

jordan_madlon Picture the work

* 11 September 1989
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Shooting, seing [zaɪŋç] 07 in a clearing in Weingarten the 27th September 2018



about the things

Forms with rounded contours. Alternating between two-dimensional works and works in volume, I work with different materials such as aluminum, wood, and textile. However, I make sure not to focus too heavily on the technical aspects of these materials. My objects attempt to move away from the image as a reference. The immediacy of images and the rapid shifts in their fields of reference, to which we have become accustomed, find no echo in my work. These are objects whose evocative power only emerges after the work is completed, perhaps through the viewer if they feel the need. It is therefore easier to speak of them as a form of abstraction, not as a process, but as things that belong to language. This sequence of ordered signs, accompanied by titles that are sometimes suggestive, sometimes explicit, shares the common ground of the studio, where forms follow one another. Not through the fact of their production, but through the traces and remnants they leave behind during their creation.

Many of these gaps and absences within these signs are also found in other works.

The theme of memory is therefore addressed in my work, both on a formal level and through the lens of a particular history of abstract painting and sculpture, in order to remind (figurative) image culture of what it does not remember. This culture of “images without figuration” does not operate through literalness, yet it does not remain silent.

Finally, I attempt to make this plastic vocabulary audible as intermediate spaces between words, definitions, and the gaps in the world of things.

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Maloya
2024
Wall collage with madras cotton,
lacquer, and acrylic spray paint on MDF,
metal and rubber
240 x 115 cm



Forecast Error, Exhibition view at **galerie Meyer Riegger** in Karlsruhe
The Collapse of the Grid and the Aesthetics of Contingency
with works of : Nancy Dwyer, Gunter Reski,
Len Schweder, Sheila Hicks et Susanne Paesler

The Collapse of the Grid and the Aesthetics of Contingency

Forecasting is a language of certainty, or at least the illusion of it. In finance and statistics, prediction models promise clarity, mapping futures through grids of data and probabilities. In art, few formal tools have signalled modernism's break with tradition as forcefully as the grid – a structure that flattens space and rejects illusionistic depth. It resists development, even as artists endlessly reinvent it.



Yet markets fail and uncertainty remains. Forecast Error adopts this instability not as a limitation but as a generative productive logic. Unpredictability here is not chaos but a poetics of openness, a refusal of closure and perfection. Throughout the exhibition, this oscillation between order and openness manifests in grids, textiles and text that refuse neutrality, but instead search formal interruptions and the development of unfamiliar images.



Biguine
2019
Lacquer on wood
Cotton wall collage
150 x 200 cm



Quadrille
2022
Lacquer and Acrylic paint on MDF,
Cotton wall collage
220 x 165 cm

Exhibition View *Deltabeben Regionale*,
at Wilhelm Hack Museum de Ludwigshafen - 2024



