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Kuba Bakowski
Jean-Michel Crapanzano
Jean-Marc Demay
Curated by Anna Olszewska.

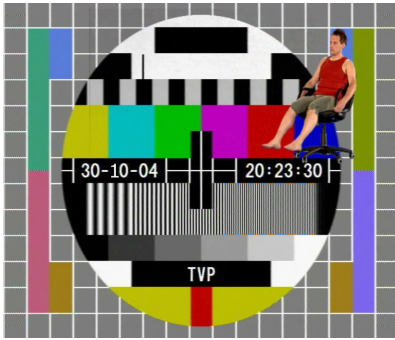
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"Anti-jeux" (Out of play) is the title of the exhibition which offers a reflection on artistic creation in the face of the globalization of messages conveyed by the media system. At the heart of the cultural entropy, maintained by the massive diffusion of advertising images that strive to orient our everyday life decisions, to modify our collective conscience and to structure new cultural modes, an artistic disobedience manifests its "out of play" strategy.

The artists invited to show their works in the *Aperto* space, look to outwit the politics of representation in force. Through their absurd intrusions, appropriationist interventions and through the outlay of formatted behavior, they transgress established rules and disrupt the play of media strategies. The action of "out of play", then becomes a subversive form, who questions the notions of liberty and identity, and offers new artistic territories.

Kuba Bakowski approaches subjects that deal with the role and the place of man in reality marked by the omnipresence of the media. In his photographs, video projections and installations, this artist shows a superficial way of production and function of the images. By comparing his body to the process of schematic et mechanic composition, Kuba Bakowski creates fictive spaces, where he exercises derisory activities. In the video *TV Zero Zones*, this artist uses an image of test cards which appear at the end of television programs. On the colored backgrounds enhanced by cathodic light evoking geometric abstractions, the artist accomplishes a series of ludicrous actions. The body appears in the meantime, trying somehow to find a way of occupying an artificial space. The fixed image, associated with the sound it generates, comes to life and becomes a part of a new reality. The body appearance on the TV screen confirms the artist's involvement in the system of production and diffusion of the images, and raises the issue of personal engagement in the construction of meaning. Bringing the picture to its substantial composition reminds us that before it acquires a communicative or entertaining form, a TV image is a regulated flux of electrons. Understanding its nature becomes necessary in order to recognize the strategies it uses for being efficient. By diverting the symbol of "dead air" between different TV programs, Bakowski defines a zero zone of media power and converts it into the space of artistic freedom.



Jean-Michel Crapanzano explores the notions of identity and mobility in his artistic practice through imaginative constructions, which question the place of an individual among political and economical systems. Crapanzano is interested in the mechanisms of evolution of identity in a society which imposes and regulates behavioral norms. In his series of photographs *Surviving Attitude/Attitude – Resistance*, in his mobile sculptures *Transformation - kit*, as well as in his performances, this artist suggests interchangeability and impersonation as an alternative to social conformity. The necessity to get away from criteria of identification constitutes the origin of *transformation - kit*. These mobile suitcases filled with miscellaneous content, offer a possibility of quick transformation. In the artist opinion, it's a matter of "a virtual sculpture, where the modelling of identities could be inscribed in the incessant renewable process."



An analogous strategy, founded on the disruption of reality following the introduction of unusual and indefinite elements in conventional situations, is perceptible in his performance *Live intrusion: surviving kit against Super-Heroes, Los Angeles, Hollywood Boulevard* from 2003. Faithful to his tactic of intrusion, Jean-Michel Crapanzano creates a strange character in this performance, a sort of "false super hero", and compares him to the mythic figures from popular culture. Dressed in a clear suit, wearing boxing headgear, a snorkel and boxing gloves, this intruder comes across in all probability as a super-heroes, yet doesn't belong to any recognizable fable.

Being introduced in the space inhabited by imitations of Superman, Rambo, Captain America or Charlie Chaplin that are displayed for passers by on the famous Hollywood boulevard, Crapanzano's super-hero agitates the boundaries between the materialization process of fiction and its diversion that aims to create another one.

Jean-Marc Demay's artwork is inspired by reflections on the system of signs which codify his everyday life. From his micro-interventions, often linked to opportunities springing from coincidence, Demay produces "little disorders" in a web of landmarks, which set boundaries on our perception of reality. His research questions the limits between landscape and public space.

In the video *Sounds on realities*, Demay attempts to increase the imperfections of advertising images structure. By bringing them out in short and precise setting, he questions the sense of message they diffuse as well as the advertising strategies which condition our behavior. Demay describes his motivation behind *Sounds on realities*: "It was a matter of readjusting a small detail on a rotating billboard advertisement, that I passed of every day. A part of a the billboard had become unglued lending a certain fragility to the coldness of the three advertising images, as if it were some temporary ruin, which created a link between the successive panels. The hum of the city, the setting, the regular movement of the changing panels combined to produce a new message that asserted nothing, but raised a question of how the images are related to one another."

The sequences that make up the video *When the trees will have teeth* constitute an extension of artist's intervention in public space. The absurd gesture of shaking the tree renews the traditional symbolism of a tree as life and the natural link between the elements. It is also the way of rethinking one's own involvement: "My choice was based on a tree being the constant element of urban landscape, sort of an artificial remnant of nature in the city. Not to take a photo of it, it's already stationary, but to shake it, to make it tremble, to film it in the immobile shot of action. This absurd and ridiculous gesture enables me to touch the landscape, to make contact with reality, to modify it a bit, (...). Behind this micro-event, there's an idea of influencing the space where I live. This fable can then be played again in any other city, endlessly, under multiple variations."

