6. | Sculpture sequence





1999-2004, coaxial antenna cable, colored tape, aluminium pipes, dimensions variables.
Exhibition view from Comprendra bien qui comprendra le dernier, CAC Le Parvis, 2004, Ibos.
Courtesy of the artist and Ceysson & Benetiere, Pariss

Séquences sculptures est une œuvre qui connote la présence dissolue de l'image dans la sculpture et dont le titre aurait pu être emprunté à Duchamp. Poétique et allusive, l'œuvre dans son déploiement dispositionnel évolue dans l'espace comme la trace ou la survivance d'un affrontement entre deux médiums et deux techniques : la sculpture et le cinéma, l'image fixe et l'image animée.

Des câbles d'antenne blancs entourés de scotchs de couleurs par endroits agissent dans l'espace comme des contaminations visuelles. L'artiste défait l'objet câble de sa mémoire personnelle pour injecter en lui de nouvelles prescriptions. Il apparaît alors comme plus précieux et entraîne l'apparition d'une nouvelle mythologie. Tributaire d'une nouvelle valeur d'iconicité, séquences sculpture ouvre la voie à un nouveau mode opératoire de création de l'image et de traitement de la sculpture qui trouverait sa force dans sa propension suggestive. Les câbles d'antenne s'exhibent alors de façon fétichiste sous les auspices de la galerie d'art. Quelque chose de somme toute organique émane de ces extensions amorphes, coupées ou entremêlées, posées sur les socles ou jetées en vrac.

L'évolution autonome de chacun des éléments de cette sculpture extensive marque l'espace en son long et réécrit ses dimensions. Finalement, aux questions peut-on injecter du quotidien dans l'art ou l'art peut-il investir le quotidien, l'artiste répond par cette œuvre que l'antidote à tous ces maux est sans doute dans les matériaux qui eux-mêmes doivent fonctionner comme des médicaments dispensés sans réelle ordonnance.

Studio Fatmi, Fevrier 2004.

Sculpture sequence is an artwork that evokes the inherent presence of images in sculpture, whose title could have been coined by Duchamp. It's a poetic and allusive piece, and its disproportionate spread in space acts as the trace or relic of a battle between two media and two technologies: sculpture and movies, still images and animated images.

White antenna cables partially wrapped in colored scotch tape are deployed throughout the space like so many visual contaminations. The artist strips the cable as an object from its personal memories and injects new meaning into it. This makes it appear more precious and thus a new mythology is created. With its new iconic value, Sculpture sequence opens the way for a new way of creating images and treating sculpture that draws its strength from its suggestive propensity. Hence the antenna cables are shown in a fetishist way under the auspices of the art gallery. Something somewhat organic emanates from these amorphous extensions, cut up and tangled, placed on pedestals or simply thrown about.

The autonomous evolution of each element of this extensive sculpture imposes itself in the space around it and redefines its own dimensions. Finally, to the questions 'can everyday life be infused into art' or 'can art invest everyday life', the artist answers with this artwork that the antidote to all these perils is probably to be found in the materials themselves, which must act as medicine given without any real prescription.

Studio Fatmi, February 2004.

" It’s a poetic and allusive piece, and its disproportionate spread in space acts as the trace or relic of a battle between two media and two technologies: sculpture and movies, still images and animated images. "

Studio Fatmi, February 2004

exhibitions:

