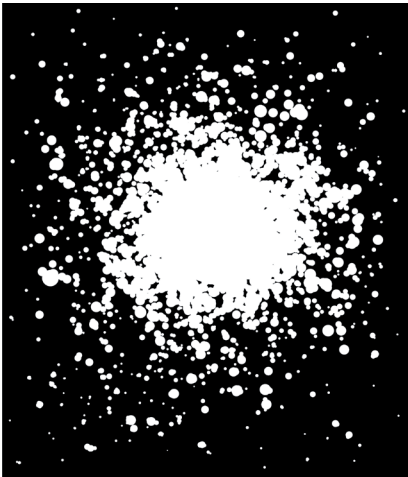
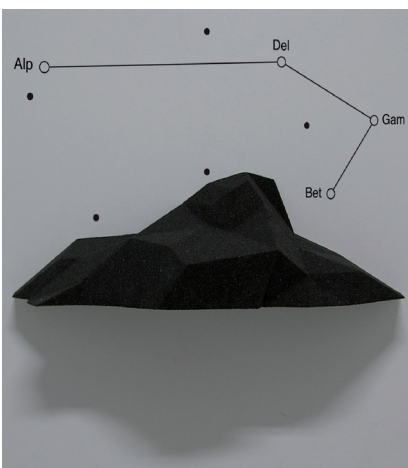


9 MARCH- 28 APRIL 2007  
OPENING 8 MARCH 2007

## VINCENT LAMOUREUX



Vincent Lamouroux is inspired by the aborted adventure of the aerotrain to create, in 2002, «Pentacyle», a pathetic and unreasonable vehicle that surveyed the legendary futuristic rail. From the Californian skate-parks to the horizontal reflexions by Carl André appeared «Grounds», multiple propositions of sculpture-spaces made in plywood. The geodetic architecture of Buckminster Fuller associated in the artist's mind with the memory of Norman Jewison's film «Rollerball» (1971) structures the skeleton ceiling of Grounded, perturbing geometrical undulation installed at the Credac in Ivry-sur-Seine in 2005. The history of the roller-coasters and the vernacular leisure takes part of the genesis of Scape, monumental sculpture, as much as draft of a landscape in negative - Landscape - as an escape - Escape- with its immense metal trajectory of 1 m 80 diameter. Minimal drawing and force of resistance, Scape handles the assumptions and is not fixed in a role. In this concept, less diversion than dynamic of a natural transfer with darwinian accents, Vincent Lamouroux seizes the moults of progress to engage them in a parallel reality nourished by the stereotypes of counter-Utopia, between minimal sculptures and concrete essences of the object. The exhibition proceeds from this reflection Vincent Lamouroux develops on these modern machineries, whose obsolescence prone to all speculations give birth to the myth. If the new sculptures by Vincent Lamouroux find their formal origin in the registers of anticipation, science fiction and technological imagery, their identification does not call the control of these substrates, their existence are not in any way a demonstration. Based on the observation of ultra technological instruments of dissuasion and surveillance of the territory or scientific research, Vincent Lamouroux creates transfers and slips of these primal forms in a dynamic encoding to generate paradoxical prototypes.



We subsume a defensive origin or a force of persuasion but the white coating, the purification of the forms and the low-tech realization of these five sculptures withdraw them from any assimilation.

The degradation of the initial functionality produced a parallel form, strange avatar more division than double, which becomes as many potential solutions, between hostility and anguish. From this hybrid filiation emerges in fine five generic and ghostly objects, testing the supports of the gallery, ground, ceiling and walls.

Within these extrapolations of forms that are failed and configured in space in renewed cardinal points, spreads the drawn image of a constellation as useless to the universe as it is evocative: the constellation of the sculptor.

With this installation, Vincent Lamouroux tries to build the sensation of a universe, a landscape both built and nebulous, and forces us to observe these new forms.

Bénédictte Ramade

\* In collaboration with Raphaël Zarka in 2002

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## VIRGINIE YASSEF

### ALLOY

«The world was deafened. The world, on the other side of my window, was deafened. The little that remained (a thick fog, vague contours, people, places) was used as a background for another thing, for an elsewhere, an elsewhere that had suddenly emerged, quietly, without anyone being able to predict it.»<sup>1</sup>



A text, a musical composition, a set, a character, an action, a film, newspapers extracts... *Alloy*, Virginie Yassef's opera, is in fact an extraordinary alloy of components and various collaborations where the artist plays the conductors. It is presented in the exhibition in two sessions. The set : a series of black geometrical modules with evocative names (the horizon, the bubble room, the asteroid killer, the nightstalkers...) are magnetized on a side inclined made of skate grip (the planet). The film: a child lost in his thoughts handles the elements of this desert landscape, moves them, mixes them, while the text tells the story of two cosmonauts on a music evoking Jerry Goldsmith's *Planet of the Apes*. The gestures follow one another, sometimes accidents as well, in a choreography which meets the sound editing . The child endeavours to work this sculpture with its infinite formal possibilities, like a building set, until determining a final configuration which will be the one for the exhibition. Virginie Yassef proposes a portrait of the child as an artist and vice-versa. In the case of *Airedificio*, a toy is metamorphosed into a modern architecture model. By a tour de force, the building in the shape of a spaceship rests on one of its angles, defying the laws of gravity. The accepted bet, of this impossible balance evokes the promise of the possibilities of future life, between pragmatic town planning solution (a building grafted to the others without loss of space) and dreams of an unstable reality always likely to turn into something else... Virginie Yassef became a master in the art of creating imaginary worlds based on real facts and concrete procedures. She thus continues her series of Scenario-Fantome with the images she collects during her urban peregrinations. «Hyper» attentive with her surroundings, she photographs fragments of reality that she assembles in «sequence-plans». The assemblage produces some beginnings of stories by opening breaches in time and space from a smooth everyday life with an apparent banality. The forms, curiously similar, derive towards each other, re-appear from one scenario to another at the mercy of the narrative variations. The artist constructs assumptions the same way she constructs buildings: in a constant to and fro between physical and mental construction. It has, to repeat Michel Leiris's words, this «uncommon capacity to transform deserts into the worst play-ground»<sup>2</sup>. A game that indicates here an activity more than a finished object, which gives a movement to things to produce (science) fiction. A game without rules that helps to define a potential space of experimentation between the surface of reality and a fantasmatic projection...

Julie Pellegrin

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1. Julien Bismuth, booklet of the video opera «Alloy» (extract)
2. Preface of *Soleils bas* by Georges Limbour