

Texte français

E.R. = Eve Roy

Texte anglais / English text

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L'ARAIGNÉE

06.2010, Liège, épreuve 3/7, H 66 X L 75 cm, tirage Endura sur Dibond.

Spatialité, spatialisme ou futurisme ?

La subite accélération scande un rythme inconnu, né de l'oblique.
Le béton se meut en une pyramide mystique, auréolée. E.R.

This is not a mimetic sculpture; it is a scripted definition of assemblage. Chasms of perspective, unfolded layers relinquish themselves to the depths of the photographic process. The art of re-composition, here revealed as second-to-none in new dispositions of the immense resource of architectural space, even if maybe gone awry, somehow. J.R.C.

PERSISTANCE

03.2010, Bessans, épreuve 3/7, H 66 X L 75 cm, tirage Endura sur Dibond.

Fondeurs dansant un ballet absurde et infini.

La montagne elle-même se fond pour être telle qu'elle n'a jamais été.
Synopsis et jeux de miroirs nous font glisser dans un monde gelé. E.R.

We are thrown backwards – such a mosaic requires us to contemplate composition at a distance. The graphic circular movement is undeniable. Yet it is indeterminate, (...) watch the trace of horizontality created by the presence of the skiers across the image, edged-off by the lateral left-thrust of the three-dimensional (3-D) triangles determined by the architectural structure that becomes once-and-for-all an Unidentified Flying Object (U.F.O.)... J.R.C.

LIÈGE-BAMAKO

01.2010, gare de Liège, épreuve 3/3, H 120 X L 135 cm, tirage Endura en Diasac.

Ailes ou voiles scintillantes, facettées, translucides...

Déploiement complet ou régates bien ordonnées, vers quel ailleurs ?

Seule la silhouette le sait. E.R.

A profile – human, or skeletal structure – ? An eager association is suggested, also by endless smooth floors S. Calatrava allows for silence to trace beneath the footsteps of C. Michel's anonymous traveler. Vanishing-point perspective is diminished, relocated in the time-warp of geometry. J.R.C.

GENÈSE DIWÄN

10.2009, IMA, Paris, épreuve 3/3, H 120 X L 135 cm, tirage Endura en Diasec.

Les piliers de la Terre.

Forêt de bambous, saturation de l'espace qui génère l'errance.

Perspective : point de fuite ? Point de fuite. E.R.

A column's solid roundness is not only a component of the fundamental structural support system of a potentially massive work of architecture, but may also prove to be an integral part of an initiation into the labyrinth, of the abstraction of desire. J.R.C.

rR, RUSÉ RENARD

04.2010, épreuve 3/7, H 66 X L 75 cm, tirage Endura sur Dibond.

Cubisme analytique.

Estaque ou Sainte-Victoire ? Nature morte ? Architecture.

Sourcils froncés et poings sur les hanches, le défi de la simplicité. E.R.

Skirting the evidence. Can one singular graphic element transmit a cryptic message within an empty staircase?

It is re-worked, we are left with mixed feelings, and however the ceramic patina of this mosaic generously invites us to receive a wash of hidden recognition. J.R.C.

MIRABEAU MALGRÉ FACE VALUE

05.2010, épreuve 3/7, H 66 X L 75 cm, tirage Endura sur Dibond.

Cache-cache dans la forêt. Mais que se cache-t-il ?

De qui se cache-t-elle ?

La verticale des troncs, l'horizontale des bras. Contre-sens. E.R.

She is speaking to us, she is playfully engaged. She is actually much more than merely a silhouette set in a forest of transparencies. She is impetus, she is a part of an aspiration, yet here – she is allowed, finally, to play, to suggest, engaging in her own image, her own imagery, issuing an order of respect to her own personal memories – not running away from the result of this provocation. J.R.C.

FROZEN CENTRAL PARK

05.2010, NY, épreuve 3/7, H 66 X L 75 cm, tirage Endura sur Dibond.

Distorsion, expansion puis réduction...

Central Park revêt ses atouts d'hiver pour attirer les patineuses. Derrière elles, la skyline devient un décor de cinéma, incongru. E.R.

We observe immensity. In a certain sense of the matter, we become immersed in the same freedom to contemplate the explosion before us, as the two woman found before us are already captured in this process. New York City, the mythical skating rink of Central Park, the month of April, a decision-making photographer we become, the nature of evolution of seasonal colors – all of this encouraging the skaters' movements in elegance to transmit a distinct expression of New York style. J.R.C.

PARLEZ-MOI DE X

05.2010, Lausanne, épreuve 3/7, H 66 X L 75 cm, tirage Endura sur Dibond.

Division cellulaire, verre vert, sujets emprisonnés.

Couleur pourpre : anomalie ?

X. Pression. Expression. E.R.

Cellular structures, a contemporary university library of parabolic design, or sensuality? Humor is irony, this assemblage is proof. Pop art rejoins photography today, may even attain an ethereal pinnacle, and Christian Michel can show us the way, with his means to an end of escapist realities. J.R.C.

SABLIER DOG

08.2010, Bâle, épreuve 3/5, H 78 X L 75 cm, tirage Endura sur Dibond.

Tel un tapa océanien.

Du rythme bien ordonné à l'abstraction : magie de l'image inversée.
Ecriture décalée et cadencée. E.R.

Entrance cavity – made graphic, of the Schaulager, located in Basel, Switzerland. The methodology of this re-composition brings a sensation of velocity beyond the inherent statics of the actual building's façade. An abstract Trompe-l'oeil, evacuated from its Romanticist ideal – inverted, for our perception is skewed, for the original three-dimensional space of the photographic source is supplanted by the power of an objective imprint of force, somehow deceptively two-dimensional. J.R.C.

SUN RAW

05.2010, Talloire, épreuve 3/7, H 66 X L 75 cm, tirage Endura sur Dibond.

C'était il y a cent ans et c'était hier.

Le plongeon puis l'eau fraîche du lac. Plaisir du jeu répété sans fin.

La montagne, paysage imaginaire, les encercle. E.R.

Such a startling blockade of frontal horizontality persuades us to the exact contrary of a stitch of sentimentality – for here it is visually futile; the mirror effect. Abrasive patterns are somehow enmeshed with present time. A proposal of a schema of color illustration – juxtaposed to this scope in Black & White – the swimmers, the mountains, and the water's alluring coolness keep us inextricably entwined. J.R.C.

VOROSMARTY

06.2010, Budapest, épreuve 3/7, H 66 X L 75 cm, tirage Endura sur Dibond.

Trame bleue lumineuse, losanges et mise en abîme.

Infiniment grand ? Infiniment petit ?

Rythme cardiaque silencieux. E.R.

From textures, a line. Subtle embellishment, all-inclusive.

The surreal omnipresence of the architectural source of this mosaic is stealthily masked by a surreptitious understanding of the potential of tactility of pattern and ornament. J.R.C.



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