Léwòz

2022

Wall collage, oil painting on MDF

195 x 135 cm

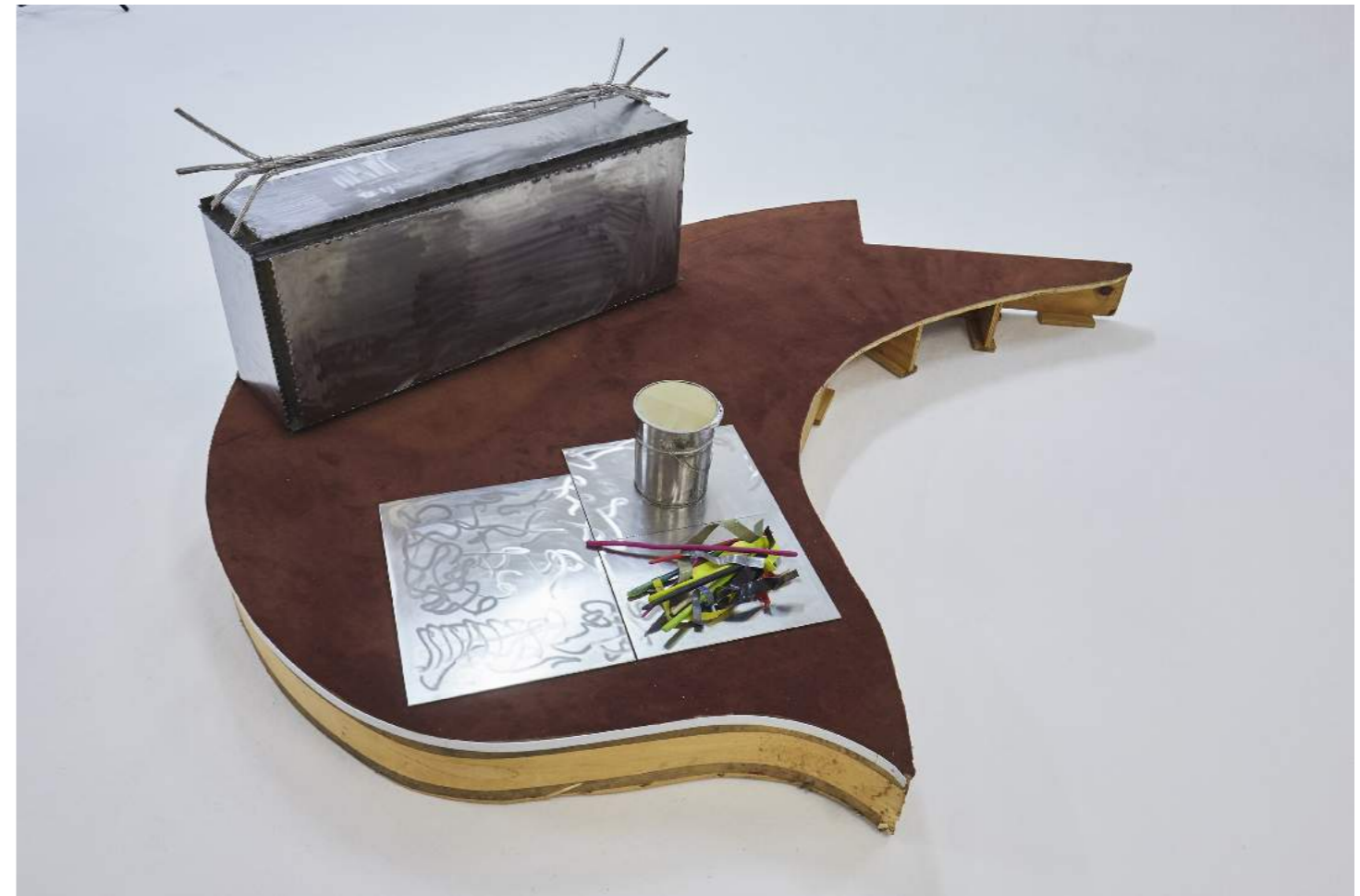


“When the artist created his first work using plain fabric in 2017, his aim was to minimize the trace or imprint of the painterly gesture; he thus limited himself to the choice of fabrics—their colors and textures. In 2018, he brought fabrics from Guadeloupe back to the studio for the first time, before beginning an artist residency in Clermont-Ferrand in 2019.

This residency period gave him the opportunity to move beyond the object forms he had created up to that point and focus on the pattern and its repetition. This reflection ultimately led to a decision: since then, every work created using Madras-patterned fabrics has been named after a musical or dance genre originating from former colonized territories where this fabric is present, or even considered “traditional”—biguine, quadrille, léwòz, and maloja, for example. When art historian Rosalind Krauss wrote “The Grid,” she ignored the history of this fabric, which has existed since 1797, as well as the meanings it still conveys today, no doubt because they contradict her argument. Contrary to Krauss’s observations, the weave of Madras fabric is not impervious: on the contrary, it is rich in meaning and highlights the gaps in the history of Western modernist art, from both economic and cultural perspectives.”



Exhibition View **Artini**, Off-site program for the fair **Art Karlsruhe - 2025**



L'atelier du peintre à 19h19,
2025
Installation
Lacquer on wood, aluminum,
and steel
Variable dimensions



