

Besançon

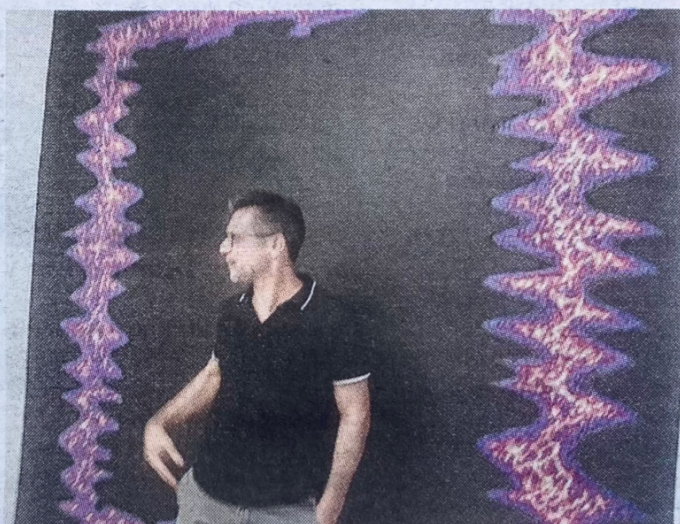
## Dégradé, l'exposition immersive de Patrick Martinez-Mees

La Galerie des 2 portes accueille pour la première fois Patrick Martinez-Mees, artiste franc-comtois issu de l'école des Beaux-Arts de Besançon, exilé à New York. L'exposition *Dégradé*, dont le vernissage a eu lieu vendredi 11 juillet, est visible jusqu'au 24 août.

### Un retour très attendu

Sa dernière exposition bisonnise remonte à 2005. Patrick Martinez-Mees revient avec de magnifiques œuvres sur papier dans lesquelles il dompte le vide et s'y glisse. Qu'il s'agisse de la toile noire, monumentale et ardente, œuvre maîtresse qui ouvre l'événement, ou de formats plus discrets, chacune de ses créations délicates et inspirées happe le regard du spectateur.

L'artiste explique son travail : « Sur cette grande toile, il y a 11 couches de papier de différentes couleurs. » Par une excavation subtile et minutieuse, il fait s'enflammer la toile. « Je me



Patrick Martinez-Mees devant une de ses toiles

sers aussi des erreurs pour créer quelque chose d'inattendu », ajoute-t-il.

Le (presque) triptyque musical silencieux mérite aussi qu'on s'y attarde. À partir de playlists très « niches » de musique post-punk, rétro minimales ou d'expérimentations sonores, Patrick Martinez-Mees trans-

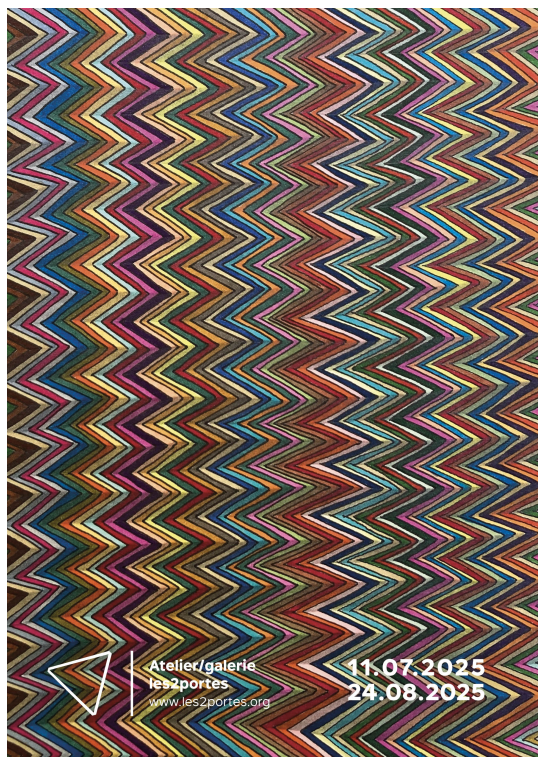
forme ses playlists en images. « Une contradiction entre l'immédiateté de la musique et le temps minutieux que demande la création plastique. »

*Dégradé* de Patrick Martinez-Mees, Galerie des 2 portes, Jusqu'au 24 août, 11, rue de Pontarlier. Sur rendez-vous : 06 33 32 12 90 ou 06 80 33 85 46

## DÉGRADÉ

### Oeuvres sur papier

### PATRICK MARTINEZ-MEES



Tout dans la pratique de Patrick Martinez-Mees contredit l'idée de fixation tant dans une forme que dans une définition. Le maintien dans un état de basculement d'un côté ou de l'autre, la recherche du mouvement permanent, de la fluidité et finalement de l'hybridation sont au cœur des expérimentations de l'artiste. Il s'agit de se glisser dans les interstices, les écarts et les entre-deux, sans craindre l'indétermination. S'appropriier le vide, être à l'aise avec cet apparent rien, l'explorer...

Dégradé joue des ambivalences, entre transition et dégradation, deux aspects qui marquent l'idée de la progression vers un nouvel état tout en conservant une trace de la forme initiale. Creuser pour mettre au jour, révéler ce qui est enfoui, recouvert.

*Live your dash* : se souvenir que les dates de naissance et de mort sont reliées par un tiret qui matérialise la vie à laquelle on s'efforce de

donner forme. S'attacher au dégradé même, plus qu'aux points de départ et d'arrivée. Comme une invitation à ralentir pour revenir à soi et retrouver ce qui nous lie avec force à la matérialité.

Patrick Martinez-Mees est un artiste Franco-Américain originaire de Besançon, vivant et travaillant à New York depuis 25 ans.

Au moyen du dessin, de l'installation, du design d'objet ou de la création de jeux, il s'intéresse à la question du regard, de l'expérience artistique au travers de la relation entre le processus créatif, l'oeuvre et le spectateur.

Cassandra Ver ekke

Lien Direct: <https://www.seizemille.com/?evenement-membres=degrade>



Paramount+



## Watch How *Limitless* Turned 27,625 Straws Into The Ultimate Party Trick

Posted on Apr 20, 2016 | 08:30am

Being on NZT often seems like a magical dream for Brian Finch (Jake McDormann). When the mind-enhancing drug found its way to the Manhattan party scene in *Limitless*' "Finale: Part One!" (Episode 21, Season 1), it was the first time he got to enjoy other creative minds using their newfound powers for art—instead of crime-solving or other serious work.

In the episode, Brian found himself at a party decorated as only another NZT-enhanced mind could do. The entrance included a stunning tunnel made entirely of straws.

Actually, there was one other way to make it all happen: harnessing the creative powers of artist Patrick Martinez and the logistical wizardry of *Limitless* Production Designer Sarah Frank.

Frank explained how they turned this NZT fantasy into a reality, along with an exclusive behind-the-scenes video showing how the set was made.

**Q: How long did it take and how many different people worked to build the straw tunnel?**

FRANK: Because the time frame was so short to install the piece (which was 14' x 18' and 8' high), we had my great dressing team pre-assemble the elements with Patrick overseeing the work. We had 10 dressers for four days at the stage working on the project, and the same dressers installing on location for two days.

**Q: How many straws were used?**

FRANK: 27,625! When the crew got to the set everyone was in awe, including Jake. We had a contest to see who could guess how many straws and the closest was 28,000.

**Q: How did you come up with and design this set?**

FRANK: Jenny Alex, the decorator on *Limitless*, was at a trade show at the Javits Center scouting out cool furniture, lighting, and other cool props for the show and the sets. She came across a booth that had a small straw installation and she made contact with the artist, Patrick Martinez. She called me excitedly, saying she met a great artist and an amazing installation that we *had* to incorporate somehow into the show. That was around January.

I kept the photo of his work tacked to my board in my office. When the outline for Episode 21 of Season 1 came out and there was an NZT party, I knew we had to go *big*. This was now months after the first mention of the artist. When I read the outline, I called Jenny immediately and said, "Let's get the straw guy and make a super cool installation for the NZT party." We had no idea time frame, or cost, or material—but we knew we needed the piece.

Given the nature of this show, we had little time—so she called Patrick and said we had two weeks tops, but really 10 days. He said he was available but that he had never done a project that quickly. I presented the idea to Paul Edwards (the Director), Craig Sweeny (the Executive Producer), and the writers.

Not knowing at all how it would fit into the space, they loved the idea. Once we secured the location for the NZT party, I measured out the area and designed the space knowing that it would be the showpiece. I decided to make it a tunnel that Brian and the people at the party could walk through.

**Watch a time-lapse of the set construction with moments from the wild scene:**

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Link:

<https://www.paramountplus.com/shows/limitless/news/1005165/watch-how-limitless-turned-27-625-straws-into-the-ultimate-party-trick/?>

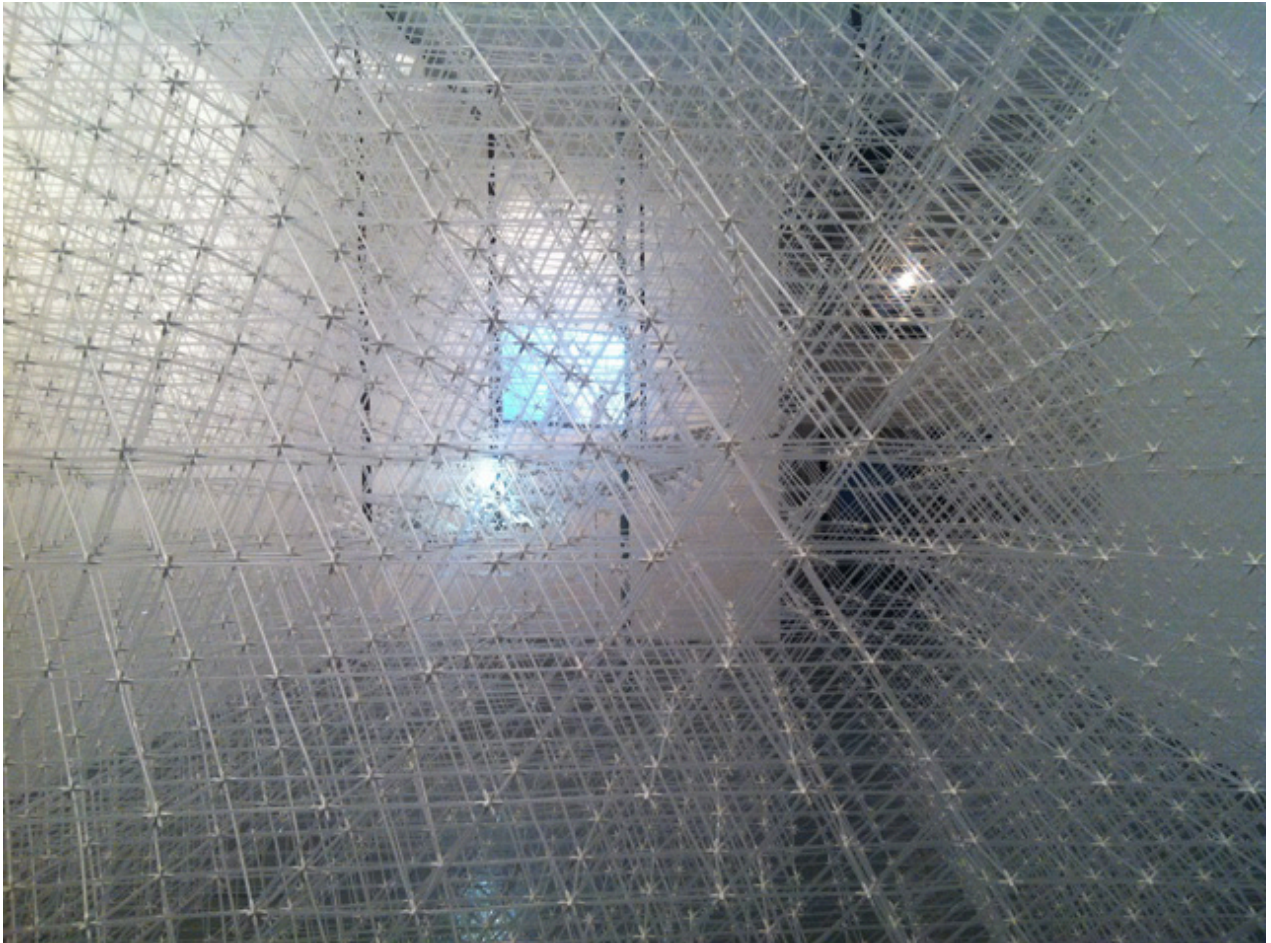


## Art

# False Appearances Mask Hidden Truths



Jillian Steinhauer January 30, 2013

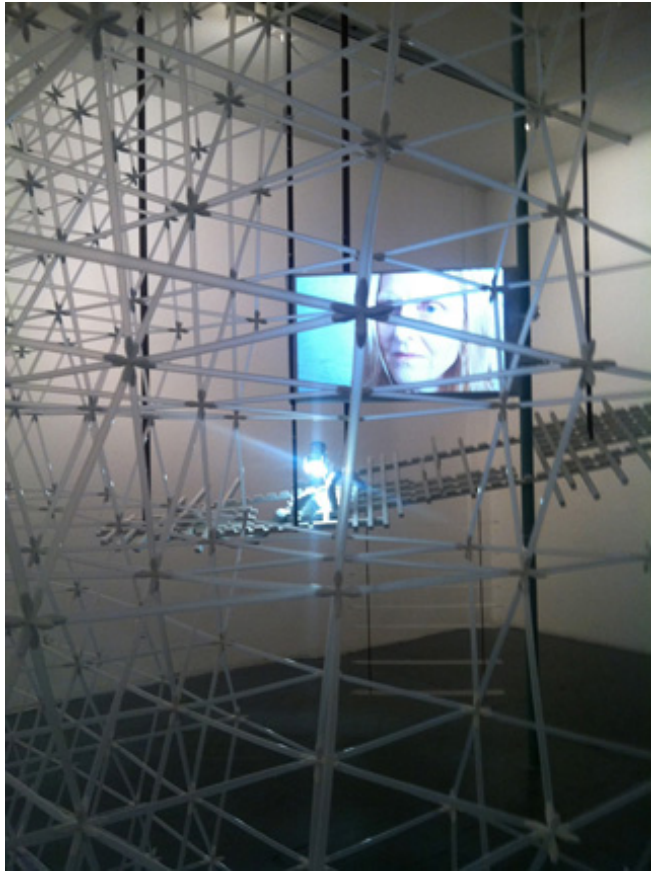


Patrick Martinez, “LINX” (2012) (all photos by the author for Hyperallergic unless otherwise noted)

When you first enter Parker’s Box, you’ll find a clear aisle in front of you but to the right, a giant construction blocking your way. The size of the piece is imposing, but its material is puny — one of the most lightweight and disregarded objects imaginable, plastic drinking straws. The work is a manifestation of artist Patrick Martinez’s LINX, a system he devised and recently **funded on Kickstarter** that lets users assemble drinking-straw constructions with a specially designed plastic connector.

It may sound a little silly or frivolous, but Martinez’s installation is actually mesmerizing. You quickly forget you’re looking at straws, if you even knew that in the first place. The structure’s delicacy, contrasted with its large size (it takes up the whole front portion of the gallery), lends it

a tentative equilibrium, like an enormous house of cards. You edge past, tempted to touch or blow, and hope it doesn't fall.



Julie Favreau's "Anomalies" seen through Patrick Martinez's LINX (click to enlarge)

Just beyond LINX lies [Julie Favreau's](#) "Anomalies." The centerpiece of Favreau's installation is a video screened on a kind of white pad or cushion; below it hangs a white sculpture consisting mainly of geometric, intersecting pieces of wood. The gridded plane they form echoes the LINX, but the construction here feels sturdier; the concern is less blowing or knocking it over than its falling of its own volition, as the plane splays forward and slopes at an uneasy diagonal.

A softer form, something like an arm, snakes through the holes in the grid, and a few slats that look like they may have come from window blinds are strung together in the shape of a ladder further below. These add-ons raise questions that the LINX, too, seems to be asking: what can be made with the materials we're given, the ones that already exist in the world? How can we transform blinds or plastic straws into something beautiful? Off to the side,

another construction by Favreau echoes the first one's tensions — malleable and organic matter versus the rigid, geometric kind. And while I couldn't say for certain, the orchestral music that filled the space seemed to emanate from this second piece.

Favreau's silent video consists of a few vignettes, each of them showing a single actor whose movement or efforts are an anomaly in nature. In one, for instance, a woman balances an easel on her head; in a second, a man levitates with a poll balanced upright on his crossed legs. Yet another man, wearing a conical hat, seems to keep an elaborate construction of sticks dangling above his head, while another woman arranges balls of clay on small, glass shelves (again that contrast of organic vs. artificial matter), her hands tracing obsessive patterns in the air. We seem to be somewhere at the intersection of science and magic here, perhaps dabbling in alchemy, confronting mysterious happenings that are clearly unnatural but that Favreau implies are somehow possible. Again the question hovers, of what we can do with what we're given. The focused gazes of her actors, their intense concentration, suggest that they've achieved some kind of place or state that the rest of us are still in the dark about, still striving for. The sweeping, emotional music that plays out across the gallery reinforces the thought.





