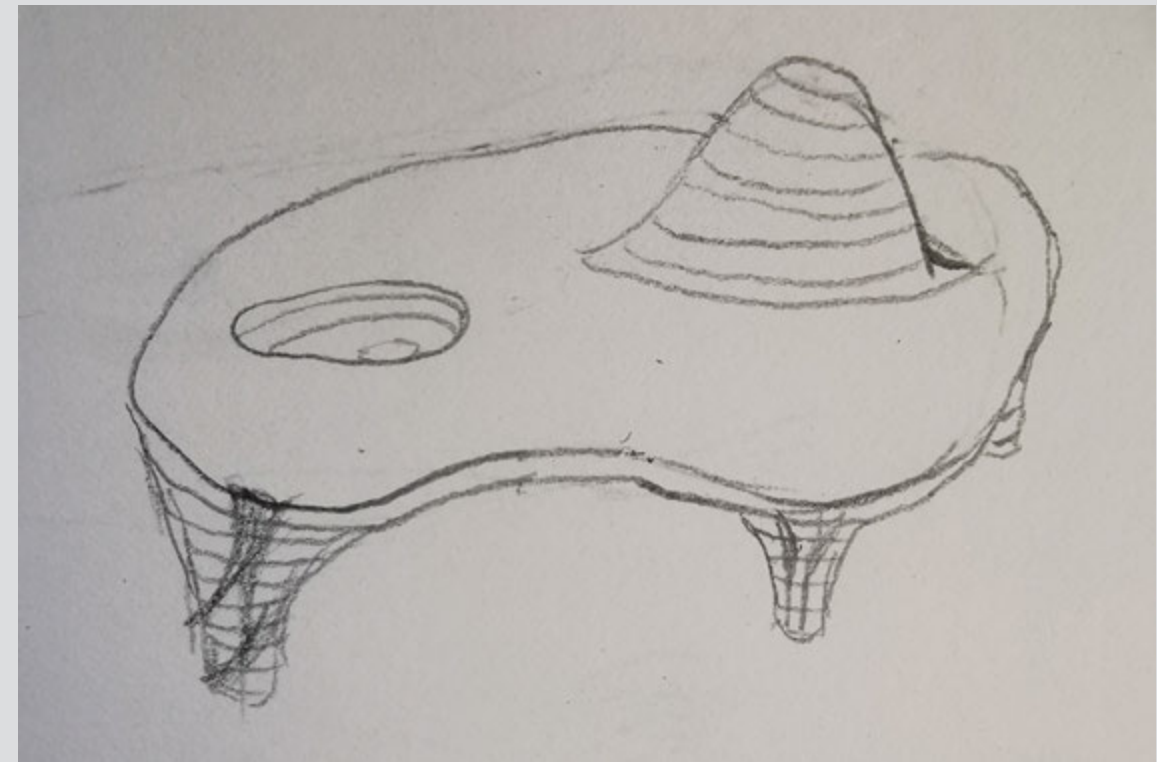
To illuminate the paradoxical presence of untimely elements that anachronize the chronological succession of our history, the art historian Aby Warburg created the description of the image as a *moving fossil*². The sedimentation that characterizes the image is at once a process of resistance to the passage of time and a process of temporal change, and in this way the image resists the spiritual entropy that consumes all cultural forms. Therefore, such untimely presences should not be understood as deprived of time or as alien to all change. Rather, in the impetuous flow of time that restlessly sweeps everything along like a flooding river, there are "chunks which have broken off from the mountain, broken stones, sediments, geological impressions"³. These fossilized resistances to the unrestrained flow of economic and cultural currents form in our imagination a kind of planetary unconscious, made of debris of sedimented things that can neither be incorporated into our history nor recovered by human memory.

1 Isidore of Seville, *Etymologies*, translated by S. A. Barney, W. J. Lewis, J. A. Beach, O. Berghof, Cambridge: Cambridge University Press, 2009, 318.