Pièce pour collectionneur 001

2023

Watercolor, lacquer, and silicone on plywood

57 x 48,5 cm



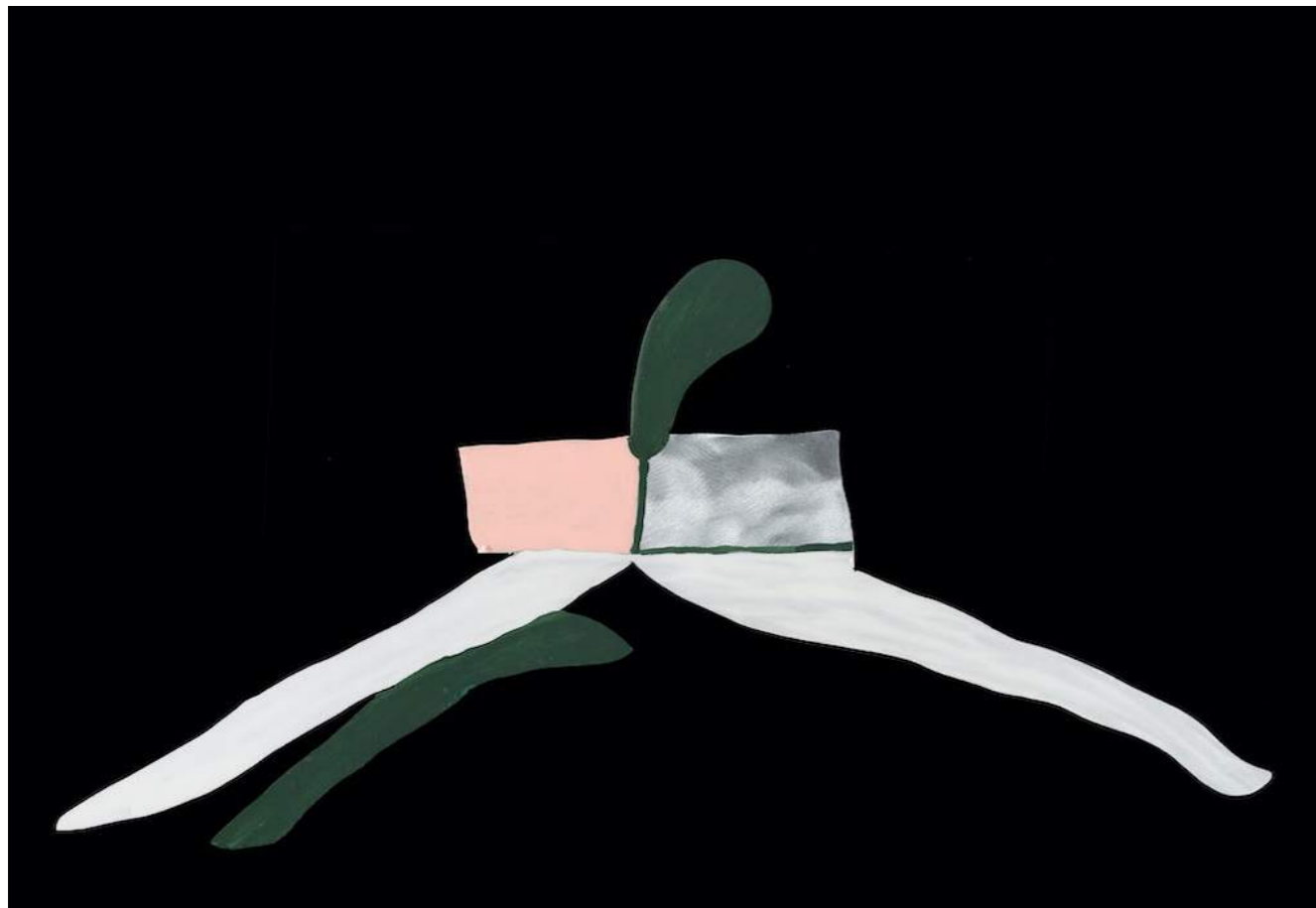
Pièce pour collectionneur 002,

Triangle Gris sur fond gris lumineux

2023

Acrylic paint on plywood and watercolor on wood