Julie Favreau, "Anomalies" (2012), video still (image via [juliefavreau.com](http://juliefavreau.com))

Moving on from Favreau, you arrive at Steven Brower's "Hatch," which is wonderfully and precisely what its title implies. The door contains a circular unit with a special lever to pull, instructions on how to open and close it properly, a repressurization valve, and other convincing parts and pieces. Brower hasn't made art with the materials of the world so much as he's created a work of art that convincingly mimics them. In doing so, he shifts the burden of activating the piece uncomfortably onto the viewer. I stood in front of the door for a few very awkward, drawn-out minutes when I first confronted "Hatch."

Once you make your way through the portal, you find yourself in a pressurized chamber where a two-channel video by [Mathieu Beauséjour](#) screens on the far wall. The video is simple, just a loop of a man hitting a gong and a black circle that shifts ever so slightly, but its repetition and ritual feeling connect its actor with Deverau's figures.

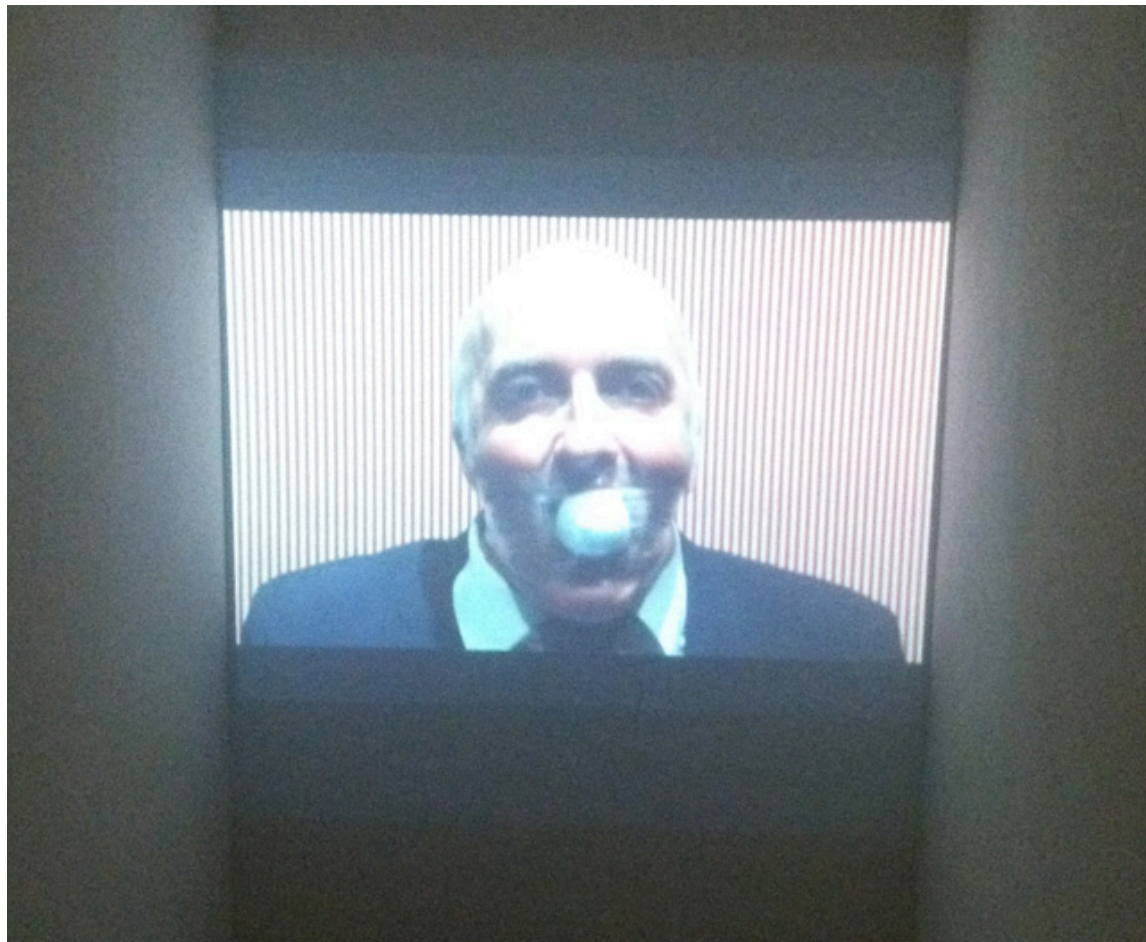
It also provides a bit of visual zen that works against its own title, "To Be Governed." That title, meanwhile, captures something of the state of finding yourself enclosed in a not-so-small, but also (the longer you stay inside or the more people in there with you) not-so-big hatch. On opening night, after a man closed the hatch tight and said jokingly that he had locked it (there's not really a lock), I could read the panic rising on a nearby woman's face. She turned and told him to let her out.

Beauséjour's second, stronger contribution screens in the back stairway of the gallery, a video of a man dressed in a suit and tie with a ball stuffed in and taped over his mouth. Though the image, along with the title of the previous work, may conjure up thoughts of S&M, it quickly becomes clear that this isn't some coy sex game; the man wants, and is trying, to deliver a speech of some kind. His eyebrows move up and down, his voices comes out muffled but aggressive.

Handouts from the gallery will tell you that the video is called “Don’t Worry Darling, There Will Be More Riots in the Spring,” and that it’s actually about free speech. Once you know the premise, it starts to seem a bit literal and heavy handed, but the evocative contrast remains: the man who seems angry and menacing is actually trying to lecture you on the importance of freedom of speech.



Steven Brower, “Hatch” (detail) (2012) (click to enlarge)



Mathieu Beauséjour, “Don’t Worry Darling, There Will Be More Riots in the Spring” (2012)

If there’s one theme that strings all of the pieces in the show together, it may be that of contrasts, of false appearances that belie more mysterious, or just harder to understand, hidden truths. It’s



not quite enough to deliver a strong, cohesive message, but it holds the exhibition together in a delicate, LINX-like equilibrium.

**Brooklyn/Montreal: Mathieu Beauséjour, Steven Brower, Julie Favreau, Patrick Martinez**  
*continues at Parker's Box (193 Grand Street, Williamsburg, Brooklyn) through February 17.*

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# FAST COMPANY

## **1) How did you stumble onto the idea for JIX? What prompted you to start thinking about this kind of modular building project?**

The project is the result of a combination of ideas that derive from both my drawing and sculpture practice as a visual artist. My drawings are usually very detail oriented and often represent intricate tangles of lines that saturate every available bit of space. In my installation/sculpture work, I work with unstable materials such as light systems, liquids, sound or smoke and I am interested in creating a sense of density out of immateriality. the JIX project is another step in that direction. It actually allows me to realize monumental space filling structures, mostly made of air, since I am using straws.

## **2) Is the idea for basing the system around something as ubiquitous as drinking straws a novelty or rather, was it intended as something of a statement?**

There are various things at play here. First of all, I am interested in drinking straws as objects because they are light, they can be translucent, opaque or colored, and they can be bent, cut or assembled in many different ways. If you strip them of their primary function, and look at them for their visual qualities only, straws are an interesting and resourceful building material. Also, as mentioned before, I like the idea that something tangible could be built out of air mostly.

With the JIX project, I wanted to make something that I could use for my own installation projects but also create a mass marketable product that would be affordable and versatile. Of course, the fact that JIX uses standard drinking straws, which are cheap, easy to find, and can be reused, plays an important role here.

Also, I think the project is somehow rooted in the context in which I started working as a visual artist in the early nineties. It was after the speculative art market extremes of the eighties, and in reaction to it, to a certain extent. Using cheap, humble or mundane materials, focusing on process, experimentation, economy was obvious and natural to me and became some kind of a statement. I was considering art as way of life more than a way to make a living. I was in search of a form of authenticity in my own practice that I could find in other areas, for example with the emergence of the home recorded musical movement identified as lo-fi. Making more with less, dealing with the



ephemeral, transitory nature of things is an attitude that I have always felt close to. I guess is still visible in my work today.

### **3) What applications do you see for JIX? How is JIX different from other similar geometrical/spatial toys like LEGO or K'NEX?**

JIX, unlike other construction kits on the market, makes use of preexisting elements such as standard drinking straws. It revisits the way we look at these ubiquitous objects and somehow redefines their function.

I am interested in the fact that JIX can be used both by adults and children, for spectacular art as well as for interior or set design projects (I have recently started making furniture such as desks and space dividers) or just as a fun and educative toy. I keep discovering new ways of assembling the straws and I like the fact that one can come up with so many different building systems out of the same connector shape. The connectors, which come in flat grids, easily snap apart, intersect, and lock into place to create a three dimensional star shape to allow for more complex structures. The flat design is also part of a strategy that tends to simplify the industrial process and reduces the production costs so that the finished product could be put on the market at a competitive price.

Both connectors and straws are light, easy to carry around and take very minimal space before assembly, which makes the game easy to set up.

JIX also brings the construction game experience to a whole new scale and level. The specific connector design makes it possible to build ambitious immersive structures filling up entire spaces.

Finally, the fact that JIX relates as much to a game than to sculpture or geometry and proposes a practical approach to volume, gives this product an undeniable educational value: it gives children an opportunity to develop their motor and spatial skills through hands-on play. This is a great introduction to polyhedra studies and a resourceful tool for many other activities throughout the entire school education. For that matter, I am planning to extend the distribution of JIX to schools, organizations specialized in children education and occupational therapy practices.

### **4) Why did you choose to funnel the project through Kickstarter? What will the funds earned in that campaign go towards?**

It was crucial for me to be able to control the whole production process and to be independent, which is why I decided to go for a Kickstarter campaign. The amount of money collected was just enough to finance the injection mold, start the first production batch and ship the product to the backers as a reward for their support. Being involved in every step of the process takes energy, money and time and is a big commitment. However, I have a specific vision concerning the development of JIX which I am not willing to compromise. One of the focus being the social and environmental aspect of the project: I am striving to make JIX as sustainable as possible. As for now, The connectors are made out of a 100% recycled plastic in the US, and come in the most

minimal of packaging. Additionally, JIX are designed to be manufactured with little or no waste. Down the road, among other initiatives, I am planning to initiate programs whose purpose will be to collect and reprocess used straws (from movie theaters, bars, restaurants, schools...) in order to reuse them with the JIX construction kit. Should JIX be successful, I would also be interested to work in collaboration with rehabilitation organizations or people living in precarious conditions. In general, I consider that running a business, however modest, is a good place to encourage responsible practices and redefine the notions of growth and consumerism, and I would like to participate in this effort..

**5) How, in general, has JIX been received by the public? How do your JIX installations play a part in launching/"selling" the project?**

I have always been interested in cross disciplinary practices that blur the lines and the most natural way for me to develop JIX is to use it as part of my artistic practice. JIX is currently creating its own space, somewhere between art, interior design and the toy industry. It is being viewed as a product as much as an artwork. Personally, I like the fact that the connectors I use for my own creations can be used by everyone else, like an ever expanding sculpture project. I emphasized this aspect of the project on the occasion of an exhibition I had recently at the Children's museum of the arts in New York. I had realized an ambitious tunnel like structure that kids were invited to explore. In parallel, I was also making workshops where children could learn how to make their own JIX constructions.

It has been a few months since I have started marketing JIX. So far, my installations have helped me get the attention of museum and design stores, architects, event planners. Of course, I would need a much larger distribution network to be able to develop JIX in new directions and hopefully I will get there soon.





**GREENWICH VILLAGE & SOHO** Arts & Galleries Parenting & Schools

## Giant Drinking-Straw Sculpture on View at Children's Museum

By Andrea Swalec | April 19, 2013 8:55am

[@AndreaSwalec](#)



MANHATTAN — A massive sculpture made from thousands of drinking straws debuted Thursday as the latest interactive feature at the [Children's Museum of the Arts](#) in Hudson Square.

Constructed in a second-floor loft "bridge" space near the whimsical museum's "ball pond" filled with plastic spheres, CMA curators selected New York artist [Patrick Martinez](#) to make the piece to get children to consider light, space, perspective and color.

"How much fun to be able to make your way through an incredibly fantastical construction created completely with ... flexible drinking straws," Jil Weinstock, the museum's director of education, said in a statement. "Anything is possible!"

Martinez, who hails from France and has displayed his work worldwide, made the plastic art using a kit he created called [JIX](#) that uses recycled plastic connectors to link ordinary straws. He said he hopes kids will find their own uses for the space.

"The bridge at CMA allowed me to create an immersive sculpture like a tunnel or a cave, which I hope will be an engaging environment for kids, where they can hide, play or just do nothing and rest," the artist said in a statement.

The CMA knows how many straws Martinez used to make the piece, but they won't reveal the number yet. Kids can enter a contest with their own guesses, and the winner will get a membership to the museum and a JIX connector set to make their own art.

The straw art is the first of four site-specific pieces that will be shown in the CMA's loft space this year.

The museum moved from Lafayette Street in SoHo to a former loading dock on [Charlton Street](#) in October 2011, [tripling its size to 10,000 square feet](#). Founded in 1988, the museum aims to display and encourage children's art.

Julianne Moore, Paul Rudd and Brooke Shields will be honorary co-chairs of a [benefit for the museum on May 5](#).

*The Children's Museum of the Arts at 103 Charlton St. near Hudson Street is open Monday and Wednesday noon to 5 p.m., Thursday and Friday noon to 6 p.m., Saturday and Sunday 10 a.m. to 5 p.m., and closed Tuesday. Admission costs \$11 per person, with free entry for seniors and infants under a year old. Admission is pay what you wish on Thursday from 4 to 6 p.m.*

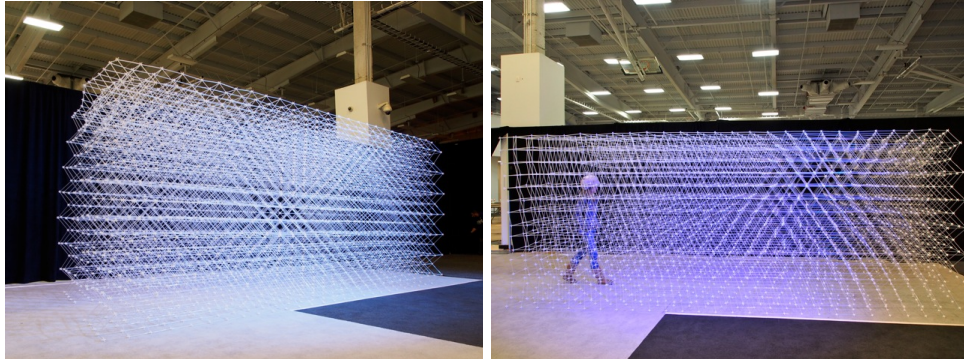
*link to the article:*

<https://www.dnainfo.com/new-york/20130419/udson-square/giant-drinking-straw-sculpture-on-view-at-childrens-museum/#slide-17>

Children's Museum of the Arts  
www.cmany.org

Contact: Jess Peterson, 917- 409-1208, Communications Coordinator, [jpeterson@cmany.org](mailto:jpeterson@cmany.org)

**Children's Museum of the Arts Launches New Initiative With Contemporary Artists  
Hosts First Commissioned Work By Patrick Martinez  
Public Opening, Thursday, April 18, 4-6 PM  
VIP Reception, Wednesday, April 17, 6-8 PM (invitation only; media welcome)**



**New York, April 4, 2013** — The Children's Museum of the Arts (CMA) is pleased to launch *The Bridge Projects*, a new initiative that commissions site-specific projects created by contemporary artists. CMA's Bridge, formerly known at the Groove Tube, will host four interactive installations each year, encouraging young participants to identify and consider elements of space, light, perspective and color.

The program commences with a commissioned work by artist Patrick Martinez. The installation opens to the public on Thursday, April 18<sup>th</sup> from 4-6 PM during the museum's Pay As You Wish hours. **The VIP reception will be held on Wednesday, April 17 from 6-8 PM. To attend, please RSVP to Anna Dubose at [adubose@cmany.org](mailto:adubose@cmany.org)**

In Martinez's piece, the viewer must navigate a monumental installation consisting of thousands of drinking straws. To create this, Martinez uses his commercialized construction kit called JIX. JIX are recycled plastic connectors, conceived to transform drinking straws into a variety of structured or abstract sculptural forms. These connectors consist of small modular elements that are specifically designed to allow standard drinking straws to be connected together in order to create a wide variety of constructions, from ambitious room-sized structures to intricate table-top pieces.

