

Flying Colors 2010

Lacquered aluminium

H.Variable/L346/D1460cm

To conceive a sculpture in this heavily loaded place, I was looking for a space that would enable imagination to circulate within the area of Antoine Bourdelle's studio, which, in time, has turned into a museum. In the garden, cluttered with all sorts of sculptures, I thought I could play with the picturesque, lightness, tininess – all these terms representing quite a challenge. But the fragments' tightness and complexity are very constraining. The more I was thinking about it, the more I had a precise feeling of willing to escape from the museum; I needed a concrete space, free from obstacles. That is why I decided upon the outdoor terrace above the garden viewing the street. From there, one can have a large view on the roofs, springboards to the sky. Although the view is limited by a building's front, the terrace overhangs the museum, and it is the only cleared space, though it actually takes form as a dead end. This narrow but obstacle-less configuration encouraged me to imagine a sculpture bringing about a sort of 'lift-off' of the visitor. On the brick wall running along the belvedere, there is a big bas-relief made of three panels, entitled 'The muses running up to Apollo'. There is, in the work's title, the notion of movement and an evocation of dancing along the terrace. At the same time as I was looking for space in the museum, an exhibition about Isadora Duncan was showing documents in the form of photos, silent films of the dancer, her stage costumes, various objects, drawings, and also some strange dancing sculptures; grace and lightness were shown in the museum within the collection of bronze and marble sculptures by Bourdelle. Design emerged as a tool to conceive a sculpture suggesting a flight or escape trajectory, which was intensified by the closeness of the bas-relief. In this sculpture I try to express a place from where an imaginary and fragmented story is made up; the sculpture is a way to escape, and the terrace is a takeoff runway. Since my recent works 'Eyeliner' and 'Road Movie', roads recur in my works. Sculptures, just like roads, are the means I chose to express my desire for freedom: they suggest all possibilities. On the premises, I dreamed of somewhere beyond the place; little by little a story was built and one image followed another, making a path to run on. I thought of dance steps, then steps only, and finally I thought of the imaginary tracks left by the rear lights of cars driving side by side on a motorway by night. I wanted this effect of excitement and freeing provoked by speed to be perceived. The red and yellow of lights indicate an overtaking. Sixteen twelve-meter long

red lines and fifteen six and twelve-meter long yellow ones, follow or chase one another. The yellow horizontal bars are put underneath, or next to the red bars, and then they are all arched, forming a bend widened on the left of the central axis, well marked by a strictly regular alignment. This set of lines is muddled up by the movement of the visitor, depending on where they are standing in relation to the sculpture, or on the side; the bars are narrow and thick (twenty-five millimetres thick by fifty millimetres high), therefore as the visitor moves from the central axis of the sculpture, they can see it getting thicker, and the red and yellow colours are more or less visible. The drawn lines, in the regularity and simplicity of which I was looking for a feeling of harmony, were combined with the notion of speed (doubling of certain lines), and colour (bright red and vivid yellow). I wanted one to have the feeling of increasing speed for a proper takeoff.

En mai, fais ce qu'il te plaît ! May 5th – September 19th 2010

Bourdelle Museum, exhibition organized by Juliette Laffon