53,5 x 37,5 cm



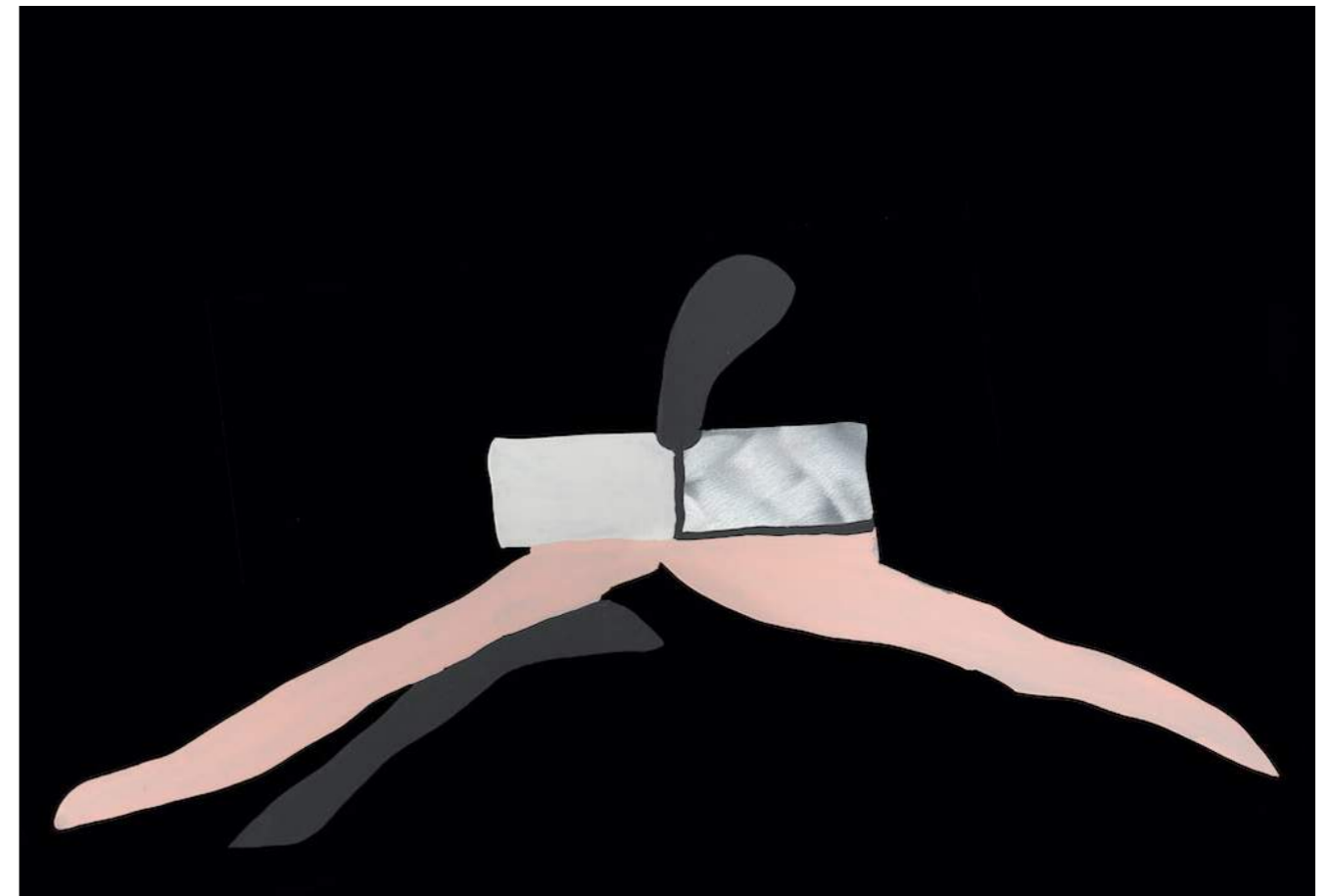
der Aluspringer in Grün, Rosa und Weiß*

2022

Lacquer on aluminum

67,5 x 30 x 0,35 cm

**The Alusauteur in green, pink, and white*



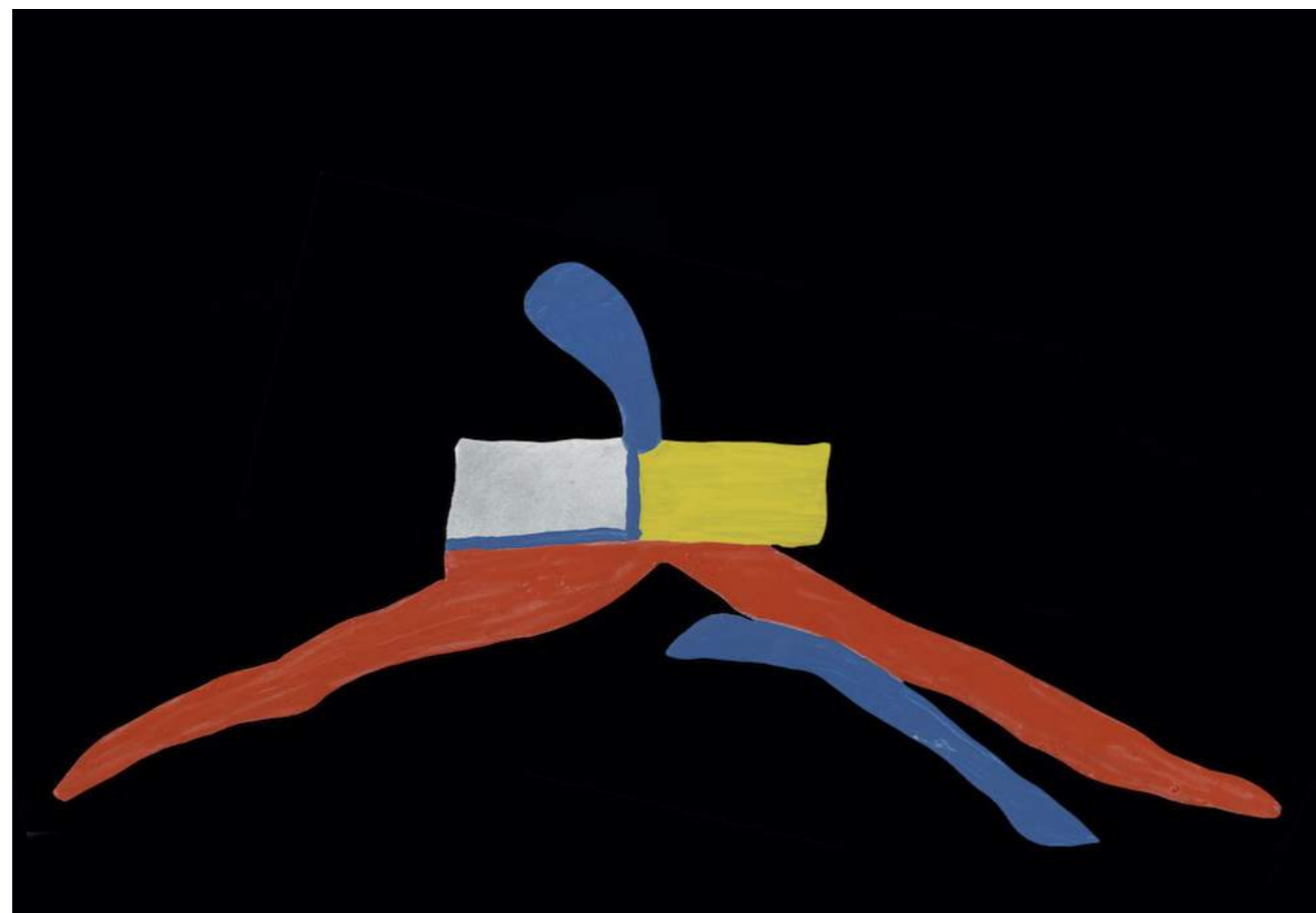
der Aluspringer in Schwarz, Weiß und Rosa*