"There is a lightness and performative nature to Martinez's work that will entice and appeal to all ages," says Jil Weinstock, Director of Education and Curatorial Programming, "How much fun to be able to make your way through an incredibly fantastical construction created completely with nothing but flexible drinking straws (and easy to use JIX connectors.) Anything is possible!"

Patrick Martinez was born 1969 in Besancon, France. He studied at the Ecole des Beaux-Arts of Besançon and Grenoble and at The Institute of High Studies in Visual Arts in Paris. In 1997, he received a grant to work in Tokyo, Japan, where he lived for 3 years before finally settling in New York. Since the 1990's, Martinez has been exploring different forms of expression including video art, sound art, drawing, installation, and design. Using a wide range of media, he establishes experimental structures to examine ideas about process, action, mobility, adaptation, and



resistance. His work investigates the relationship between an object and its presentation in order to challenge our perception.

“The bridge at CMA will allow me to create an immersive sculpture like a tunnel or a cave, which I hope will be an engaging environment for kids, where they could hide, play, or just do nothing and rest”, says Martinez, “By changing the scale of the bridge, I would like to create a space that kids can relate to. Also, JIX is a construction kit, and through workshops, children will be able to build and create things by themselves. Touching is a good way to understand your environment and to acquire experience and knowledge. This applies to art too.”

Martinez has exhibited widely both nationally and internationally in Europe as well as in Brazil and Japan. His work is represented by Parker’s Box Gallery in New York. His recycled JIX connectors will be for sale in the CMA store.

For more information on Patrick Martinez’s work, visit his website, [www.patrickmartinez.net](http://www.patrickmartinez.net) [www.blankbubble.com](http://www.blankbubble.com) and [www.jix.us.com](http://www.jix.us.com).

To learn more about this project visit [cmany.org](http://cmany.org)

#### ABOUT THE CHILDREN'S MUSEUM OF THE ARTS

Founded in Lower Manhattan in 1988, the Children’s Museum of the Arts provides authentic hands-on art experiences for children with practicing artists, both in our art-filled museum and in the community. CMA’s mission is to extend the benefits of the arts to all children and their communities and to secure the future of the arts by inspiring and championing the next generation of artists and art lovers.

CMA works to fulfill its mission through four distinct initiatives: On-Site Public Programming that includes interactive art stations and artist-led workshops, early-childhood arts workshops, after-school classes, intensive art camps and special family programs; School & Community Outreach Programs throughout New York City; Art Exhibitions; and a Permanent Collection of 2,000 pieces of children’s art from around the world. More information is available at [www.cmany.org](http://www.cmany.org).

The museum is open to the public: Monday and Wednesday, 12PM to 5PM; Thursday and Friday 12 PM. to 6PM; Saturday and Sunday, 10AM to 5PM. Closed Tuesday.  
Admission: Adults \$11; Children \$11; Seniors, Infants (0-12 months) Free. Thursdays 4-6 PM, pay-as-you-wish.

Children’s Museum of the Arts  
103 Charlton Street  
New York, NY 10014  
(212) 274-0986  
[www.cmany.org](http://www.cmany.org)  
[www.twitter.com/cmmainnyc](http://www.twitter.com/cmmainnyc)  
<http://blog.cmany.org>

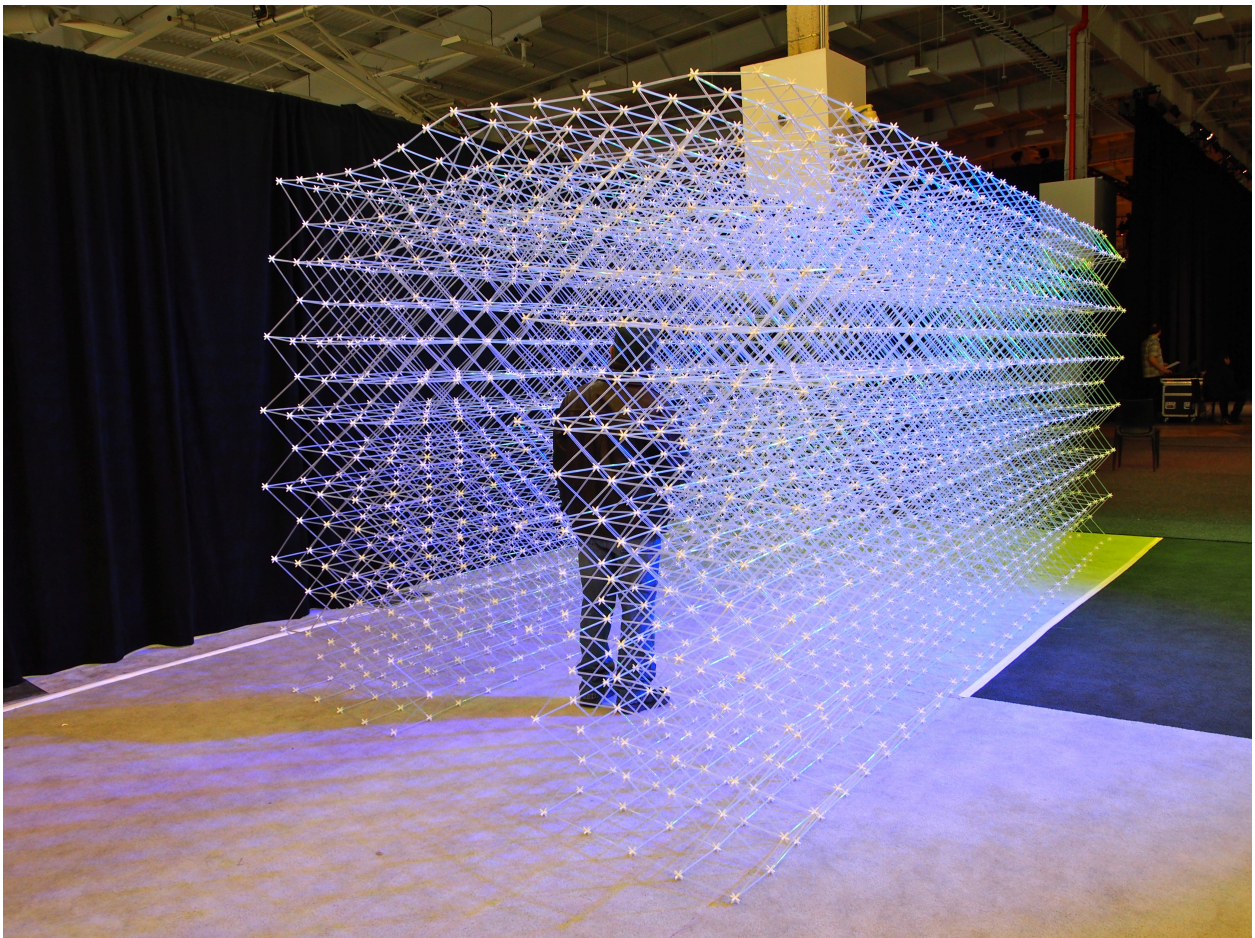
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# ARCH20

## Jix Straw Sculptor Connectors | Patrick Martinez

ANASTASIA ANDREIEVA

Patrick Martinez demonstrates the versatility of his innovative construction method in installations, creating both spaces to interactive with and sculpture. The system is made via a series of pioneered nodes which connect with drinking straws to create form. He uses his modular system to contrast between informal, chaotic doodles and rigid grid forms. The pieces are made from recycled materials, and are minimal in material usage making them highly sustainable.





The sculptural pieces have the ability to be deconstructed down in too smaller pieces to be re-assembled at other locations with ease.

He used Kickstarter to turn his sculptural system into a product for commercial use. Using the simple connector's one can build entire structures from typical drinking straws. The design focuses on user flexibility both in size and shape.



Courtesy of Patrick Martinez

The ability to create both curvaceous sculptures and rigid grid forms quickly, easily, and with little material usage, is a great minimal construction toy for designers, artists and architects.

Link to the article:

<https://www.arch2o.com/jix-straw-sculptor-connectors-patrick-martinez/>

ARCH 20/Anastasia Andreieva/ 2013



# LEDEVOIR

## Climat de tension et beauté paradoxale

*Julie Favreau/Patrick Martinez*

*Mathieu Beauséjour/Steven Brower*

Le Centre d'art et de diffusion Clark

5455, avenue de Gaspé, local 114

Jusqu'au 24 novembre

*Janet Biggs*

*Aude Moreau*

Musée d'art contemporain de Montréal

185, rue Sainte-Catherine Ouest

Jusqu'au 6 janvier 2013

Publié le 17 nov. 2012

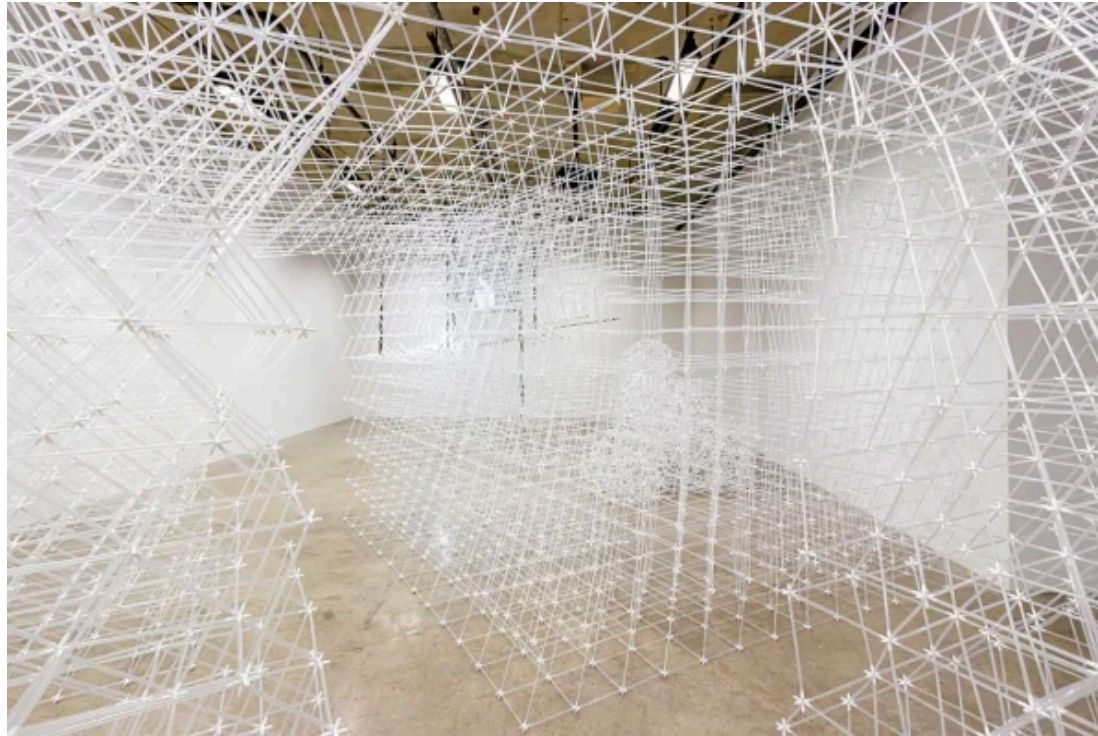


Photo: Sébastien Lapointe Vue sur LINX, une installation en pailles de Patrick Martinez au Centre d'art et de diffusion Clark.

## Marie-Ève Charron

Le volet montréalais de l'événement Montréal/Brooklyn tire déjà à sa fin, à tout le moins dans la majorité des espaces de diffusion, au nombre de huit, participant au projet. Un des apports peut-être insoupçonnés de l'aventure, qui, rappelons-le, consiste à jumeler des organismes de Montréal et de Brooklyn pour un échange croisé, est d'avoir révélé une diversité de manières de faire et, ce faisant, d'avoir valorisé les particularités de chaque espace de diffusion. La richesse de la scène des arts visuels locale tient sans aucun doute à cette variété.

Ce n'est donc pas dans un rapport de rivalité entre eux que les espaces de diffusion montréalais ont concocté leur programmation, mais chacun à leur façon, en relation avec l'organisme brooklynois avec lequel ils ont choisi de se jumeler pour des raisons d'affinités, elles aussi révélatrices de leur identité. D'où les différentes propositions pour faire se rencontrer le travail des uns et des autres, sous la forme de solos juxtaposés ou d'expositions de groupe, par exemple. Aucune directive n'a d'ailleurs été donnée en ce sens, les organisateurs tablant sur l'idée qu'il n'y a pas d'orientation meilleure qu'une autre.

Chez Clark, l'organisme qui a lancé ce vaste projet de rencontre et de collaboration, il a été décidé de jumeler quatre artistes en paire pour former des couples issus des deux villes. La démarche de chaque paire a consisté à anticiper une interface de rencontre entre leur travail respectif. Sans avoir été créées ensemble, les propositions s'arriment et se nourrissent réciproquement selon un mode particulier. Comme le remarque Anne-Marie St-Jean Aubre dans l'opuscule de l'exposition, « dans chacun des cas, une des oeuvres fait obstacles à l'autre ».

Pour arriver à l'installation vidéo de Julie Favreau (Montréal), il faut donc traverser un assemblage de pailles élaboré par Patrick Martinez (Brooklyn). La contribution de Martinez n'est pas la plus forte, mais elle enrichit le climat de tension et d'étrangeté posé par la vidéo de Favreau, qui s'avère ici pour l'artiste une oeuvre de plus grande maturité. La vidéo se compose de quatre tableaux où dans chacun un personnage se livre à de curieuses activités, mettant en scène un compas, un mobile et un laboratoire. Une trame musicale enrobe l'installation de mystère, alors que l'on sent les personnages investis d'une mission qui, si elle a à voir avec la science (instrument de mesure et d'observation), tend surtout à verser dans l'absurde. Cette ambiguïté entre les deux mondes est efficacement maintenue.

Dans le duo suivant composé de Mathieu Beauséjour (Montréal) et de Steven Brower (Brooklyn), franchir l'installation de l'un pour atteindre l'oeuvre de l'autre est encore plus prégnant. L'oeuvre de Brower, qui constitue la « barrière » pour apprécier le travail de Beauséjour, excellent, repose sur un leurre qui fonctionne si bien qu'il est préférable ici de ne pas en dire davantage pour vous laisser tout le plaisir d'en découvrir la teneur. C'est en fait un sentiment de crainte, dans un premier temps, que procure l'intervention de Brower, ce qui convient parfaitement à l'installation vidéo de Beauséjour.



Par intervalle, un plan fixe montre le visage en gros plan d'un homme d'âge mûr à cravate qui tente vainement de parler, un ruban adhésif retenant dans sa bouche un oeuf. L'oeuf comme la parole cherchent à éclore, métaphore peut-être d'un désir de revendication, du soulèvement d'une nouvelle génération, ce qu'à tout le moins le titre évoque, *Don't Worry Darling, There Will Be More Riots in the Spring*. Si l'oeuvre fait allusion au « printemps érable », elle le fait sans littéralité par la construction d'une image — ou situation — forte où convergent plusieurs préoccupations, nourries de fiction et de réalité, portant sur les rapports de domination, la malversation ou la marginalisation (dont les rayures rouges en arrière-plan peuvent être le signe, suivant l'historien Michel Pastoureau).

## Biggs et Moreau

L'approche du Musée d'art contemporain de Montréal (MACM) est différente en ce que la commissaire Lesley Johnstone a choisi deux artistes exposées séparément, bien qu'il y ait des liens à faire entre les vidéos de Janet Biggs (Brooklyn) et celle d'Aude Moreau (Montréal). L'attention est davantage portée sur Biggs, à qui le MACM a consacré un véritable solo avec quatre oeuvres vidéo, les plus récentes de l'artiste qui expose depuis le début des années 1990.

Les vidéos présentées ont en commun de montrer des paysages grandioses où des personnages se trouvent dans des situations extrêmes. *The Artic Trilogy* est emblématique avec ses paysages nordiques à couper le souffle dont l'aspect désertique fait ressortir la solitude des personnages, une spéléologue glaciaire, un kayakiste et une mineuse de charbon. Formellement séduisantes aussi, les oeuvres prennent part à un imaginaire du Nord aux relents romantiques, mais qui, par des effets de rupture, de contraste et d'alternance, introduisent d'autres réalités qui remettent en question certains stéréotypes liés aux genres et à l'identité. Ainsi, l'explorateur semble tourner en rond, la blonde délicate affronte les profondeurs insondables de la mine de charbon.

Le travail de Biggs mise, à répétition, sur une beauté inquiétante, paradoxe qui n'est pas étranger à l'oeuvre d'Aude Moreau. D'un long déplacement latéral depuis la rivière Hudson, elle a capté avec une caméra Manhattan et ses édifices, dont ceux du quartier financier qui, de leur impeccable façade élancée, font oublier l'appétit de Wall Street, un désir de croissance souvent destructeur. Plus

en retrait au MACM, le travail d'Aude Moreau sera à l'honneur en janvier au Smack Mellon à Brooklyn. Elle y fera pour une quatrième fois son Tapis de sucre, une oeuvre éphémère monumentale de très haut calibre.