2 This expression is suggested by Georges Didi–Huberman in his important works on Warburg. See Georges Didi–Huberman, *The Surviving Image. Phantoms of Time and Time of Phantoms: Aby Warburg's History of Art*, translated by Harvey L. Mendelsohn, University Park, PA: The Pennsylvania State University Press, 2017.

3 Ibid., 206.











AZUL LAGOA, Portugal.
Blue-grey marble with a uniform and compact texture.
Wall cladding, interior and exterior flooring, countertops, decorative elements.
2.68 g/cm³, 3 Mohs.

BLACK SPARROW, Portugal.
Grey marble with strong contrasts and bluish tones, traversed by dark veins.
Interior and exterior architecture, decorative applications.
2.70 g/cm³, 3 Mohs.

BLUE AND GOLD, Unknown.
Abstract marble with a luxurious combination of blue and golden tones.
High-end finishes, decorative elements, wall cladding.
2.75 g/cm³, 3 Mohs.

BRANCO IBIZA, Spain.
White marble with slight gray or golden veining, known for its purity and elegance.
Interior and exterior walls, floors, and bathroom solutions.
2.71 g/cm³, 3 Mohs.

BRANCO SIVEC, North Macedonia.
High-density white marble, appreciated for its purity and uniform appearance.
Prestigious architectural projects, sculptures, decorative elements.
2.80 g/cm³, 3 Mohs.

CALACATTA PT, Portugal.
White marble with distinctive gray veins, offering an elegant aesthetic.
Countertops, wall cladding, flooring, decorative elements.
2.70 g/cm³, 3 Mohs.

CREME MARFIL, Spain.
Light beige marble with subtle veining, known for its warmth and elegance.
Flooring, wall cladding, stairs, countertops.
2.71 g/cm³, 3 Mohs.

ESTREMOZ BRANCO, Portugal.
White marble with subtle shades, appreciated for its purity and luminous appearance.
Wall cladding, flooring, decorative elements, sculptures.
2.72 g/cm³, 3 Mohs.

PELE DE TIGRE, Portugal.
Marble with patterns reminiscent of tiger skin, featuring contrasting veins and a unique appearance. Wall cladding, flooring, decorative elements.
2.68 g/cm³, 3 Mohs.

ROSA PORTUGAL, Portugal.
Pink marble, available with or without veining, offering a soft and elegant aesthetic.
Wall cladding, flooring, decorative elements, sculptures.
2.69 g/cm³, 3 Mohs.

RUIVINA CLARO, Portugal.
Light gray marble with subtle veining, ideal for modern aesthetics.
Flooring, wall cladding, decorative elements.
2.70 g/cm³, 3 Mohs.

TRIGACHES CLARO, Portugal.
Light beige marble with soft veins and a consistent texture.
Flooring, wall cladding, decorative elements.
2.67 g/cm³, 3 Mohs.

VERDE VIANA, Portugal.
Green marble with distinct veining, offering a unique aesthetic.
Decorative cladding, countertops, sculptures.
2.71 g/cm³, 3 Mohs.

ALPININA, Portugal.
Limestone with a fine, uniform grain, often used in classic designs.
Building facades, interior flooring, decorative elements.
2.67 g/cm³, 3 Mohs.

ATAÍJA AZUL, Portugal.
Blue-toned limestone with a compact and durable texture.
Outdoor paving, walls, decorative applications.
2.70 g/cm³, 3 Mohs.

ATAÍJA CREME, Portugal.
Cream-colored limestone with subtle veins.
Interior cladding, flooring, decorative elements.
2.68 g/cm³, 3 Mohs.

AZUL VALVERDE, Portugal.
Gray limestone with fine veins, durable and versatile.
Paving, cladding, countertops.
2.69 g/cm³, 3 Mohs.

MOLEANOS, Portugal.
Beige limestone with a uniform appearance, highly durable.
Facades, flooring, interior walls.
2.70 g/cm³, 3 Mohs.