2022

Lacquer on aluminum

67,5 x 30 x 0,35 cm

**The Alusauteur in black, white, and pink*



der Aluspringer in Blau, Gelbe und Rot*

2022

Lacquer on aluminum

67,5 x 30 x 0,35 cm

**The Alusauteur in blue, red, and yellow*



©Lys-Y-Seng

shhturz, bourgeon
2022
Acrylic plastic and aluminum
85 x 50 cm



Lien
2022
Aluminium
55 x 15 cm

©Lys-Y-Seng



Exhibition View : *wo der Raum vorbeifliegt*
Exhibition in partnership with **Katinka Eichhorn** au **Heidelberger Kunstverein** - Heidelberg - 2022





“The Argo

A common image: that of the Argo (bright and white), whose parts the Argonauts gradually replaced, so that in the end they had an entirely new ship, without having to change its name or shape. This Argo ship is quite useful: it provides the allegory of an eminently structural object, created not by genius, inspiration, determination, or evolution, but by two acts (which cannot be captured in any mystique of creation): substitution (one part replaces another, as in a paradigm) and naming (the name is in no way tied to the stability of the parts): through repeated combination within the same name, nothing remains of the original: Argo is an object with no cause other than its name, no identity other than its form. [...] the system prevails over the being of objects. ”