*Collaboratrice*

\*\*\*

À surveiller

L'exposition Anarchitectures, inaugurée hier au centre VU (550, côte d'Abraham, Québec), qui réunit Gordon Matta-Clark, Marc-Antoine K. Phaneuf, Yann Pocreau et Denis Thibeault. L'expo est dédiée à Melvin Charney, dont le décès a interrompu sa participation au projet. Jusqu'au 16 décembre.

L'exposition Martin Beck, en cours depuis vendredi à la galerie Leonard et Bina Ellen de l'Université Concordia (1400, boulevard de Maisonneuve). Les projets exposés mêlent art, design, architecture et histoire. Jusqu'au 26 janvier.

L'ouverture aujourd'hui d'une annexe de la galerie Pierre-François Ouellette art contemporain (372, rue Sainte-Catherine Ouest). Réservé aux jeunes commissaires, l'espace pfoac221 sera inauguré par une expo signée Eduardo Ralickas sur les vidéos de Simon Benedict. Vernissage dès 15 h.

L'exposition Lieux échafaudés, qui sera inaugurée mercredi à la galerie Simon Blais (5420, boulevard Saint-Laurent). On y propose les œuvres de six jeunes peintres, élaborées à partir de compositions architecturales éclatées. Jusqu'au 22 décembre.

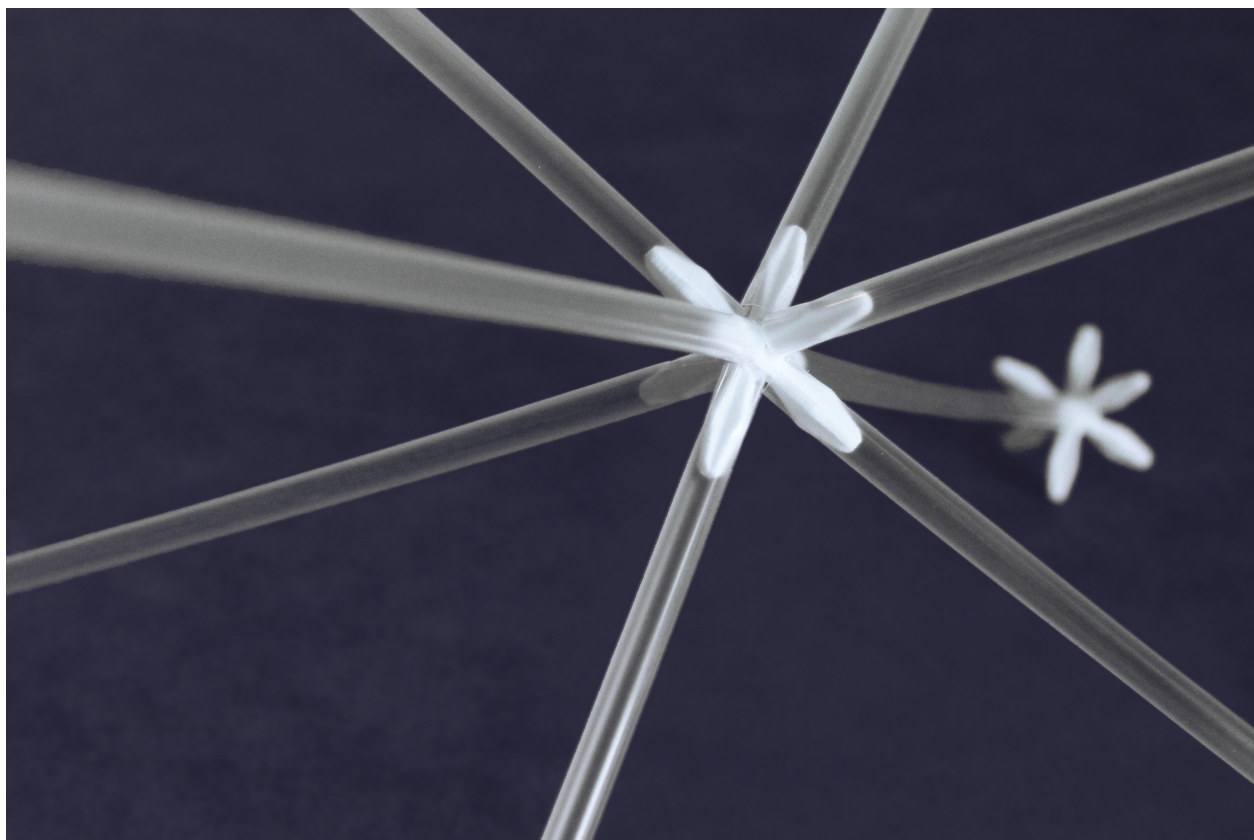
*Jérôme Delgado*

02-16-2012

MAKING IT

## Linx: A Connector That Turns Drinking Straws Into An Infinite Building System

A Tinkertoy for the 21st Century.



**BY**  
**TIM MALY**

Artist Patrick Martinez wanted to make massive structures that were as immaterial as possible. He settled on straws as a building material, because they are mostly filled with air. In order to hold those straws together, he invented Link, a custom connector that transmogrifies the simple drinking straw into a 21st-century Tinkertoy. The ingenious connectors can be used flat to create intricate surfaces, or they can be snapped together to create 3-D star shapes.



Though the most exciting part of Linx are the formal possibilities (“It will allow me to realize monumental space filling structures,” says Martinez), as much attention was paid to the logistics as to the final product. “Our main concern was to design a shape that would be cheap to produce despite its formal complexity,” he says. “Getting the elements to intersect and click in perfectly was tricky.”

After a series of prototypes, Martinez settled on the design you see here. The connectors are manufactured as flat grids that are easily snapped apart. This makes them cheap to produce and avoids the need for much in the way of packaging. When the project gets to scale, the connectors will be made of some kind of recyclable or bio-plastic.



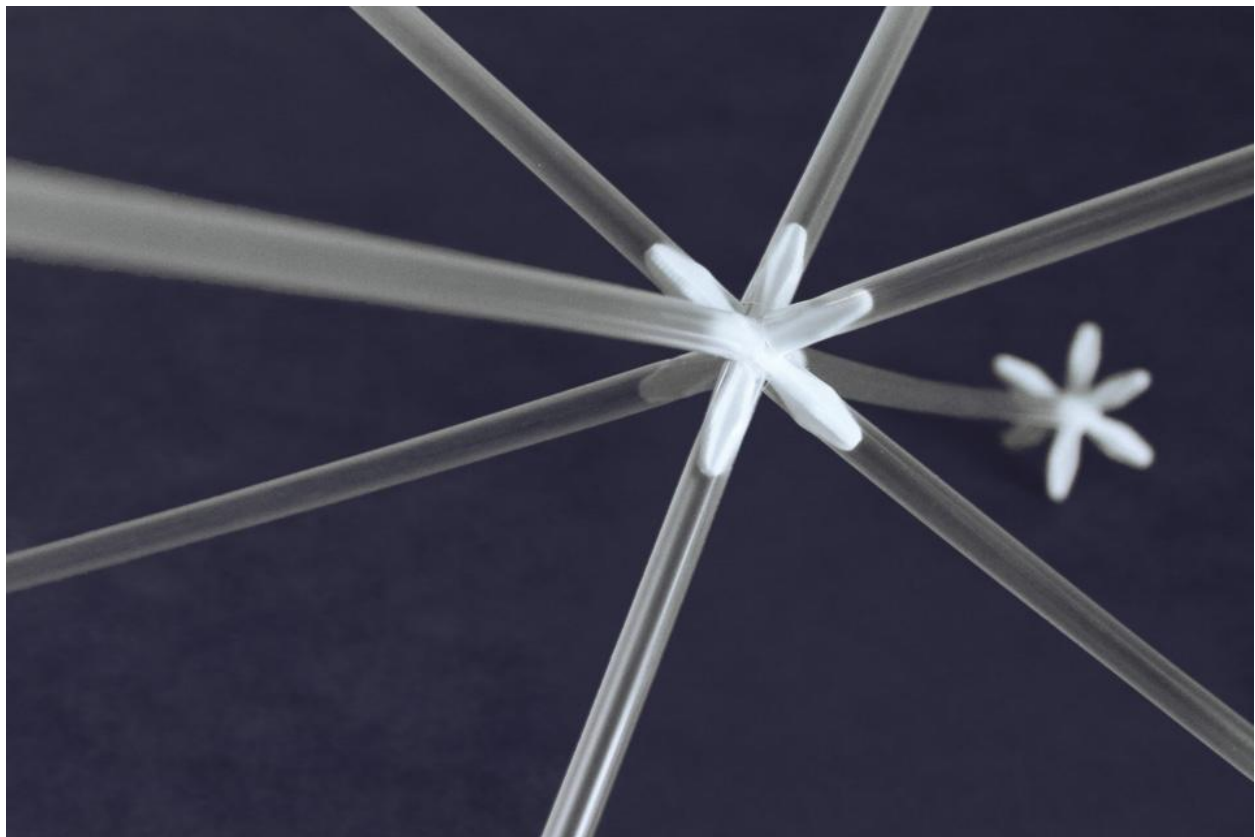
Martinez says that as a visual artists, he has become interested in cross disciplinary practices that blur the lines between art and design. I find this approach really interesting. In order to realize a particular hand-crafted artistic vision, Martinez needed to create a mass-produceable product.

<https://www.fastcompany.com/1669062/linx-a-connector-that-turns-drinking-straws-into-an-infinite-building-system>

# domus

## Blank Bubble: Linx construction game

After a successful funding campaign on Kickstarter, artist Patrick Martinez starts production of an ingenious construction game.



05 April 2012  
**New York**

Linx, an ingenious construction game developed by New York-based artist [Patrick Martinez](#), has been [successfully funded](#) on Kickstarter, achieving \$31,435 of its \$30,000 goal. The simple construction game springs from a single connecting piece, which, combined with plastic standard drinking straws, allow construction of myriad structures, ranging from table

top to room-size. According to Martinez, "Linx is portable, less expensive than anything else around, and ultra light weight, so that even if your mammoth construction falls, no one gets hurt."

The connectors — produced in "kid-friendly, recycled" plastic — come in flat grids which easily snap apart, intersect, and lock into place to create a three dimensional star shape to allow for more complex structures. They are designed to accommodate most standard straws. By cutting, bending, or using multiple colors of straws, the possibilities are endless. You can make highly organized geometric structures, or free-form tangles. Martinez further notes that the game inspires creativity, giving children an opportunity to develop their motor and spatial skills through hands-on play.

The project is being developed in collaboration with designer [Tom Gerhardt](#). Now that the campaign has been successful, Martinez points out that "one of our first goals will be to get Linx in the hands of teachers and physical therapists." therapists.



link to the article:

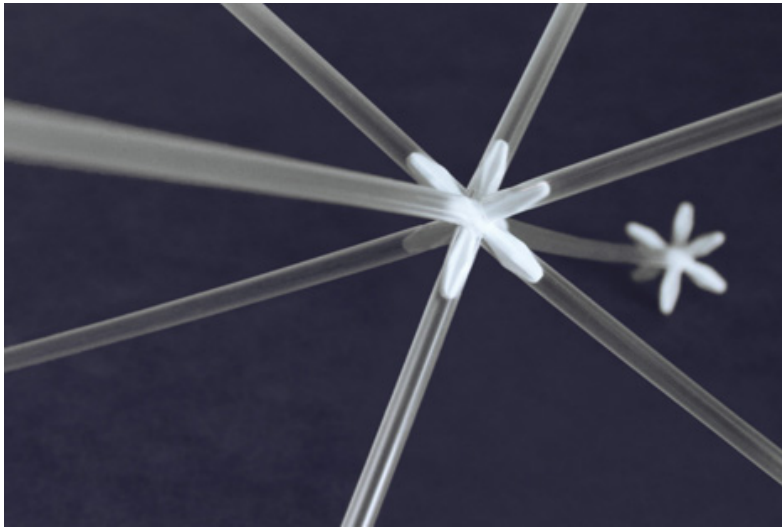
<https://www.domusweb.it/en/news/2012/04/05/blank-bubble-linx-construction-game.html>



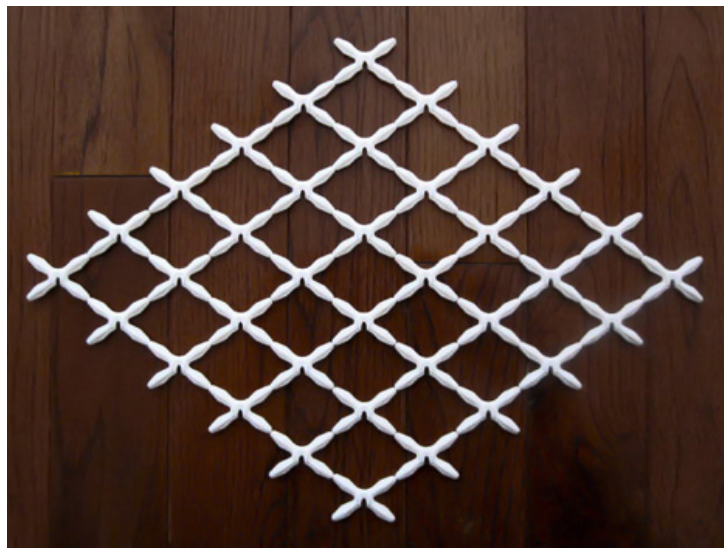
# CORE77

## Building Toys We Love: "Linx" by Patrick Martinez

By [Ray Hu](#) - February 6, 2012 in [Toy](#) | [Kickstarter](#)



Born and raised in France, visual artist Patrick Martinez is currently based in New York City who works in just about every medium, from video to drawing to sound. His latest project might be described as sculptural, though its more properly considered as product design as opposed to fine art. Martinez created "Linx" because he "wanted a construction game



that was cheap, flexible and light"; he ultimately arrived at small, X-shaped connectors for plastic straws.

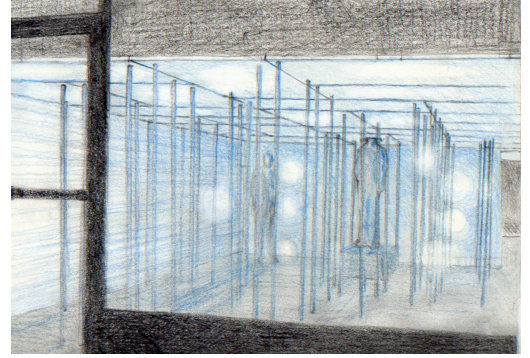
They parts come in fence-like flat sheets that snap apart as in plastic model kits, which (if all goes according to plan) will be produced out of recycled or bio plastic right here in the United States.



The project, of course, invites an easy comparison to the successfully-Kickstarted "[Skallops](#)," a building toy that consisted of laser-cut connectors for playing cards. (Martinez's goal is four times that of E&M Labs largely due to production costs of injection molding.)

Link to Article:

<https://www.core77.com/posts/21703/building-toys-we-love-linx-by-patrick-martinez-21703?>



Drawing of *High, Low and in Between* installation, 2010

## **HIGH, LOW AND IN BETWEEN** **PATRICK MARTINEZ**

SEPTEMBER 17 – OCTOBER 17, 2010

GALLERY HOURS: THURSDAY TO SUNDAY 1 TO 7 PM

**OPENING RECEPTION: FRIDAY, SEPTEMBER 17, 6-9 PM**

Parker's Box is delighted to present *High, Low and in Between*, a new installation by **Patrick Martinez**.

The artist's previous exhibitions at the gallery have borne witness to Martinez' eclectic and prolific practice, providing spectators with memorable sensorial experiences, (large holes smashed in the gallery floor filled with bubbling green liquid...an interactive, optical-effects tunnel animated by rotating colored circles...) as well as striking individual works including smoke sculptures, monumental doodles, laser-cut drawings, and a multitude of experimental videos.

Among the latter, a number of recent works have involved the technique of using series of similar chosen images as the frames of a film. Parker's Box begins its 2010-2011 season with a special screening of *The Hole* a week before the opening of *High, Low and in Between*. *The Hole* (2008) was produced by filming a zoom into multiple images of holes, creating the impression that we are hurtling into a completely irregular tunnel that has been cut, blasted, drilled and bored into a whole variety of diverse materials. Once again, this work and the two new works presented in the exhibition, *High, Low and in Between*, use completely contrasting techniques but add their voices to a coherent reflection.