TRAVERTINO, Italy.
Classic beige travertine with characteristic porous texture.
Interior flooring, cladding, decorative pieces.
2.71 g/cm³, 3 Mohs.

ALPININA, Portugal.
Limestone with a fine, uniform grain, often used in classic designs.
Building facades, interior flooring, decorative elements.
2.6 g/cm³, 3-4 Mohs.

ATAÍJA AZUL, Portugal.
Blue-toned limestone with a compact and durable texture.
Outdoor paving, walls, decorative applications.
2.7 g/cm³, 3-4 Mohs.

ATAÍJA CREME, Portugal.
Cream-colored limestone with subtle veins.
Interior cladding, flooring, decorative elements.
2.6 g/cm³, 3 Mohs.

AZUL CADOIÇO, Portugal.
Blue-gray limestone with natural tonal variations.
Walls, flooring, outdoor decorative elements.
2.7 g/cm³, 3 Mohs.

AZUL VALVERDE, Portugal.
Gray limestone with fine veins, durable and versatile.
Paving, cladding, countertops.
2.6 g/cm³, 3 Mohs.

BRECHA TAVIRA, Portugal
Breccia with beige and brown fragments, offering a unique aesthetic.
Wall cladding, flooring, decorative elements.
2.7 g/cm³, 3 Mohs.

MOLEANOS, Portugal.
Beige limestone with a uniform appearance, highly durable.
Facades, flooring, interior walls.
2.6 g/cm³, 3-4 Mohs.

TRAVERTINO, Italy.
Classic beige travertine with characteristic porous texture.
Interior flooring, cladding, decorative pieces.
2.7 g/cm³, 3 Mohs.

FOREST GREEN, India
Green marble with natural earthy tones and subtle veining.
Flooring, wall cladding, countertops, decorative elements.
2.7 g/cm³, 3 Mohs.

MÁRMORE BIANCO CARRARA, Italy.
Classic white marble with light gray veining, known for its timeless elegance.
Sculptures, flooring, wall cladding, countertops.
2.7 g/cm³, 3 Mohs.

MÁRMORE CALACATA OURO, Italy.
Luxurious white marble with dramatic gold veining.
High-end countertops, feature walls, flooring.
2.7 g/cm³, 3 Mohs.

MÁRMORE OURO NEGRO, Brazil.
Black marble with gold veining, offering a striking contrast.
Feature walls, flooring, luxury interiors.
2.7 g/cm³, 3 Mohs.

MÁRMORE STRIATO OLIMPO, Italy.
White marble with linear gray veining, elegant and minimalistic.
Flooring, wall cladding, decorative panels.
2.7 g/cm³, 3 Mohs.

MÁRMORE VERDE GUATEMALA, India.
Deep green marble with subtle tonal variations.
Decorative elements, countertops, wall cladding.
2.8 g/cm³, 3 Mohs.

NEGRO BAMBU, China.
Black marble with unique linear patterns resembling bamboo.
Flooring, decorative walls, countertops.
2.8 g/cm³, 3 Mohs.

NERO MARQUINA, Spain
Black marble with striking white veining, highly sought after for luxury projects.
Flooring, wall cladding, countertops, decorative pieces.
2.7 g/cm³, 3 Mohs.



Vincent Voillat lives and works in Ivry-sur-Seine. He is represented by Galerie Éric Mouchet and teaches sculpture at the École Supérieure d'Art et de Design TALM-Tours. He studies the interplay between landscapes and their perception and explores the relationships between a territory (real or virtual), its places, its inhabitants and their memories. His approach is based on sampling (geological extraction of rocks, studies of strata and vegetation, etc.) and borrows the materials for his works from popular culture. Attentive to interventions in the landscape, Vincent Voillat detects the traces of bodies and reveals their imprint, persistence and impression upon the history and reminiscences of a place. Through association, juxtaposition and reinterpretation, he reinvents a conceptual territory whose narratives and performance make it possible to produce the links that unite the forms in question.

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TEXT

Vincent Voillat
Giovannbattista Tusa

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