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VINCENT LAMOUREUX

«ABOVE»

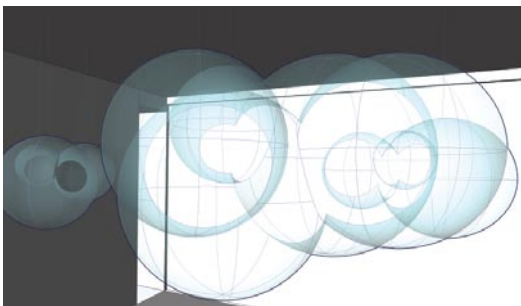
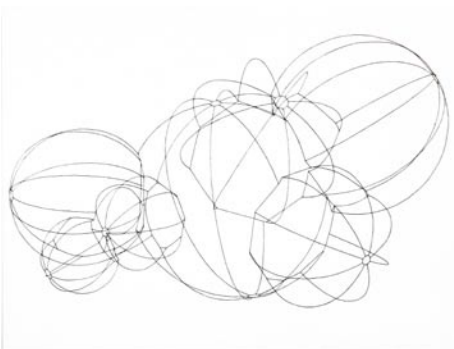
16 MAY - 20 JUNE 2008
OPENING ON THURSDAY 15 MAY 2008

Rather in the image of its title, in this, his first exhibition at Galerie Vallois, Vincent Lamou-roux will propose a logical series of new works. Above will bring together three projects that enter into a subtle dialogue through their relation to immateriality, movement and emptiness.

Above, which suggests a territory in suspense, opens with a sign bearing a non-religious, non-commercial slogan that suggestively invites us to consider the aerial space as an infinite terrain for potential occupation. In the great metropolises, and most especially in New York, **Air Rights** are the rights of property owners to a certain amount of air space above their property. Since Manhattan can no longer develop downwards, realtors now make their money by selling "constructible airspace." This approach is conceived by the artist as a questioning of infinity, of a beyond that, while today it is not strictly delimited, gives rise to considerable monetary transactions. The empty area can be occupied by the buyer as they see fit. The sign **Air Rights and Above** thus proposes an ultimate invitation to project ourselves into a space that refuses to be circumscribed, and whose leitmotiv (Air) is constantly lighting up and going out so as to attract the viewer's gaze, inviting them to a flight that is more metaphorical than corporeal, to the possibility of an attraction whose rules they do not yet know.

Juxtaposed with this sculpture designed for an outdoor space, a set of new drawings form the synoptic matrix of an animation film yet to be made, for which Lamou-roux has appropriated the expressive vocabulary of the attractions to be found on Coney Island in the first half of the twentieth century. That magical theme park for the working population of New York, a fertile terrain for the exploration of modernity, is now completely abandoned while the property developer who has bought part of the land prepares to build on it. Coney Island's entertainments also gave rise to a number of discoveries symptomatic of the pace of the industrial revolution, from the use of electricity at night to the invention of the elevator. More than just the pasteboard fronts and gaudy colours, it is a whole part of American history and the American dream that will be lost when the site is destroyed. As Rem Koolhaas writes in *Delirious New York: A Retroactive Manifesto For Manhattan* (Oxford University Press, 1978), Coney Island is the original sketch for the development of Manhattan, the place where its peeling monuments become the terms of a ghost town emptied of its contents and its population, a place where only the names remain and structure a chaotic ground-hugging architecture.

Finally, the installation **Attraction** proposes a contemplative experience in which emptiness and gravity intertwine. His movement limited by a circular guardrail inspired by the presentation of panoramas, the spectator comes to a suspended inflatable sculpture whose perfect transparency catches the eye. The ovoid metal curve forming the perimeter contradicts the orthogonal shape of the space and allows for the 360° contemplation of emptiness, while the structure floats in a breath of air between elevation and fall and tries to physically occupy the space left bare. The luminous Air of the sign Air Rights and Above here becomes the sine qua non of the volume of this sculpture which, in its imposing lightness, encapsulates the unifying idea of the exhibition **Above** by extending the field of vision upwards.



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PROJECT ROOM

ALAIN BUBLEX

«NOCTURNE»

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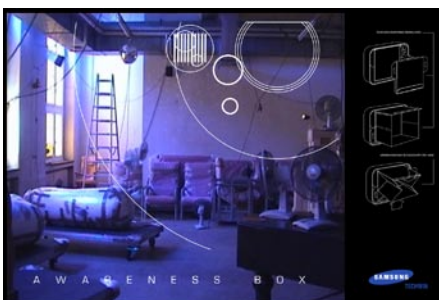


“For me, photography is more the act of taking pictures than being a medium for providing a photographic image. The photographic image is almost a residual consequence of photography. The motif is chimeric. The act of taking pictures becomes the legitimate aim of the work.” (Alain Bublex)



While working on a project with still cameras, Alain Bublex realised that instead of drawing objects, he was focusing on their use. This reflection led to a diagram (The Camera as Projected, 1998) describing a camera that does not record images. An object which seems absurd but that could however resonate with one of the main features of the artist’s practice of photography: «a camera to see the world, a paradoxical object which can capture an image of the photograph’s location on a screen without being able to record it”.

In 2002, on the occasion of the exhibition “Less Ordinary”, Alain Bublex attempted to follow this thought with one of the industry’s largest manufacturing group Samsung Techwin, in coproduction with Seoul’s Artsonje Center. He made the blueprint of this machine “to heighten our awareness of the world” and produced a mock-up. His idea was not to possibly market the product but rather to involve a manufacturer in the study of an object with no apparent use.



Dreaming of «a company that would at last be able to make a meaningful object which does not provide a service», Alain Bublex uses show room codes by presenting the Awareness Box with a high-tech pedestal and light-boxes. Yet as is his wont, he gives pride of place to a more poetic than strictly commercial mode of representation by bathing the Project Room in semi-darkness and melancholy.

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