

ETC



« Les structures de l'absence »

Pierre Fournier, Galerie Christiane Chassay, Montréal. Du 1^{er}
au 29 octobre 1994

Yvonne Lammerich

Numéro 30, mai–août 1995

URI : <https://id.erudit.org/iderudit/35765ac>

[Aller au sommaire du numéro](#)

Éditeur(s)

Revue d'art contemporain ETC inc.

ISSN

0835-7641 (imprimé)

1923-3205 (numérique)

[Découvrir la revue](#)

Citer ce compte rendu

Lammerich, Y. (1995). Compte rendu de [« Les structures de l'absence » / Pierre Fournier, Galerie Christiane Chassay, Montréal. Du 1^{er} au 29 octobre 1994]. *ETC*, (30), 33–36.

MONTREAL

«LES STRUCTURES DE L'ABSENCE»

Pierre Fournier, Galerie Christiane Chassay, Montréal. Du 1^{er} au 29 octobre 1994

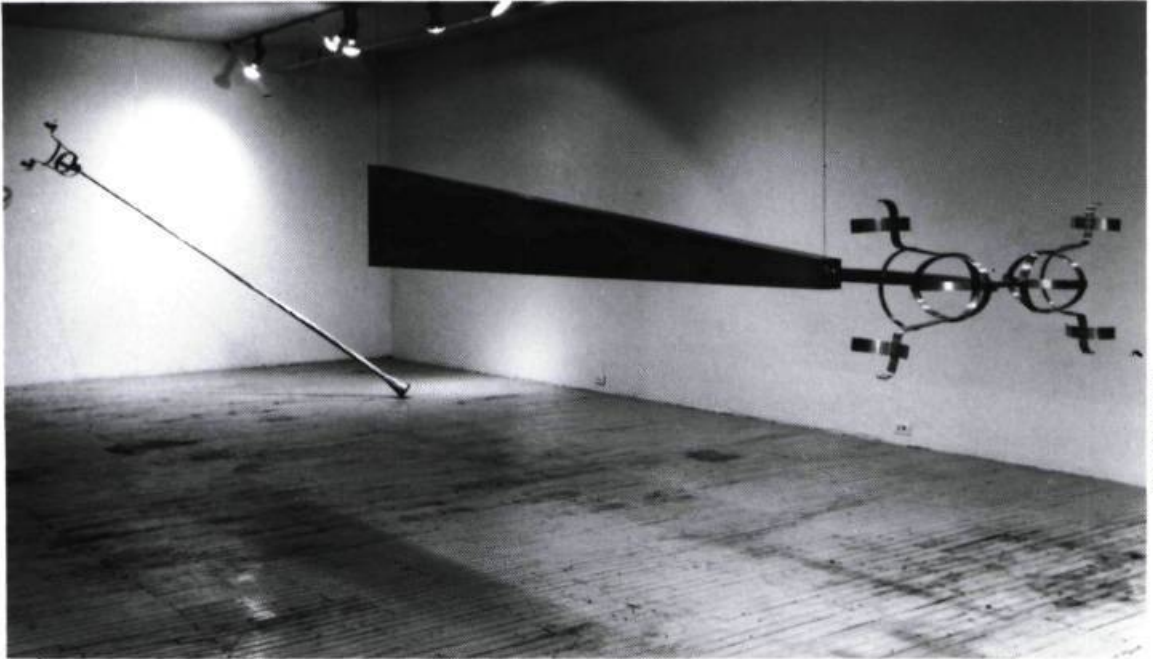


PHOTO : DENIS FARLEY

Pierre Fournier, *Sculpture/3*, 1994. Aluminium.

Pierre Fournier's early work, the musical instrument-mask, re-invented traditional instrument forms with contemporary technology. The mask is the mirror that reflects the gesture, activating the remaking of the contemporary body.

Soundwaves unlike mechanical elements resonate, their form becomes defined according to the sensory capacity and condition of the receptor-listener. Fournier's subsequent work anatomizes the psychic, psychological and physiological field of the listener who re-learns to see himself as a sentient machine (*la machine sensible*).

By overlaying the mechanical body with sensory data, Fournier has obliterated a part of its presence. This disappearance has made it possible within the potentiality of the recall or memory to re-connect to the cybernetic body as the act of reconstructing its state of being, beyond the abstract machine, as matter-movement.