roland barthes par roland barthes, 1975 Seuil - Traduction Jordan Madlon

shhhturz, hibiscus

2018 - 2022

Pine plywood, acrylic plastic, aluminum,
and lacquer on wood

80 x 155 cm



View group show : *sieste jaune*
at Galerie Romero Paprocki - 2023, Paris



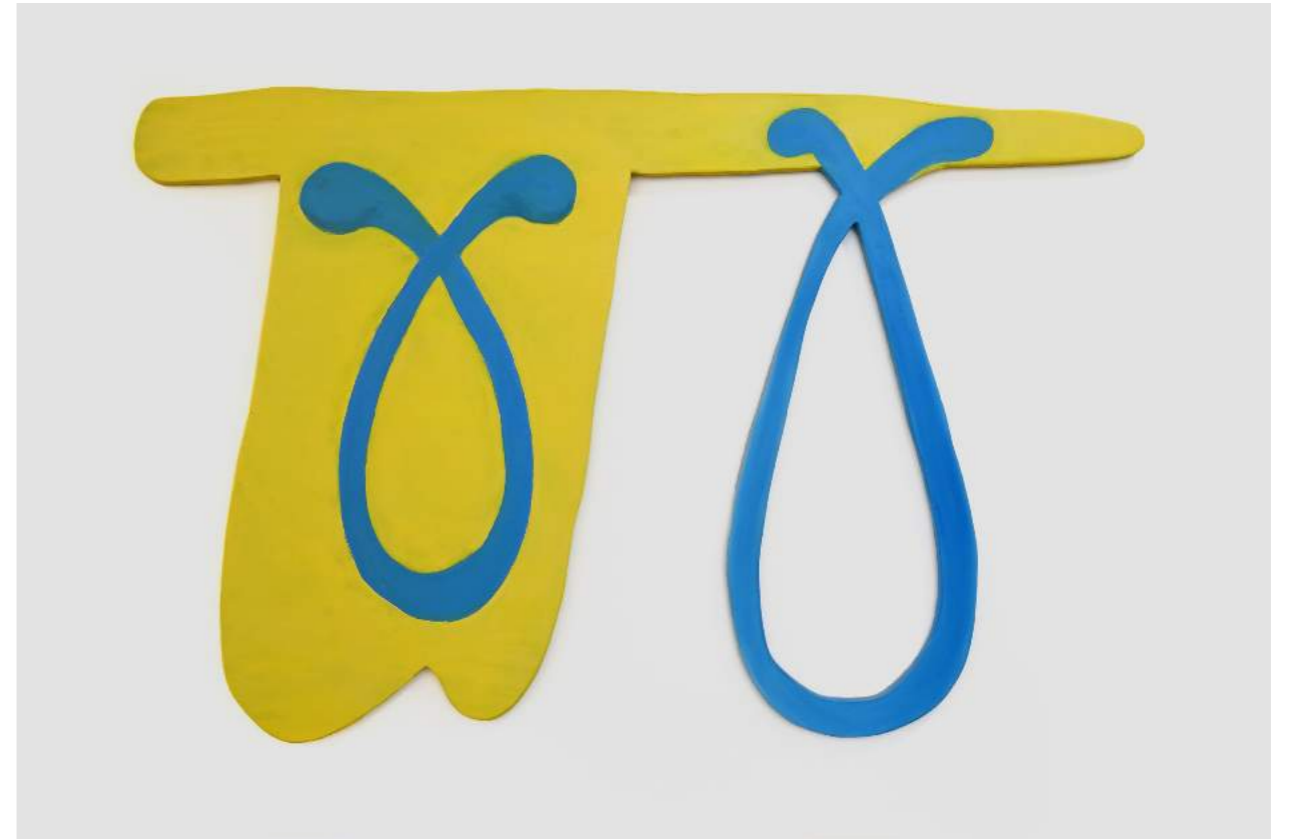
au Piff, un baiser
2022
Oil painting on MDF
145 x 96,5 cm
Private Collection



au Piff, Plug
2022
Oil painting on MDF
80 x 150 cm



au Piff, accroche
2022
Oil painting on MDF
145 x 92 cm



au Piff, du geste au nœud
2022
Oil painting on MDF
147 x 93 cm



au Piff, Gris bleue Rouge brun
2022
Oil painting on MDF
145 x 97 cm



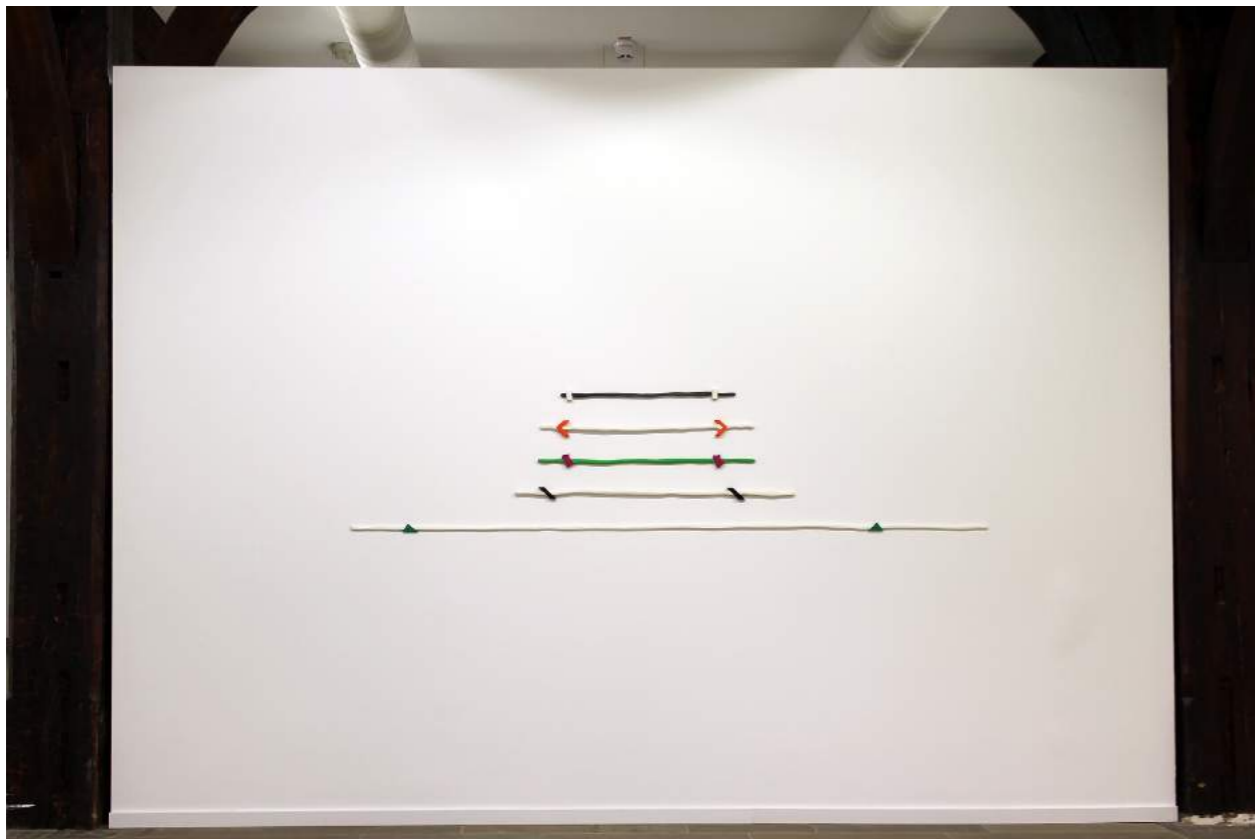
Soft Diagramm
2021
Woodcut print on acetate
33 x 52 cm
Public Collection - Kunstmuseum Reutlingen