Through his tireless and prolific research and experimentation the artist explores a particularly rich, personal universe in which suggestions of matter and anti-matter share the center stage and become interchangeable. The experiential basis of Martinez' work often simultaneously utilizes objects and materials as the hyperrealist representation of themselves, the suggestion of natural phenomena and/or an abstract expression of particular atmospheres and sensations. In the work titled *High, Low and In Between*, for example, a number of sheets of Styrofoam are used to create a false ceiling and a platform allows visitors to pass their heads into the space created above the expanse of Styrofoam. While thoughts of an inverted Inuit fishing hole in the polar landscape come easily to mind, a curious and unexpected atmosphere is created by the semi-transparent whiteness of the familiar, cheap material that the artist has used to create this horizontal division of the space. In his most recent projects, Martinez increasingly avoids any temptation to hide or camouflage the mechanisms of his work. While careful use of lighting becomes an important vehicle of atmosphere here, the materials used ultimately represent themselves much more than the illusion of something else. The simplicity of the means allows other layers of metaphor to develop, and the origins of the title (given to both this piece and the exhibition) suggest that the artist welcomes this. "High, Low and In Between" is a country album by Townes Van Zandt (1972), whose use of the phrase would seem to refer to psychological levels, or degrees of depression.

The second work presented in the exhibition is titled *Blush*. To make this work, the artist has inserted into one of the gallery walls a very flat, circular material known as "Flatlite" that acts as a glowing light source. The idea is a simple one, but once again finds the spectator drawn into an experiential situation in the face of an unexpected, and unusual physical presence. Walls do not normally glow, and they certainly are unlikely to blush. Martinez often enjoys this kind of discreet transformation applied to something as banal as a wall. The strangeness of the resulting experience has a grain of the surreal, but corresponds also to a kind of neo-existentialism in the artist's concerns with the physical world and its impermanence.



As a logical extension of these preoccupations, Martinez has pursued an activity as a designer in parallel with his artworks. The line that divides these two parts of the artist's creativity is often particularly fuzzy, though his design work necessarily tends to graft itself onto functional objects. That said, it could easily be claimed that the wall described above is also a functional thing, and certainly the artwork Blush relates closely to a number of objects designed by Martinez. One of his most recent projects is a computer screensaver that essentially transforms the computer into a lamp whose various parameters of color and intensity can be modified by the user. The Martinez Click Lamp has been named Best of Category winner in the 2010 I.D Annual Design Review Competition, and is currently on view at the AIGA National Design Center in New York.

Patrick Martinez was born in Besançon, France in 1969 and studied in Grenoble and Paris before leaving to live in Tokyo and finally settling in New York. He has exhibited widely in Europe, Japan and the US including at The Showroom, London; Galerie Georges-Philippe & Nathalie Vallois, Paris; Galerie Anne Barrault, Paris; Futura, Prague; Metrònom, Barcelona; Intercommunication Center, Tokyo; D'Amelio Terras, New York; Exit Art, New York; Artists' Space, New York...

Parker's Box. Gallery Hours: Thurs-Sun, 1-7PM. Further information: +1 718 388 2882 or [info@parkersbox.com](mailto:info@parkersbox.com)



presents

## DRAWING QUIRKS 3

Vincent Bizien Catharina van Eetvelde Simon Faithfull  
Patrick Martinez Fleur Noguera Mike Rogers Justin  
Storms

APRIL 17 - MAY 17, 2009

**OPENING RECEPTION: FRIDAY, APRIL 17, 6 TO 9PM**

A few years after the previous episode, *Drawing Quirks 3* re-launches our investigation into the contemporary relevance of certain idiosyncratic drawing practices. With the relative rarity of images made by human hand accelerating by the millisecond (in the face of the tsunami of computer-generated images), could it be that the shock of the old is increasing, endowing drawing, for example, with renewed pertinence, potential and desire in the eye of the beholder?

*Drawing Quirks 3*, offers diverse and refreshingly quirky drawing practices through a selection of works including a number of animated films. In his large ink drawings, **Vincent Bizien** has developed personal metaphors and symbolism in which both abstract marks and rudimentary spaces and figures combine. **Catherina van Eetvelde** bears interesting witness to a love-hate relationship with fragments of flow charts, graphic schemas and such, infiltrated by more personalized, yet equally obsessive iconography. **Simon Faithfull** also turns the tables on the digital world in his palm pilot drawings, made directly from observation, and instantly translated into pixels, to be etched or animated. **Patrick Martinez** has also turned certain drawings into animation, but his immediate tool is nothing more sophisticated than an eraser. In his more recent series of ballpoint doodles, titled *Spinheads*, images emerge from a flow of consciousness to be viewed from any angle. **Fleur Noguera** takes us on a similarly dreamy journey through landscapes that seem both familiarly contemporary and nostalgically timeless, in both drawings and her animation film: *Smoke*. **Mike Rogers** presents a

new version of the drawings he showed in *Drawing Quirks 2*, -banal suburban interiors and exteriors, transformed by obsessive and intricately exotic decorative elements, rendered here in the strangely soft hues of school-issue colored pencils. Finally, **Justin Storms'** minutely detailed drawings take us deliberately back in time into the misty and barbaric world of 17th Century whaling. For all the romantic cruelty that Storms depicts, the power and subtlety of his work also owes something to our awareness that the barbarism of modern man has created devastation on an incomparable scale. Ultimately *Drawing Quirks 3* seeks to present multiple aspects of the use of "old" drawing techniques, which can optimize contemporary attitudes and vision in artists' relationships to the world.

Simon Faithfull, Patrick Martinez and Mike Rogers are represented in the USA by Parker's Box; Vincent Bizien is represented by Galerie Trafic, Paris; Catherina van Eetvelde by Galerie Anne Barrault, Paris; Simon Faithfull by Galerie Polaris, Paris; and Mike Rogers by Galerie Cosar HMT, Düsseldorf. Recent shows by participating artists include Vincent Bizien at Galerie Trafic, Paris (current); Catharina van Eetvelde at the St. Louis Art Museum; Simon Faithfull at the 52nd Venice Biennale; Patrick Martinez at The Showroom, London; Fleur Noguera at the Contemporary Art Center, Sète, France; Mike Rogers at ADN Galleria, Barcelona, and Justin Storms at Raum für aktuelle Kunst, Berlin.

For further information please contact Parker's Box at 718 388 2882 or Hélianthe Bourdeaux-Maurin at [helianthe@parkersbox.com](mailto:helianthe@parkersbox.com)

gallery hours: Friday through Monday 1PM TO 7PM

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## THE TUNNEL

### PATRICK MARTINEZ

MARCH 14 – APRIL 28, 2008

GALLERY HOURS: FRI TO MON 1 TO 7 PM

**OPENING RECEPTION: FRIDAY MARCH 14, 6 TO 9 PM**

Parker's Box is proud to present *The Tunnel*, a solo show of recent works by Patrick Martinez.

The central work in the exhibition gives the show its title, with visitors being invited to enter *The Tunnel*, a new interactive installation whose parameters they can modify. Using touchscreen technology visitors can transform their own experience of *The Tunnel*, which begins on entering the piece itself. *The Tunnel* (which uses the principle of concentric colored circles, rotating to provide optical effects) situates itself in many ways in the underexploited lineage of experimental works such as Thomas Wilfred's *Claviflux*, 1920's, and Peter Sedgley's *Windome*, or Brion Gysin's *Dream Machine*, both from the 1960's.

The unusual and unexpected nature of much of Patrick Martinez' work is a seductive side-effect rather than in any way being the aim of the artist's relentless exploration of the uncharted territories of different media. Parker's Box regulars will recall the artist's memorable previous shows, *Liquid*, and *The Ends* which featured such original offerings as large holes in the gallery floor filled with bubbling green liquid, smoke sculptures, and a choreographed dance performed by audio speakers on legs...

Martinez' eclectic practice sees him frequently searching for limits, of both medium and idea, in practices that in their simplest forms can be called drawing, installation, video and sculpture. The artist tends to deal with notions of "matter" rather than abstraction, and "cosmic realism" rather than figuration. At the same time, he has an unassuming knack for embracing the strongest of symbolism and metaphor, which he processes so that they seem entirely familiar and thoroughly new. While Freud would have a field day here, as would many other interpreters of dreams or fantasies, Patrick Martinez' is first and foremost preoccupied with questions of the physics of existence, the physicality of our world or the physical possibilities of our universe, even though he is far from averse to the sensory, cerebral and even metaphysical stimulation that his artwork may provoke. In *The Hole*, a new single-channel video made for the exhibition, Martinez has used multiple images of holes as stills for his film, allowing him to create the impression of an endless, vertiginous journey, tunneling into the bowels of a hypothetical mass, its existence generated simply by the technique. This creation of an existing but immaterial space in which to operate is characteristic of the artist's work. In a series of recent "drawings", the artist abandoned any mark-making implements other than a blade that cuts lines into the paper, and then abandoned this too, in favor of laser cutting devices, allowing him, for example to cut away as much paper as is left behind, without its shape or integrity quite collapsing under its own presence/absence. Meanwhile, in another ongoing series, the artist is equally capable of using up endless ballpoint pens to overload his paper with feverish imagery and/or obsessional mark-making....

Patrick Martinez was born in Besançon, France in 1969 and studied in Grenoble and Paris before leaving to live in Tokyo and finally settling in New York. He has exhibited widely in Europe, Japan and the US including at The Showroom, London; Galerie Georges-Philippe & Nathalie Vallois, Paris; Galerie Anne Barrault, Paris; Futura, Prague; Metrónom, Barcelona; Intercommunication Center, Tokyo; D'Amelio Terras, New York; Exit Art, New York; Artists' Space, New York...

For further information please contact Parker's Box at + 1 718 388 2882 or [helianthe@parkersbox.com](mailto:helianthe@parkersbox.com)

## → TOP GALLERY SHOWS

RECOMMENDED BY TRENT MORSE



"The Web, 2008" by Patrick Martinez. Laser cut drawing / COURTESY PARKER'S BOX NEW YORK

### PATRICK MARTINEZ

*Parker's Box, 193 Grand St.,  
Through 4/28*

In "The Hole," a looping projection of various apertures, cracks, and crevices swoosh past the screen like a wormhole that passes through ignored orifices in the ground and on the sides of buildings. It conjures the dichotomous experiences of exiting the birth canal and entering the afterlife. The French artist, Patrick Martinez, exposes his obsessive side through two grand-scale ballpoint drawings—"Big Doodle," an abstract work made of thousands of simple pen lines, and "VRAC," a kind of vast dream map or conspiracy theory that took eight years to complete—which resemble something an overly talented art-school student would create in the margins of his notebook during history and math classes. Also, look for his interactive touch-screen piece, "The Tunnel," which, due to computer programming difficulties, has yet to be completed as of this writing.



**WARNING:** If the frank discussion of bodily fluids and their excretion make you squeamish, perhaps you should skip the first paragraph of this essay.

While going to college in the early seventies, my older brother worked for a local cleaning service. Most of their jobs amounted to scrubbing and waxing floors in supermarkets after hours and cleaning windows at office buildings. Occasionally they labored at private residences after fires or plumbing disasters. In one instance, as my brother related later, they were hired to clean a house as part of an estate sale. It seems an old lady, a neighborhood stalwart for decades, had passed away leaving her modest Victorian home to out-of-town relatives, this despite the fact that she had a son who had lived with her well in to middle age. As it happened, the son was mentally or emotionally “challenged” and ended up being institutionalized. As the job progressed, they vacuumed, removed stacks of domestic clutter, squeegeed windows and tried to make things presentable for the real estate agents. When they went to check on the son’s room, tucked away upstairs under the eaves, they found a small, spare cubical with a chair, a small writing table and a bed pushed against a wall. On this bedside wall was a thick, peeling accumulation of what my brother described only as “a forty-year residue of God-awful human gunk”. Despite their best efforts with scrub brushes, steam machines and putty knives, they finally had to slap up new pieces of sheet rock, tape, spackle and paint over this smutch. In the years since I’ve often thought about this Boo Radley blotch with a kind of comforting disgust. But it wasn’t till I’d come to New York and involved myself in the marginal underground art scene that I came to realize the pathetic appeal of the skuzzy nature of life.

It’s not just famous works like Vito Acconci’s 1971 performance piece “Seedbed,” Carolee Schneemann’s 1975 “Interior Scroll” (the actual “scroll” in all its discolored and Scotch-Taped glory is currently on view in the terrific *WACK: Art and the Feminist Revolution* show at PS1) or the grandiosely rotting, long-term sculptures built by Dieter Roth that attracted and repelled me. Work by anonymous unknown artists, the “Outsider” and “Art Brut,” also had a new resonance. If the initial attention-tug was Dadaist anti-art shock, eventually the recognition of human frailty, decline, death and decay, and our pathetically gallant struggle despite this knowledge, led to an enhanced appreciation of work that retained an authentic residue of existence. The hard-worn and piss-stained seemed an undeniably fitting artistic reliquary.

In a way, this was a reaction against the super-slick presentation of the Minimalist artists (think of Don Judd’s pristine metal boxes, Ryman’s über-elegant white canvases or the statements by Warhol the he wanted to “be like a machine”). Sentiments like these were gaining credence at the time, and led to a cluster of works apparently “untouched by human hands,” produced by followers of the French Deconstructivists and marketed as Neo-Geo and Consumer Art.

Time has passed. The computer has altered our vision and become a standard studio tool. Photoshop and animation programming have replaced anatomical drawing and painting classes in some university art departments, and with the ever-expanding galaxy of the Internet, virtual art is becoming an institutionally accepted and vibrant form. As we’re becoming more accustomed to artificially intelligent accessories infiltrating every aspect of our lives, I can’t help but see on the horizon a final aesthetic cleansing: art by machines for machines, an Academy of the Mechanical.



Yoon Lee, “Untitled,” (2008), acrylic on PVC panel, 96 x 48 inches.

With *The Tunnel*, his latest exhibit at Parker’s Box, Patrick Martinez displays works employing various media and concepts—including ballpoint-pen drawings, sheets of paper, hand cut into meandering ribbons, and video—but a couple of works using laser cut paper were what made me take a second look. In one, “The Web” (2008) Martinez tapped the expertise of the New York Design School at CUNY and programmed its sophisticated computer-driven laser cutter to incise a twenty-sided web pattern into a piece of heavy drawing paper. The impossibly fine cuts have left behind filaments of thread-thin, scorched browned paper that appear so delicate that a breath might break them off and send them drifting across the room. The other paper piece that intrigued me, “Winter Tree” (2008), was a silhouette of a tree backgrounded against two grids of tiny rectangular holes cut to form a horizon line. Again the precision was impeccable, and far beyond human capability. For these pieces Martinez spent uncounted hours using Illustrator to draw the files. The process required another six hours of cutting time by a laser mounted on an articulating arm. What troubled me was probably not that different from what bugged the 19<sup>th</sup> century French critic Paul Delaroche when, upon seeing his first daguerreotype spouted, “from today painting is dead.” Now laser paper-cutting probably won’t mean the end to collage or scissors or X-acto knives, which Martinez used before he got his hands on the laser, but with such a reliance on mechanical and computer-aided techniques, how can the artist introduce and maintain a human presence? Can the viewers’ expectations for humanly-derived inspiration and ingenuity be satisfied, or should they surrender to the technology?

In the case of Martinez, the web piece seems to have pushed the laser cutter to its maximum capacity, slicing the strands so thinly as to confound the practical application of the apparatus and push its abilities to a level useless for anything beyond art (in a phone conversation, the artist admitted to testing the capability of the machine to the point of setting the paper on fire). I felt a certain relief thinking that overly enthusiastic programming could overload the system and goad the machine to levels it wasn’t designed for, leaving evidence of a mischievous hand.

What look like high speed vapor trails or curving tracer shells weaving through crisp modernist architectural space are the subjects of recent paintings by Yoon Lee at Pierogi. Lee’s approach is yet another take on computer-assisted work with a subversive twist. On my initial viewing at the opening, I was faced with what appeared to be huge photo-silkscreened images. Though more textural, and with a considerable overlaying of paint, their facture on PVC board gave every indication that these pictures were produced in some massive commercial print shop with the latest in high-tech digital imaging. Obviously a lot of thought and effort was expended to create this “machine-made” quality. When I came up with the idea of writing a piece about art by machines for machines, I Googled Lee and skimmed some reviews. I gleaned that her pieces are actually produced by hand, using a squirt bottle and other mysterious techniques to paint a composite of scanned images. A second viewing in an uncrowded gallery was enlightening, as was an as yet unpublished catalog interview by Joe Amrhein and Susan Swenson. Lee refers to as her reliance on “digital interfacing” and its ability to introduce the illusion of speed into her forms. An echo of Warhol’s “I want to be like a machine” no doubt plays a part in justifying the tedious replication of Benday dots, massed and haloed forms, and other telltale signifiers of photo and com-

mercial computer graphic techniques.