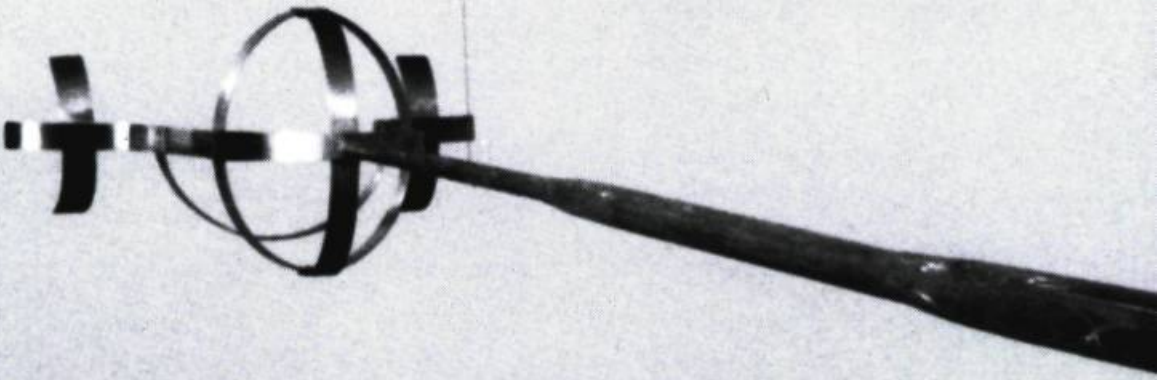
In the new works shown at the Galerie Christiane Chassay the absent body or body present is not fixed but rather in a state of potential dis-equilibrium. Mass, volume and gravity as alogical linkages project our imagination into space and time through the virtuality of the material (as shape), moving as a free and compassionate agent searching for, encountering, and reinventing itself in its belief of re-creation as an open sign.

The suspended head and shoulder harnesses of these

untitled works, suggest to the viewer, somnambulistic positions of sleep; the body is stretched out on its back, its sides or is in flight. In this state, the physical role of daily motion is transferred to the mind now the sole agent for the subject, who becomes its dream upon entering the theatre without words; a theatre one hopes not entirely without choice.

As both agent and subject we the observer are invited to transpose ourselves into the aluminium hull of the solitary fragment of the suggested body. Its essence as a material expression of clear distinct and familiar forms of geometry is projected in visible motion at a distance in space. Perhaps one can also reconstruct this as an inversion. The body gaining presence and consciousness through the sphere, the cone, the trapezoid. These visual annunciations territorialize space without gravitational considerations.

Due in part to the reflective, almost dematerialized surface of the aluminium, we become engaged with these objects as incantations of the mind. Although we hear no words, nor even feel the ripples of the wind in the sound of their becoming, we by placing ourselves into the phantom body, cannot but feel the intensity of the mental contact. Heat rising from our surgically imagined cranial opening, thus connecting us to the disappearance or becomingness of the body. What dominates our sense of perception here is not our material gravitational collaboration, nor our