View solo exhibition : *Diagrammatisch*
at Kunstmuseum Reutlingen | Spendhaus - 2021



View solo exhibition : *Diagrammatisch*
at Kunstmuseum Reutlingen | Spendhaus - 2021





View solo exhibition : *Diagrammatisch*
at Kunstmuseum Reutlingen | Spendhaus - 2021



View solo exhibition : *Diagrammatisch*
at Kunstmuseum Reutlingen | Spendhaus - 2021





Ductus Lacté
2021
Offset ink printing on acetate fabric,
103 x 140 cm



Erstes Druckobjekt
2021
Oil painting print, collage on paper, cardboard
63 x 36 cm





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View solo exhibition: **GLOSE** in-situ at **Goeben Berlin 2021**



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View solo exhibition: **GLOSE** in-situ at **Goeben Berlin 2021**



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Bords perdus

2021

(piece 1): Wall collage with cotton
approx. 200x140 cm

(piece 2, corner): Cotton
approx. 65x20 cm (diagonal)



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Déplacement(s)

2021

(piece 1) Wall collage with cotton
70 x 80 cm

Cotton and synthetic fabrics
(piece 2 floor) 120 x 50 x 40 cm



Exhibition view : *former la langue* solo exhibition at COHERENT Bruxelles 2019-2020



Exhibition view : *former la langue* solo exhibition at COHERENT Bruxelles 2019-2020





Zeuxis, l'échec
2019
Lacquer and acrylic paint on MDF
94 x 84 cm
Public Collection - MWK Stuttgart



[...]please, hold the line
2019
Lacquer and acrylic paint on MDF
64 x 140 cm



©2020 Alice Paillot

Unter dem Einfluß von Katinka
2019
Synthetic and cotton fabrics
198 x 94 cm
Private Collection



objektiv pangramm
2017
Lacquer and acrylic on wood, fabric
collage, and mural painting
138 x 125cm
Public Collection - Frac Auvergne