2024

If you don't know me by now - Ceysson & Bénétière, Lyon - Solo show

2018

MOVING ART - Analix Forever - Expo collective

2012

#Cometogether - Edge of Arabia - Expo collective

2004

Comprendra bien qui comprendra le dernier - CAC Le Parvis - Solo show

2002

Ovalprojet - CAC Le Chaplin - Solo show

1999

Regards nomades - FRAC Franche-Comté - Musée des Beaux-Arts - Expo collective

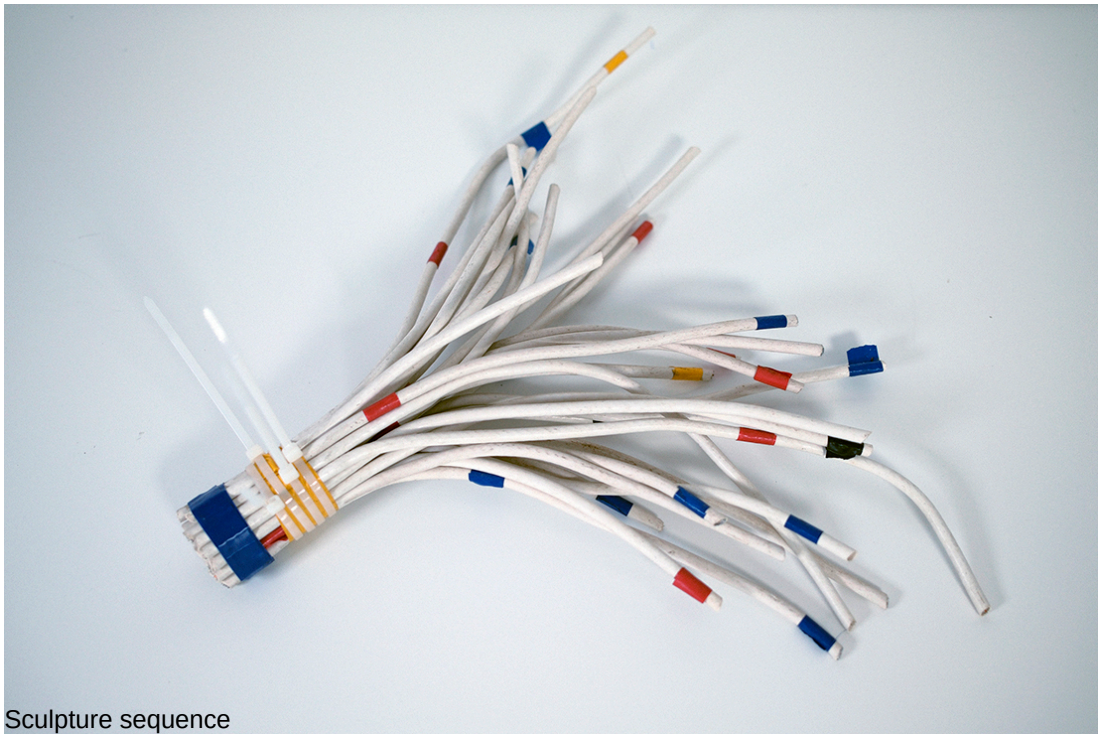




Sculpture sequence

Sculpture sequence is an artwork that evokes the inherent presence of images in sculpture, whose title could have been coined by Duchamp. It’s a poetic and allusive piece, and its disproportionate spread in space acts as the trace or relic of a battle between two media and two technologies: sculpture and movies, still images and animated images.



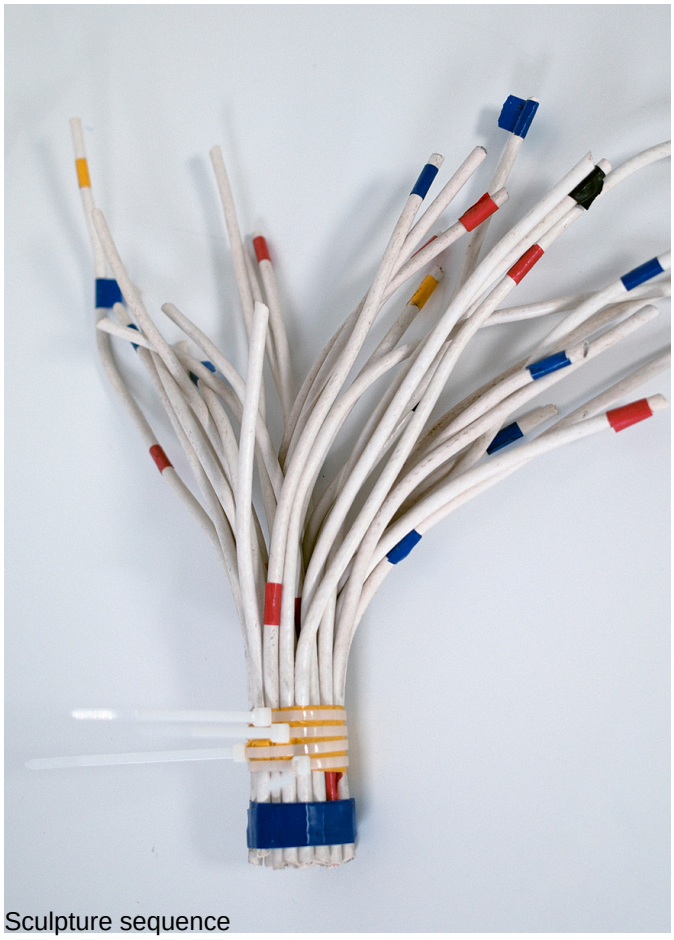


Sculpture sequence

White antenna cables partially wrapped in colored scotch tape are deployed throughout the space like so many visual contaminations. The artist strips the cable as an object from its personal memories and injects new meaning into it. This makes it appear more precious and thus a new mythology is created.

Sculpture sequence

Hence the antenna cables are shown in a fetishist way under the auspices of the art gallery. Something somewhat organic emanates from these amorphous extensions, cut up and tangled, placed on pedestals or simply thrown about.



Sculpture sequence

To the questions ‘can everyday life be infused into art’ or ‘can art invest everyday life’, the artist answers with this artwork that the antidote to all these perils is probably to be found in the materials themselves, which must act as medicine given without any real prescription.