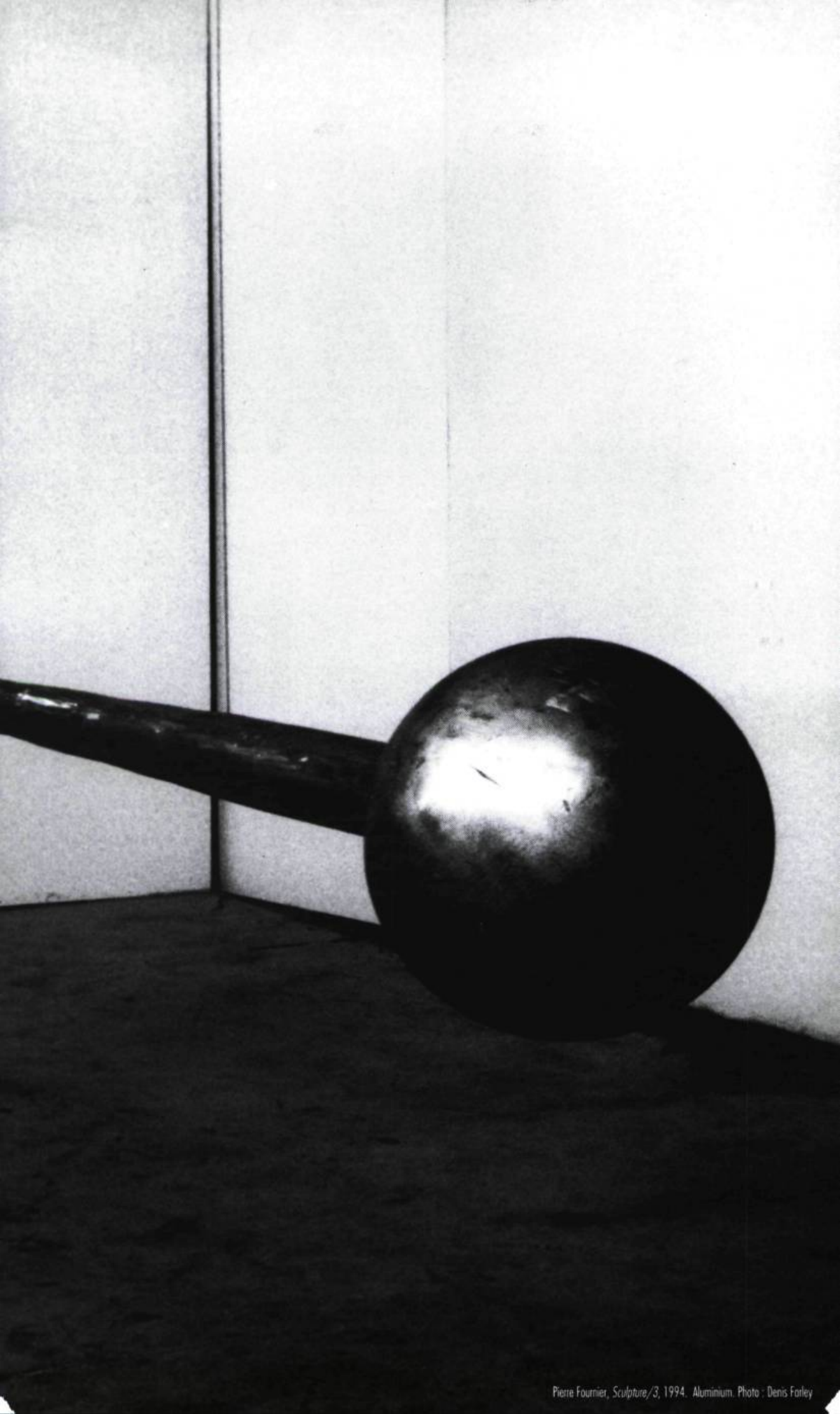




PHOTO: DENIS FARLEY

Pierre Fournier, *Sculpture/4*, 1994. Aluminium.

phenomenological optical sensations, but rather intense mental sympathies. These objects are a compelling mixture of non space unfolding into space. We become perceptual planetary travellers, who experience the body distancing itself. Going going and gone are Duchamp's rotary discs that prepared the optical entry into the mind, and gone are the mechanical corporal metaphors. Fournier's sculptural objects within human experience propose liberating mental constructions pure and simple. There are no impediments of specificity, the experience is virtual, as we just place ourselves into the drivers seat.

Three other sculptural works of "paired" head harnesses are suspended in different positions in the gallery space. Near the ground, or in mid space; somewhere between the head and the heart of the viewer. These are joint together at the apex of the aluminium head casing by a connecting rod, of either forged or straight latched aluminium. In their imaginary dynamical rotational possibility to each other we ask, are they mirror images; or aspects of the same thing; are they dualistic fragmentations representing body and mind; is there combat or harmony; duality or synthesis. They are truly open signs. The observer entering these mental contradictions of figure and ground becomes positioned in the schizophrenic experience. This stereoscopic event of consciousness, unlike the singular projection of the solitary traveller, defies quantification of position in space. The libidinal bands as the connective tissue are locking together two states of complex values. We as subjects and agents become the mental wrestlers of this non

verbal dialogue. The object here is not so much the conversation itself, but rather the observation of an internal construction of consciousness that becomes only visible through the animation of the schizophrenic moment, as an opening.

In *Sculpture/6* two subjects, or two aspects of the same subject, encounter and take possession of one another, outside their optical field, at the top of their heads where they bond together with the forged plasticity of the aluminium. *Sculpture/3* invites the observer to enter the imaginary field through the displaced and reconstructed gravitational centre of the imaginary rotating global vehicle that silently pulls the body at the speed of mind, through metaphorical dimensions. *Sculpture/2* a duet in a blind conscious encounter begins with a point in time, amplifying and projecting outwards through a widening triangular shaft. In *Sculpture/4*, a solitary feeler searchingly connects with and extends along the gallery floor.

In this exhibition, the six works of fiction within abstraction re-invest the sculptural object by demonstrating a number of different consequences and possibilities in the individual and collective remaking of the symbolic experience that expresses the world. They suggest potential transformations, a shifting from the mechanical to the synaptic, from converters or producers to agent and transformers of energy through the mind as consciousness, constructing a new imaginary field, whose boundaries are redefined by a re-directed belief in its potential.

YVONNE LAMMERICH