At seven by twenty feet, “JFK” (2008) fills the entire back wall of the gallery, its swooping, abstract vector lines lacing through a realistically painted wall of windows, reading like the afterimages of the blastoff a superhero or some intergalactic speedball from a computer game or an animated feature. Broad fingers of yellow green paint taper precipitously from the right margin toward a left-center vanishing point. Other trails arc through the central space like the rings of Saturn, dissipating into screens of dotted mist. Strangely, it’s impossible to tell whether the implied momentum is approaching or receding. Punctuating the foreground are small abstract silhouettes, many in unnamable tones of pinkish grays or beige that could be figures or signage in a parking lot.

“Untitled, 2008” is the only vertical painting. Again, swirling bands of protoplasm seem to emanate from just over the central horizon. These have a more organic feel and present a more persuasive pun on the image of paint slinging. Lee’s colors are muted, with swirls in ochre, black, and powder blue. There’s a sense of explosive energy and velocity, like an attack by military jets: by the time you seem them coming, it’s too late. Imagistically, they relate to Pop Abstraction in their knowing use of mass media graphics and slick, crisp finish. That Lee is able to fake this kind of mechanical precision and also use a variety of transparent and opaque colors is impressive. Despite the “digital interfacing,” her imitation machine-making bespeaks a technical prowess that subverts the premise with a painstaking, hand-wrought style. Computers may not yet rule the world, but they make up an ever-larger part of the artist’s toolbox. Maybe this is just a fad, a new toy to explore, or perhaps unknowingly, artists have already become their tools. **BR**



ART | CRITIQUE

# Videodyssey

GALERIE ANNE BARRAULTPHILIPPE BAZIN STEVEN BROWER SIMON FAITHFULL JASON GLASSER AGNIESZKAKALINOWSKA PATRICK MARTINEZ MIKE ROGERS

Anthony Poiraudau

12 Jan 2008

La galerie Anne Barrault présente «Videodyssey» conjointement à la Parker's Box (galerie new-yorkaise de Brooklyn): sept artistes vidéastes choisis par Alun Williams, directeur de la Parker's Box.

Chacune des vidéos dispose d'un accrochage spécifique, selon la hauteur et la taille de l'image sur la cimaise, selon qu'il s'agisse d'une projection ou d'une diffusion sur moniteur, et selon la disposition du moniteur. Deux vidéos sont projetées aux murs (les autres sont visibles sur moniteurs): l'œuvre de Philippe Bazin et celle de Simon Faithfull. Trois des sept vidéos sont également sonores: celles de Steven Brower, d'Agnieszka Kalinowska et de Jason Glasser.

*The Jesuses* de Patrick Martinez est présenté sur un moniteur accroché verticalement et en hauteur, comme un crucifix. L'œuvre est un montage très rapide de photogrammes de nombreuses représentations du Christ en croix, de Descentes de croix et de Dépositions du Christ, issues de la peinture classique.

L'artiste n'a extrait des peintures que le corps du Christ, sans son environnement pictural. La vidéo se déroule sur fond noir. Les postures du Christ sont suffisamment proches les unes des autres pour que leur montage rapide produise une animation cohérente.

La séquence commence avec le Christ crucifié, se poursuit avec le corps penchant vers la gauche jusqu'au sol, comme s'il chutait, repasse progressivement à la station verticale avant de chuter à nouveau vers le côté droit.

Le corps allongé au sol clôt l'œuvre. Les variations de postures d'une image à l'autre donnent au corps animé des convulsions et des sursauts de douleur, hors de tout autre contexte visuel que le fond noir permanent.

Sur fond de musique rock, *Le Lion et l'oiseau* de Jason Glasser est une vidéo d'animation où un lion poursuit un pigeon. Par des procédés informatiques, l'artiste insère sur un fond jaune des dessins filmés en super 8 noir et blanc. Les animaux qui évoluent au milieu d'éléments paysagers changent de morphologie et deviennent des créatures

fantastiques, le lion n'ayant plus que ses deux pattes avant pour tout corps, ce qui lui donne une stature verticale évoquant un être hybride, mi-homme mi-lion.

L'ensemble des autres œuvres semble questionner — entre autres et chacune à sa manière — le caractère partiel de notre perception de l'espace. *Cross Country*, de Mike Rogers, est un enregistrement en super 8 de la traversée des États-Unis, d'est en ouest, que fit l'artiste en voiture. La vidéo montre en accéléré, et derrière le pare-brise, la progression constante du véhicule sur les autoroutes. Les milliers de kilomètres parcourus se réduisent alors à des variations progressives d'intensité lumineuse et de conditions météorologiques. Le territoire disparaît derrière la présence obstinée de la route et du ciel.

*Conrad Carpenter's Ladder*, de Steven Brower, montre un astronaute américain en train de gravir sans fin une échelle. La blancheur et la brillance de son équipement tranchent sur le noir sans fond de l'espace où il évolue. Cet homme seul ne semble aller nulle part, si ce n'est dans le vaste espace que les missions pionnières américaines ont voulu annexer, mais qui nous reste tout à fait opaque.

Dans *Ski centre*, Philippe Bazin montre en plan fixe une station de ski après l'hiver. Ce territoire de plaisance très aménagé est alors vu à l'arrêt, désœuvré, comme au dépourvu. La remontée mécanique inactive est le témoin muet du vent et de l'alternance d'éclaircies et des dernières averses de neiges, entre lesquelles la neige fondra bien vite.

Dans *Well, That Is What Everybody Thinks About Us Militaries...*, d'Agnieszka Kalinowska, de jeunes marins militaires conversent dans une salle en regardant au-dessus d'eux, sous le regard de ce qui les surplombe. Ils semblent décrire, dans une langue incompréhensible, et avec pénétration, ce panorama invisible. Ensuite, l'un d'eux, une femme, revient dans la salle et s'adresse à elle-même, les yeux toujours rivés vers le haut, pour confier ses espoirs et ses peurs, dans la perspective du long voyage que sa carrière va lui faire entreprendre.

*Escape Vehicle n°6*, de Simon Faithfull, retrace le voyage d'une chaise accrochée à un ballon-sonde. On la voit survoler la ville, traverser les nuages et trouver la lumière du soleil. Puis surplomber la vaste mer de nuages sans ne plus voir le sol, mais en distinguant la courbure de la Terre. La chaise devient alors la proie de vents très violents, avant d'entamer sa désintégration.

English translation : Rose Marie Barrientos

Traducció n española : Maíté Diaz Gonzales

# BROOKLYN RAIL

CRITICAL PERSPECTIVES ON ARTS, POLITICS AND CULTURE

Parker's Box

February 24–March 27, 2006

Parker's Box provides a glimpse of very recent European video (all from 2005) with Videodyssy, an exhibition also staged at the PULSE art fair and, in a different version, at Galerie Anne Barrault in Paris. The five artists represented here tend to indulge in spectacle and whimsy even when dealing with such topicalities as cultural representation, militarism and religion—an approach that seems a far cry from the self-obsessed body politics of many of their American counterparts.

Jordi Colomer's *Arabian Stars* was shot in Yemen, where the artist placed placards inscribed with names like Minnie Mouse, Picasso, Bruce Lee and The Ramones, handwritten in Arabic, in the hands of its citizens. The video consists entirely of these ordinary persons carrying their signs through city streets, across stretches of desert and along a windswept highway. The piece is absurdly overlong, which, for the patient viewer, is the source of its humor; one extended take after another, set against timeless landscapes or sumptuous vernacular architecture, compounds the ridiculousness of the juxtapositions, leaving us to contemplate not the remoteness of Yemen, but rather the provincialism of our own Western experience.

"Well, that is what everybody thinks of us militaries" by Agnieszka Kalinowska is primarily a monologue by a woman in a military uniform musing on the joys, skills and risks of her chosen profession. The video's minimal production values and the airy generalities of the script feel somewhat slight and confounding, although injected in spots with unexpectedly clear-eyed poetry. Jason Glasser's animation *Lion et Oiseau* is also slender in its means and content, but it doesn't seem to intend to be any weightier than the fanciful black-and-white creatures collaged against its oddly attractive wheat-yellow backdrop—a two-legged lion, a headless ox, an apparently intact pigeon and a unicorn—all moving with a halting, childlike gait to a catchy electric guitar score.

The punchiest videos in the show are also the ones based on the simplest ideas. For *The Jesuses*, Patrick Martinez compiled hundreds of reproductions of the Crucifixion and Deposition, mostly from Renaissance sources, and eliminated everything except the body of Christ. He then placed the cutout images against a black background and sequenced them, one per frame, into the film. The resulting animation is a mad, beautiful, agonizing dance that ends only when the body descends from the invisible cross, writhing like Warren Beatty in the bloody climax of *Bonnie and Clyde*, and then falls prostrate for a split second before disappearing altogether.

And Simon Faithfull's *Escape Vehicle no. 6* focuses on a simple metal frame chair—the kind you'd find in a cafeteria or convention hall—tethered to an ascending weather balloon. The chair seems to beckon you to take a seat even as it spins wildly at the end of its cable, its image growing grainier as the unseen balloon rises to an altitude of 30 kilometers, where the curvature of the earth is plainly visible. Acrophobes need not apply; the quotidian familiarity of the chair and its primeval promise of rest and comfort, combined with the fantastically vertiginous heights that it flies across, seem to violate some basic and very personal sense of security. The video feels like a fever dream in which you discover that the floor has suddenly vanished from beneath your chair, and before you know it, you're clinging for dear life at the edge of the atmosphere and praying that gravity isn't all it's cracked up to be.

## "PAR LUNETTES ROUGES"

Portant lunettes rouges et aimant visiter des expositions, découvrir des artistes et échanger à leur sujet.



11 avril 2006

Homme crucifié

A la galerie Anne Barrault, jusqu'au 22 Avril.

Ce n'était en rien prémédité après le billet d'hier, je sortais simplement de chez mon coiffeur (le même que lui ?), à qui j'avais parlé de brosses, et je zigzaguais de galerie en galerie rue Saint-Claude : de la musique chez Frank Elbaz, de l'infiniment petit chez Eva Hober (à suivre), Mircher déjà fermé, et Videodissey chez Anne Barrault : sept vidéos venues de Brooklyn.

Beauté intemporelle de Ski Center de Philippe Bazin, temps qui s'écoule et qui vous glace littéralement. Énervement devant les militaires incompréhensibles d'Agnieska Kalinowska. Impatience devant les animaleries douceâtres et fantastiques du Lion et l'Oiseau de Jason Glasser. Amusement face au temps raccourci dans Cross Country de Mike Rogers (traversée des Etats-Unis, une image tous les 160 mètres) et à l'espace raccourci de la chaise voyageant dans l'espace de Espace Vehicule n°6 de Simon Faithfull. Vous en saurez plus ici.

Premier arrêt prolongé devant un cosmonaute effectuant une sortie dans l'espace, grimant une interminable échelle: Conrad Carpenter's Ladder, de Steven Brower. Tâche de Sysiphe de cet homme dont le casque doré ne dévoile rien, épopée inutile et glorieuse de l'espace, mais ici nulle apesanteur, nulle légèreté, pas de "big step for mankind" bondissant, chaque pas, sur chaque barreau de l'échelle, semble peser une tonne. Le tout sur un fond noir (l'espace intersidéral) qu'on retrouve dans la vidéo suivante.

Le moniteur est accroché haut sur la paroi. De loin, une forme apparemment est agitée de soubresauts rapides, violents, syncopés, elle bouge frénétiquement comme frappée d'électrochocs; d'abord verticale, elle se couche, puis se relève, ses bras battent, ses formes, ses couleurs ne cessent de changer. On s'approche et on découvre le corps du Christ, de mille Christs: photogrammes détourés, sur fond noir, sans croix ni suaire, ils viennent de Byzance, du Quattrocento, du baroque, des Flandres, peut-être aussi du côté de chez Rouault ou de chez Ensor, on ne sait, chaque image ne dure qu'une fraction de seconde, est à peine reconnaissable. On se prend à vouloir ralentir, reconnaître, identifier, mais qu'importe, on est emporté par cette danse de douleur, sans musique, aucune musique ne peut accompagner ce ballet tragique, descente de croix après crucifixion, comme une break dance après, je ne sais pas, du charleston peut-être; la douleur pourrait aisément laisser place ici à une certaine sérénité, voire à de la sensualité. Ces Christs sans accessoire, sans fond nous amènent à méditer non seulement sur leur universalité religieuse et artistique, mais surtout sur notre regard, que nous soyions croyant ou non, en cette Semaine Sainte, sur notre capacité à identifier les symboles, les codes indépendamment du contexte, à extraire l'essentiel, la quintessence de ce qui est peut-être l'image la plus répandue de l'iconographie occidentale. C'est une vidéo de Patrick Martinez, Français vivant à New York, titrée the Jesuses, pluriel barbare et peu euphonique. Je l'aurais bien achetée et mise en boucle au-dessus de mon bureau...





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## **Strangers in the night**

**Emmanuelle Bentz . Christelle Familiari . Camille Henrot .  
Lina Jabbour . Patrick Martinez . Myriam Mechita .**

**Vernissage le jeudi 2 février à partir de 18h30**

Strangers in the night présente le travail de six artistes aux pratiques multiples qui vont du dessin à la vidéo en passant par la sculpture et l'installation.

En confrontant des oeuvres où se côtoient le corps-machine, l'objet organique, la maison-monde et toutes sortes de créatures indéfinies et indéfinissables, Strangers in the night propose un répertoire de formes hybrides, un voyage entre greffes et rejets qui dessine en creux un assemblage de l'univers, étrange, poétique et irréel.

Bien des expériences artistiques affichent aujourd'hui comme ressort de création l'incorporation de composantes hybrides. Dans son sens courant, le terme "hybride" signifie "composé de deux éléments de nature différente anormalement réunis". L'enseignement de l'hybride est donc d'une indéniable richesse puisque d'une part il concerne des procédés (substitution, inversion, collages) qui entraînent une critique du signe, et que d'autre part il conduit à une multitude de formes dont les caractéristiques sont : l'entre-deux, la coupure, la métamorphose, le combinatoire, l'effraction, l'inquiétude, bref, tout ce qui naît d'un travail d'instabilisation. Ce n'est pas seulement affaire de style, mais de déplacement du sens dans le langage. Ne pas seulement écrire les impressions communes, ce que tout le monde reconnaît, ne pas peindre simplement des personnages stéréotypés aux identifications trop aisées, mais prendre le risque d'une différence et d'une irrésolution, réveillant en route monstres et chimères.

Le spectre de l'hybride nous conduit ainsi des films mutants de Camille Henrot aux trophées baroques de Myriam Mechita, en passant par les vidéos de Christelle Familiari où des créatures mi-homme mi-monstre s'ébattent à l'infini dans un univers fantomatique et irréel. Le brouillage de la perception est également à l'oeuvre dans "l'alien" de Patrik Martinez, sculpture minimale déformée par jeu de miroir, mais aussi chez Emmanuelle Bentz, dont la vidéo "wallparty" provoque dans un même temps rire et inquiétude. Quant aux dessins de Lina Jabbour, ils provoquent en nous un sentiment d'incongruité,

une tension entre plusieurs « corps » d'univers variés, une confrontation entre l'intime et l'urbain, l'organique et le statique.

## Patrick Martinez

La diversité et la fluidité du travail de Patrick Martinez sont sans doute à l'image des contextes culturels contrastés au sein desquels il a travaillé, d'abord en France, puis au Japon et depuis 2001, à New York.

A travers une grande variété de médias, l'artiste met en place des dispositifs expérimentaux qui interrogent les notions de processus, de mobilité, d'adaptation et de résistance. Ses matériaux de prédilection incluent souvent des éléments versatiles tels que le son, la lumière, la matière en transformation, des liquides, la fumée, le vide et le néant.

Ces substances peuvent tout à coup envahir l'espace d'exposition alors même que Martinez les contrôle, ou justement joue à ne plus les contrôler.

Cette précarité de l'artiste lui confère une dimension néo existentialiste.

Ses tentatives pour harnacher la matière même, sous la forme de sculptures ou d'installations par exemple, vont de paire avec une recherche plus vaste où l'art (et peut-être la vie?) est considéré comme une chose prise dans un cadre plus large.

Explorant la matière dont nous sommes faits selon la même perspective, son "Alien", une espèce de sculpture bulbeuse dressée devant nez un miroir déformant, est comme en contemplation devant le reflet de ce qui aurait pris l'allure de la normalité, si tant est qu'elle existe.