au Piff, deux formes
2019
Lacquer and acrylic paint on MDF
85 x 110 cm

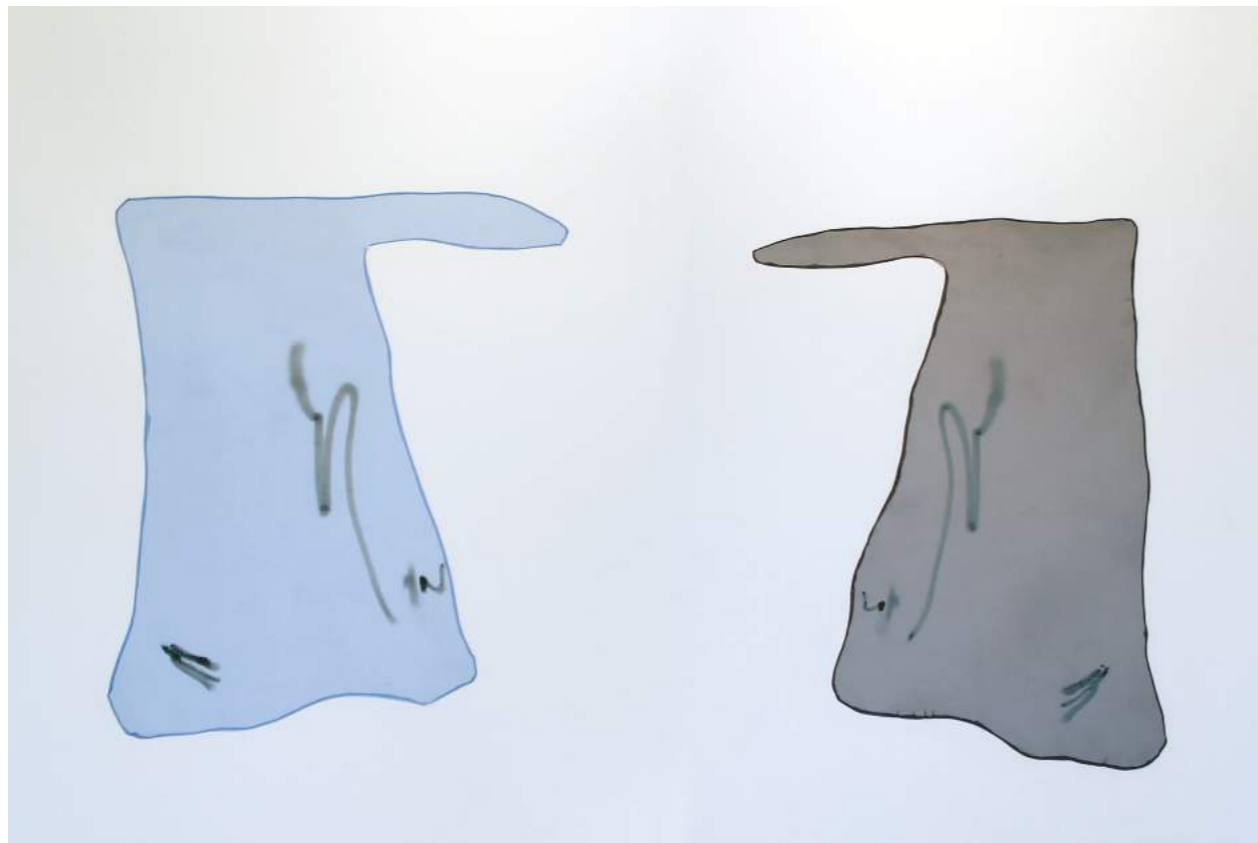


zusammen, form formen
2018
Watercolor on plywood, acrylic spray
paint on cotton and batting
80 x 110 cm
Public Collection - Frac Auvergne



Exhibition view : *un amour si grand qu'il nie son objet* - Kunststiftung Baden-Württemberg Stuttgart - 2019





à deux sur face un geste

2019

Acrylic spray paint, wall collage with synthetic fabric

150 x 150 cm (par forme)



La méthode Mr C, à la potence!

Gris de l'échec, gris lumineux?

2017

Lacquer, oil paint, acrylic, watercolor on various types of wood

110 x 130cm



Exhibition view (group) : Höhenluft #13- Kunstverein Wilhelmshöhe Ettlingen- 2017



Exhibition view (group) : Höhenluft #13- Kunstverein Wilhelmshöhe Ettlingen- 2017





M-Ein Stadt sucht ein Moehre
2018
Wood, rope, tie rack, lacquer and acrylic on wood
70 x 100 cm

The arrangement of signs and forms in space and the relentless attempt to classify them as objects contribute to making Jordan Madlon's work a repeated, even permanent, evasion of categorization. Consider first painting, the pictorial, and then the sculptural as so many possibilities for constantly redefining a sensory space. This has allowed him to develop a formal vocabulary that plays with the principle of reference or the evocative power of form in general.

Observing, for example, the series of works seing [zaɪ̯nç] (2016–2019) (forms of monads placed on the floor, on a wall, or on a post) one notices a particular interest in the autonomy of the object in relation to what is called the exhibition display. A consideration of space for what it is and for its potential for contextualization. The in-situ always lies at the boundary of the object, sometimes pictorial, sometimes sculptural.

The contemplation of so-called abstract forms stems from the desire to give concrete form to language in the same way that poetry does.

We are dealing with ineffable objects, objects situated between what is said and what is seen.

seing [zaɪ̯ŋç] 08



75 x 75 x 0,2 cm
Public collection - Mannheim City, Germany

seing [zaɪ̯ŋç]
Laque sur aluminium

seing [zaɪ̯ŋç] 01



44 x 82 x 0,2 cm

seing [zaɪ̯ŋç]
Laque sur aluminium

seing [zaɪ̯ŋç] 04



71 x 84 x 0,4 cm

seing [zaɪ̯ŋç] 07



60 x 68 x 0,2 cm

seing [zaɪ̯ŋç] 02



59,5 x 68,3 x 0,4 cm
Private collection

seing [zaɪ̯ŋç̥]
Lacquer paint on aluminum

seing [zaɪ̯ŋç̥] 06



43,5 x 44,5 x 0,4 cm
Private collection

seing [zaɪ̯ŋç̥] 03



114,5 x 40 x 0,4 cm
Private collection