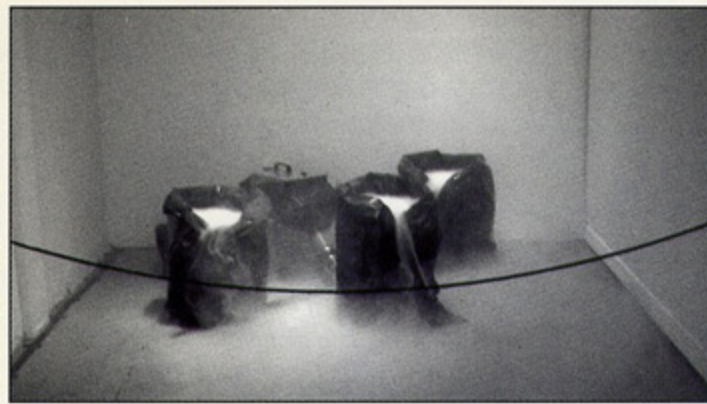
Alun Williams.

Traduction : Alexandra Borer





### Critic's Pics



#### **"The Ends"**

##### **Patrick Martinez at Parker's Box**

Patrick Martinez continues his surreal manipulation of elemental forms in his bizarrely elegant solo show. A layer of smoke hangs in the main gallery, slowly spewing from three black garbage bags, creating the illusion of thinly veiled walls delineated by a hanging rectangle of tape. Together, they generate an atmospheric room within the gallery where two bass speakers dance around to a sub-audible signal. In the back gallery are several drawings that like the dancing speakers, seem to be about creating patterns and spaces out of nothingness. Martinez coyly titles the show *The Ends*, referring to the systemic means employed to generate the drawings and cloudy, illusory space. In between Martinez creates an inky void having emptied a can of black spray paint on a single spot. Martinez deftly conjures a beautiful nothingness out of signals and noise.

**William Powhida**

#### **"The Insta Sante Sca Front Roo**

If New York states," this is its indignens his cur subtly sul headlines istration a Iraq and R almost po opportunit messenge Scardillo's with some cows as v fashion wc uous cons dering "O. Times.





# Time Out

## London



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### Patrick Martinez

The Showroom East End

There are thudding loudspeakers and dry ice, but this exhibition by American artist Patrick Martinez – part of an exchange project with Brooklyn gallery Parker's Box – is far from a replication of a rock-concert experience. The condensed gas spews slowly and delicately from a bin-liner and a black plastic dustbin connected to a smoke machine; it barely clears their rims before dissipating – so no chance for the scent to spur Proustian daydreams of my finest teenage evenings. The foggy drift is echoed in a video wherein the artist manipulates various liquids in slow-motion close-up and turns them into toxic-toned landscapes that mutate achingly slowly. Meanwhile, another example of diffusion has hit the wall, in the form of a circle of black spray paint ringed with a halo of fainter droplets – graffiti passed through a scrim of abstraction.

Martinez is also a musician who makes sub-bass compositions that sound like soundtracks for aspirin advertisements yet vary enough to be weirdly beguiling. They play through two subwoofers flipped on to their backs and mounted on truncated metal stools; the frequencies cause the lighter stool to thud about restlessly on the plywood base. This all pertains, we're told, to the artist's sense of displacement and diffusion; what it also shows is a nous for twisting a theme through a variety of minimal and seemingly unforthcoming media. When the juddering sounds bring the two epileptic speakers joggling together on the dancefloor, the effect is almost romantic.

*Martin Herbert*

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[ PRESS RELEASE ]

## >THROB

STEVEN BROWER, SIMON FAITHFULL, PATRICK MARTINEZ, TERE RECARENS, MIKE ROGERS

EXHIBITION DATES: FEBRUARY 18 – MARCH 21, 2005

GALLERY HOURS: FRIDAY TO MONDAY 1 TO 7 PM

OPENING RECEPTION: FRIDAY, FEBRUARY 18, 6- 9PM



Patrick Martinez, *Untitled (After the Visible Human Project)* © 2002, courtesy of The National Library of Medicine

*Throb*, is a group exhibition of video works by five Parker's Box artists living respectively in Brooklyn, Manhattan, Los Angeles, Berlin and London. Their diverse uses of video as a medium are strongly linked by the fact that in each case the artist has adopted video as a means to achieving a particular end, recording experiences and experiments, rather than simply setting out to "make a video". The five artists in *Throb*, all tackle human parameters - physical, psychological and cerebral, and offer us a lively tour along a few of the frontiers that challenge us Homo Sapiens.

The foundations of *Throb* are provided by **Patrick Martinez** and his unconventional video diptych, *Untitled (After the Visible Human Project)*, in which the artist has animated the lateral laser slices of two human corpses (male and female) photographed for the National Library of Medicine. Martinez' simple, but labor intensive idea takes us on an unfamiliar expedition through the human body from head to toe and back again. Works by **Tere Recarens** and **Mike Rogers** both flirt with an almost abstract documentary medium in which Recarens explores the dedicated but anonymous efforts of the amateur pole-vaulter, and Rogers records the obsessive, endless drumming of a California teenager hidden behind the closed doors of a suburban garage. In **Simon Faithfull's** recent work, *30km*, his video camera becomes our eyes, as he attaches it to a weather balloon and launches it into the air. It "watches" the assembled crowd get smaller and disappear, then fields and physical features merge into landmass, until the curve of our planet becomes visible, and the camera wanders off into space. **Steven Brower** is also concerned with the symbolism of space, but his character, *Conrad Carpenter*, *The Underemployed Astronaut*, stays firmly on the ground, as Brower offers us another episode in his exploration of the Apollo legacy, and Carpenter deals with the frustrations of being an American Hero in appearance and training alone.

While Patrick Martinez uses the literal dissection of the human body as his subject, the other artists in *Throb* are also dissecting human activity in different ways, revealing its absurdity in relation to the bigger picture. This existential attitude is at the same time balanced by a clear preoccupation with strong formal qualities in these works, from Recarens' real interest in the sculptural properties of a pole-vaulting equipment, and Brower's investigation of space paraphernalia, to Mike Rogers' video fixation with a garage door and its drumbeat, Simon Faithfull's airy views of landscape and Patrick Martinez' esthetic presentation of sliced human meat.

Steven Brower's *Lunar Excursion Module (Non Functional Surplus Hardware)* is currently on semi-permanent display at Art OMI, New York; Simon Faithfull ended 2004 with a solo exhibition at the Centre for Contemporary Art, Glasgow, UK; Patrick Martinez' ambitious installation *Bubbling Green* (inaugurated at Parker's Box November 2003) is currently part of the exhibition *Process and Perception* at Kennesaw University, GA; Mike Rogers' work is on view at HOTEL, London, UK; and Tere Recarens' most recent solo show, *Shooting Star*, was in the fall of 2004 at Galleria Maze, Turin, Italy.

## Patrick Martinez: an interview with Parker's Box

**Parker's Box (PB):** Some of your work fits easily into a conventional gallery setting, while other things that you do are totally outside of it. A sculpture like *Fantassin* (1992), or the video *Freestyle* (2001), really demands that conventional context, but your activity as an artist explores a wide range of practices and models of presentation. I was thinking that your most unorthodox installations, your forays into industrial design, or the experimental music performances (1) are ultimately different explorations of the way your work relates to the spectator and his/her perceptions. So how conventional or not is your work in the end?

**Patrick Martinez (PM):** Right after the Sex Pistols era, when Johnny Lydon started to perform with P.I.L. he usually wore a suit and tie, which I found disturbingly conventional. Fooling the fans' expectations when punk was on the verge of becoming the next convention was a precise and efficient attitude, and, of course, the notion of convention is always relative. It's about manufacturing a consensus, which only has any value at a given time – politically, socially, culturally... It is true that I often want to make use of such a consensus, and that was certainly the case for *Fantassin*, which invites the spectator to 'take up position' (in all senses of the word). *Freestyle*, on the other hand, shows airliners performing acrobats. In a conventional context (gallery, cinema etc.) the illusion of normality is somehow reinforced, and it does take a while before the viewer realises that it's simply made by very controlled movements of the video camera.

So the public exhibition is the best way to present certain kinds of work. It provides a particularly

well-defined relationship with time and space as well as with the spectator. The use of movement and sound in many of my installations capitalises on this, while other works like *Alien* (2003), with its distorting mirror, places more specific importance



*Fantassin*  
1992

on the direct relationship with the public that is only possible in an exhibition. But exhibitions are just one way of presenting work, albeit an important one. When my work with experimental music ends up as a concert, it really is an extension of the problematics of performance as visual art and of the physical implications of presenting work – somehow in the same way as sculpture, installation, video etc.

**PB:** I think it was Albert Camus who said that every artist always makes the same artwork again and again. I always took this as license to follow lots of ideas, however different they might seem. Do you see, for example, an installation like *Bubbling Green* (2003), and a work like *Scan-X* (2003), as being what Camus would see as different versions of the same work?

**PM:** It's true that an idea can have a number of different vehicles, and I've noticed that certain ideas and preoccupations sometimes reappear without me realising at first that they are the same. That's not quite the case with *Bubbling Green* and *Scan-X*, although, while both works have their own specific history and were triggered by different concerns, Camus might be right in the end. *Bubbling Green*, is an installation that I have created (differently) three times now



in as many years. It uses fluorescent green paint that fills up large holes, usually in the floor, and it bubbles thanks to a system of compressed air, tubing etc. Paint, in its liquid form, doesn't represent anything, not even an abstraction. It fills up a specific space, and might even overflow from it. Furthermore, paint in a hole in a way suggests that it's only the visible part of an underground mass that has no definable limits. The paint that I use was specially developed for me by Golden Artists' Colors, and

*Scan-X*  
2003



not only does it have a very particular viscosity in order to accentuate the bubbling action and the sound it makes, but it has the rare properties of being translucent with low opacity, as well as being fluorescent. In other words, it is also trying to maneuver itself as close as possible to the properties of light, and of course colour and light are as indissociable in painting as they are in science. Bubbling Green sometimes gives the impression that it is also its own light source, and I wanted it to have the potential to evoke fundamental questions (of art and science), while also creating a suggested narrative and science fiction type atmosphere which again could perhaps grab the spectator by challenging their conditioned perceptions.

On the face of it, Scan-X seems to be on the opposite end of the formal poetry scale. However, it also has a fundamental relationship with light. The piece is made up of a series of quite abstract, minimalist images that are the result of controlled opening and closing of an empty scanner while it records the (non) image. Surprisingly, the dark zones are a recording of the outside space, while the light areas correspond to the recording of moments when the scanner was closed. For me, Bubbling Green, and Scan-X, are closely linked by their paradoxical relation to light, and all of the notions that accompany that fact. At the same time, both pieces forefront their own materiality, and emptiness. I certainly did want both to be contemplative, and open to interpretation.

**PB:** Your artistic practice has developed in a number of culturally different spheres, and I know that you elected to uproot yourself on a number of occasions, often with very limited means. How much do you think your self-imposed displacement into other cultures has influenced your practice?



**PM:** We were discussing the relationship between my work and its context, and I often think of this in terms of adaptation and resistance. On a personal level, when it comes to confronting another culture, I think these notions of adaptation and/or

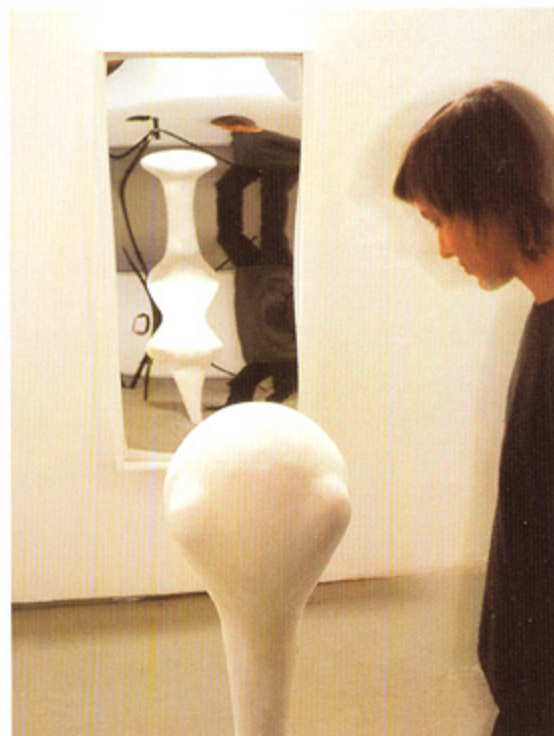
*Freestyle*  
Video still, August 2001

resistance are also very relevant. Experiencing the harshness of being a foreigner is very formative. In the beginning, I found that my creativity often resulted from clumsiness or lack of adaptation. A good example of this is language. I began learning English in Tokyo, where it's the simplest way to communicate. My English was bad, with poor structure and vocabulary. Yet my thinking was getting more accurate, since it became more direct in the absence of style. This process is particularly interesting to me and certainly underlies some of my video work and drawings. Also, I've found that my art has become physically lighter in parallel with my successive moves. I think the idea of mobility was there from the beginning but travelling has reinforced it. Recently, it's developed towards even more dematerialisation as in the work for the Showroom, which involves sound waves and smoke.

### *Parker's Box*

*Parker's Box* is directed by Allyson Spellacy and Alun Williams

(1) With *Läpin Kultä* (duo consisting of Patrick Martinez and Finnish artist, Päivi Björkenheim)



*Alien*  
2003

Photo: Etienne Frossard





Nick Mracek | The Sentinel

The unfamiliar sight of bubbling, green liquid draws attention from students.

# 'Bubbling Green'

*French art makes presence known on campus*

Stephen Valdes  
*Staff Writer*

Students gathered on the sidewalk to the south of the English building to view mysterious sewers.

The unfamiliar sight was sitting underneath two canvas tents, and bubbled with green slime that looked remarkably similar to the "ooze" from the "Teenage Mutant Ninja Turtles" movies.

Was it a problem with campus plumbing or a science experiment gone wrong? Not at all. This spectacle is part of a new modern art exhibit, "Process and Perception."

The exhibit opened in the Sturgis Library Art Gallery on Jan. 19 and will be available to the public through March 1. Tying into KSU's "Year of France," the gallery features the work of French artists, Stephen Dean, Anne Deleporte and Patrick Martinez who currently live in New York. The artists visited KSU for three days to present their work to students in

classes and at the grand opening.

The outdoor exhibit, "Bubbling Green," is not what most people expect to see when they think of art, but it fits in quite well with the many features of "Process and Perception." There is a sculpture in the gallery called "The Alien." It is positioned in front of a mirror in such a way that its reflection resembles E.T.

In another part of the gallery, two wall-sized photographs appear behind glass windows that are covered in a filmy white substance. Visitors are encouraged to scrape this material off in whatever way they please. Students have drawn pictures, written their names and advertised fraternities on this piece of interactive art. One of the French artists used a ball point pen to draw numerous little objects on a large white piece of paper. He filled in the empty space with drawings of french fries. This too is on display in the gallery.

The exhibit utilizes vari-

ous types of multimedia. On one wall there are photographs which progress from all white to all black, as if someone were shooting away the white with a shotgun. While you look at these pictures, you can hear gunshots going off as a recording is played from a nearby audio device. Just past the front door of the gallery, two large televisions sit across from one another. One plays footage from a carnival in Brazil, the other one shows us the crowd at a soccer stadium in Argentina. Each film is full of color and sound, but the meaning is obscure. As a matter of fact, there is not a piece in the gallery that has a clear intent. So what is the point of it all?

The name of the gallery, "Process and Perception," seems to imply that the artists wanted to challenge the way that people process and perceive the world around them. The artists wanted to make their visitors think. If this is the goal, these artists have accomplished it through their strange and interesting works.



**Parker's Box** 193 Grand Street Brooklyn NY 11211 718 388 2882

[www.parkersbox.com](http://www.parkersbox.com)

[ PRESS RELEASE ]



Woolf, detail of installation at Parker's Box

## > THE ENDS PATRICK MARTINEZ

EXHIBITION DATES: SEPTEMBER 16 – OCTOBER 17, 2004

GALLERY HOURS: FRIDAY TO MONDAY 1 TO 7 PM

OPENING RECEPTION: FRIDAY SEPTEMBER 16, 6-9 PM

BEER BY CARLSBERG

Parker's Box is delighted to open its 2005-2006 season with a solo exhibition by New York based artist, Patrick Martinez.

The artist has titled the exhibition *The Ends*, which may seem strange for a season opener, but the cinematic plural necessarily means repeated new beginnings – a hallmark of Martinez' practice, and in this way can further be taken to refer to the artist's multiple intentions (his ends) in successive and contrasting experimental works. It also refers to specific works in the show, like the drawings made with what's left of chosen drawing instruments, (mostly markers and ball pens) in some cases worn right down to mere stumps (or ends) of plastic.

Regular visitors to the gallery will remember Martinez' previous exhibition, *Liquid*, which included an installation made up of several large holes smashed into the gallery floor, and containing a translucent green liquid<sup>1</sup> whose thixotropic bubbling echoed throughout the exhibition space. This work was characteristic of Martinez' practice, in which the artist's choice of materials is dictated by his desire to constantly reinvent his relationship with his artwork, and his ability to conjure strong presences and often unexpected identities from the most unlikely components. In some cases this is achieved by a simple but technical pirouette, as in his installation *Fire!* (shown at the gallery in 2002) where slides of bright explosions manufacture their own deafening soundtrack as a microphone amplifies the mechanism of the slide projector. As a result of such thought processes, Martinez is often drawn to the use of what ostensibly are the most unstable materials and media such as sound and light, smoke and mirrors, air and water. Even when he resorts to more "orthodox" practices such as drawing, video, or sculpture, the contexts he develops make these disciplines the vehicles of artistic ideas that can ultimately challenge spectators' conventional perceptions.

New works in the exhibition, developed for Parker's Box and The Showroom (London), include *Woolf*, an installation in which "music" with carefully calibrated frequencies endows up-turned speakers with the faculty of movement across a white dance floor, as well as *Whoosh*, a sculpture in smoke using various tubes, containers and timers to train this most unpredictable of materials to hold and repeat its "pose". The exhibition is completed by a series of drawings, a video work concentrating on the eraser as animation tool, and a minimalist graffiti piece using a single aerosol emptied on one spot on the wall.

For further information, directions etc. please call the gallery or visit [parkersbox.com](http://parkersbox.com)  
Biographical and background information on the artist at: [www.patrickmartinez.net](http://www.patrickmartinez.net)

<sup>1</sup> "Martinez Bubbling Green" by Golden Paints



**Parker's Box** 193 Grand Street Brooklyn NY 11211 718 388 2882

[www.parkersbox.com](http://www.parkersbox.com)

[ PRESS RELEASE ]



> **ECSTASY<sup>2</sup>X3**

**Part One: Virginie Barré & Joyce Pensato**

OCTOBER 21 – 24, 2005

OPENING RECEPTION: FRIDAY OCTOBER 21, 6-9 PM

**Part Two: Tim Laun & Chris Miner**

OCTOBER 28 – 31, 2005

OPENING RECEPTION: FRIDAY OCTOBER 28, 6-9 PM

**Part Three: John Bjerklie & Patrick Martinez**

NOVEMBER 4 – 7, 2005

OPENING RECEPTION: FRIDAY NOVEMBER 4, 6-9 PM

with a performance by John Bjerklie as a part of The Williamsburg Gallery Association saluting **PERFORMA05**: the first biennial of visual art performance.

**GALLERY HOURS: FRIDAY TO MONDAY 1 TO 7 PM**

BEER BY CARLSBERG

*That unmatched form and feature of blown youth Blasted with **ecstasy**.  
William Shakespeare.*

Dictionary definitions of ecstasy describe it as: *a feeling of intense delight, a mental state in which self-control and sometimes consciousness are lost, usually caused by intense religious experience, sexual pleasure, or drugs.*

The fact that Western society has built large sections of its foundations on the quest for personal fulfillment and achievement means that allusions to ecstasy are particularly rife in our society's marketing strategies. Advertising is the "vulgar" mouthpiece of this underlying constant, manifesting itself particularly in inflated claims of instant physical and/or spiritual ecstasy, automatically available through the purchase of advertised products, especially food, drink, cars, toiletries and medication. The artists in *Ecstasy<sup>2</sup>x3* exploit and explore notions and states of ecstasy particularly in relation to society's perceptions of it. Curiously a concurrent exhibition entitled *Ecstasy: In and About Altered States* is on view at the Los Angeles MOCA, and deals more specifically with artists' representations of states of ecstasy, or works that may offer changed states to the viewer; ([www.moca.org](http://www.moca.org))

Continued over/

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### Information sheet

Parker's Box, Brooklyn – *Sound Exchange Project*

[*Woof*: Patrick Martinez]

13 July – 14 August 2005

Wednesday – Sunday 13.00 – 18.00hrs

The Showroom is delighted to present the first stage of its *Sound Exchange Project* with Parker's Box, Brooklyn: the sound installation *Woof* by Patrick Martinez. For his first solo show in London, Patrick Martinez presents three new works alongside one existing piece.

In the front space of The Showroom, *Whoosh*, 2005 follows a current preoccupation in Martinez's practice to lighten and dematerialise, a reflection of Martinez's own self-imposed cultural displacement, which in turn has resulted in these increasingly more mobile and physically light works. *Whoosh*, combines the smoke produced by a smoke machine with prosaic materials, and Martinez strikes a fine balance between revelation and disguise, on the one hand showing us the mechanics of how the piece works and on the other employing a cunning sleight of hand to produce the mysterious effect.

The other two works shown in this part of the gallery are the graffiti piece *Bombing*, 2005 and the video *Liquid World*, 2003. As with *Whoosh*, *Liquid World* employs lo-fi means to create spectacular effect. Using a combination of liquids and camera movement Martinez works like an alchemist to prompt chemical reactions within the materials he is using. As in many of his other works, in *Liquid World* the artist explores how the work relates to the spectator and his or her perceptions. A trick is being played on the viewer: by working on a micro scale Martinez creates a dramatic other world that refers to the macro. While *Bombing* (a term used by graffiti artists to describe the act of tagging), is made by emptying a spray can of black paint onto one spot on the gallery wall, *Liquid World* is the product of the inherent rules or internal order governing the chemical make up and therefore reactions of the liquids used. Common amongst the works shown in the front space is a random unpredictability in the outcome of the piece which contrasts with the strictures that the artists have decided to operate within.

In the back space, Martinez's second new work made especially for The Showroom, *Woof* employs woofer bass speakers. These emanate sub-base compositions by the artist. The speakers on their specially constructed stands appear to 'dance' in response to the frequencies that are being played through them. It is hard to avoid projecting anthropomorphic qualities onto these cartoonish, three-legged creations as they make their clumsy, faltering movements across the dance floor.

(continued)

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## Patrick Martinez

PARKER'S BOX

193 Grand Street at Bedford Avenue  
September 16–October 17



*Whoosh*, 2005.

Do the ends justify the means? This question, which must plague many if not all artists, was neatly rendered moot by French artist Patrick Martinez's second New York solo exhibition, titled "The Ends." Here ends became means: Martinez used either markers or ball-point pens on the verge of expiration to execute his drawings. The almost-dead markers lend a feathery lightness to his lines, so that the drawings made with that unusual implement, such as *Poisson Fakir* (all works 2005), possess an airy delicacy. In contrast, two works done in ballpoint pen have a kind of ferocity; *Untitled*, rendered in black ink, recalls the cloud of dirt that trailed Pigpen. "The Ends" also includes *Woof*, an installation that dominates the main space: Two loudspeakers, removed from their cabinets and set on short metal stools within a white rectangle painted on the floor, literally dance to music composed by the artist. One speaker is lighter than the other (they are different brands), and it bounces around the heavier one like a young boxer trying to intimidate an aging champ. But the highlight is the site-specific work *Bomb*. To make the piece, the artist stood in front of a white wall and fired black spray paint at a single spot until the can was empty. It is a stark, elegant performative gesture. Far from boding an end, this exhibition is a clear signal that we can expect still more interesting work from Martinez.

—Claire Barliant

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**PATRICK MARTINEZ: WOOF**  
**13 JULY- 14 AUGUST 2005**

The Showroom presents a sound installation by Patrick Martinez, the first stage of the Sound Exchange Project with Parker's Box, Brooklyn.

Patrick Martinez works with sound, video and installation. While aspects of Martinez's practice sit easily within a conventional gallery context, many of his other activities as an artist explore a wide range of practices and models of representation, including industrial design and experimental music performances. All of these forms are different explorations of the ways in which Martinez's work relates to the spectator and his or her perceptions. As if reflecting Martinez's own self-imposed cultural displacement, increasingly his work has become more mobile and physically light: for The Showroom Patrick Martinez created a new site specific installation using sound waves and smoke.

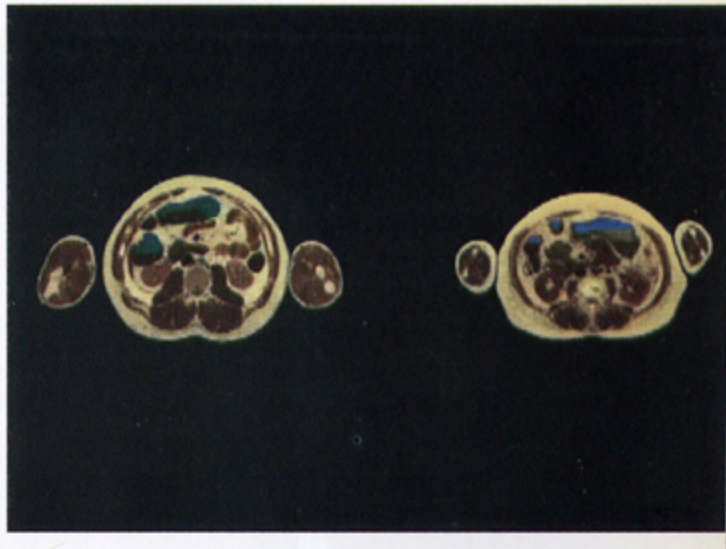
The second stage of the project - a new sound work commissioned by The Showroom - will be presented at Parker's Box, Brooklyn during Summer 2006. Parker's Box is a young commercial gallery, that used to represent practitioners well known to UK audiences such as, Simon Faithfull and Caroline McCarthy, as well as other US and European artists. There were strong parallels between the location of Parker's Box in Williamsburg, Brooklyn and the East End of London (The Showroom's former location) with its potent mix of commercial, publicly funded and independent spaces.



# INDEPENDENT FILM SHOW 4<sup>TH</sup> EDITION

Napoli, Palazzo Dello Spagnuolo  
Dicembre 2004

PATRICK MARTINEZ  
*Untitled (after the visible human project)*, 2002  
New York/Besançon, mini-DV, color, silent, 3 min. of  
infinite loop



*This video is derived from the cross-sectional images of the human body produced for the 'Visible Human Project' of the National Library of Medicine.*

*The Visible Human Project®, sponsored by the National Library of Medicine, involves the creation of complete, anatomically detailed, three-dimensional representations of the human body. It consists of magnetic resonance (MR) images, computed tomography (CT) images, and cryosection images of representative male and female cadavers. The male was sectioned at one millimeter intervals, the female at one-third of a millimeter intervals. The video installation project *Untitled (after the visible human project)*, realized*

*in 2002, is based exclusively on the cryosection images produced by the National Library of Medicine (NLM) for the Visible Human Project®. The French visual artist Patrick Martinez employed these images to create two animated movies, one for the female and the other for the male. Martinez also digitally reconstructed a number of images that were missing in the original dataset of the NLM (due to the division of the cadavers into four blocks using a saw before serial sectioning) and added them to the sequence to create a complete journey (head to toe and back) through each of the bodies. The videos are looped and produce the hypnotic sensation of an ebb and flow of almost abstract pictures. They also give one the sensation of travelling through the bodies at great speed. The two videos are intended to be shown next to one another, on two distinct screens.*

*The two human subjects used in the original project of the NLM were of different heights and therefore the time necessary to scan vertically through their respective lateral sections is also different. Consequently, this time difference puts the two videos progressively out of sync until they briefly catch up with each other.*

*Patrick Martinez' video document/artwork deals with the limits of technological representation of the human body, underlining the paradoxical relationship between high resolution and abstraction and playing with the notions of symmetry, identity and difference...*

Patrick Martinez

*Since 1990, Patrick Martinez has been exploring different forms of expression, including video, sound art, drawing, installation and industrial design. Through a wide range of media, he establishes experimental structures to examine ideas about process, action, mobility, adaptation and resistance. His work investigates the relationship between the object and its context of presentation in order to challenge conventional perception and instead offer the viewer something broader, often leaving more questions than answers.*

*Born in France, Patrick Martinez now resides and works in New York City.*





193 GRAND STREET | BKYN, NEW YORK 11211 | 718 388 2882

www.parkersbox.com

[ PRESS RELEASE ]

## LIQUID : PATRICK MARTINEZ

EXHIBITION DATES: NOVEMBER 28 – DECEMBER 22, 2003

GALLERY HOURS: FRIDAY TO MONDAY 1 TO 7 PM

Parker's Box is delighted to present *Liquid*, the first New York solo exhibition by Patrick Martinez.

In the environment that Martinez has created for his exhibition at Parker's Box, the New York based artist sets out to animate the gallery with works that blur preconceived notions of process and finished product. Paint becomes sculpture becomes installation becomes video...and ambiguous substances permeate the space, seeping through the very floorboards of the gallery. This is a world that links into reality as much as into science fiction, to outer space as much as to tabletop microcosms as in Martinez's film *Liquid World*, a homemade epic, with hand crafted special effects, and cosmic vibrations.



Patrick Martinez is an artist of great diversity, working variously with innovative film techniques, objects, machines, drawings etc. as a means to fulfill an endless flow of ideas. One area of practice forefronted at Parker's Box, clearly deals with notions of "matter" and both its ongoing value to the artist, and its frequent instability and impermanence. The gallery finds itself infiltrated by substances that may be under the artist's control, or not, nudging Martinez towards a status as a kind of "neo-existentialist." At the same time, his efforts to harness matter as sculpture/installation/art, are paralleled by the complementary exploration of art (and perhaps life?), as stuff in a wider context. . . Examples of the latter are *Untitled (After The Visible Human Project)* Martinez's video reconstruction of two humans (male and female), realized from the existing National Library of Medicine archives of lateral laser slices of two entire human bodies. (This film is to be shown at a special screening at the gallery on November 21, as a preview to this show. It can also be seen during the show by appointment, or at The Center for Photography at Woodstock - see below \*). Exploring the matter we are made of in a similar way, his Alien figure, a blob-like sculpture standing in front of a distorting mirror contemplates its own reflection which gives it back some semblance of normalcy - whatever that might be.

Patrick Martinez was born in Besançon, France in 1969 and has exhibited in Europe, where he is represented by Galerie Vallois in Paris and in Japan and the USA.

\* *Untitled (After The Visible Human Project)* can also be viewed until December 21 at The Center for Photography at Woodstock, where it is part of the exhibition *Divining Fragments: Reconciling the Body* curated by Koan-Jeff Baysa.

*Liquid* by Patrick Martinez has been made possible with support from the Cultural Services of the French Embassy in New York, The Association Française d'Action Artistique (AFAA) and Golden Artist Colors, and is part of a Patrick Martinez project in collaboration with Le Pavé dans La Mare, Besançon, France.

With special thanks to: The National Library of Medicine, Päivi Björkenheim, Angela Garcia, Jason Lang, Thierry Millotte, Eve Laroche-Joubert, Tim Laun, Frederic Yvelin, and Tim and Nancy Grumbacher.

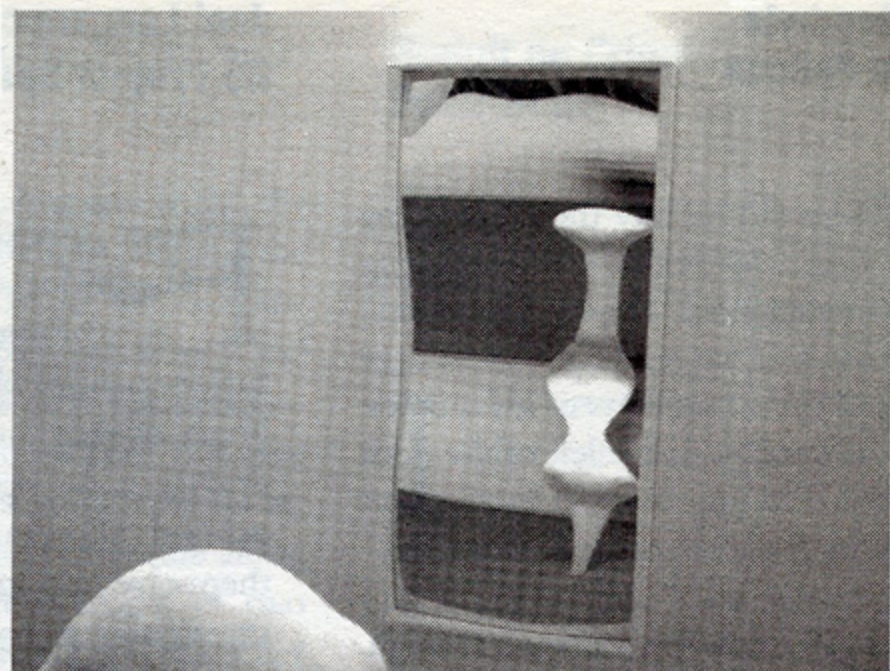




# BROOKLYN RAIL

Critical perspectives on arts, politics, and culture

DECEMBER 2003 – JANUARY 2004



Patrick Martinez, "Alien" (2003), plaster, wood, papier-mâché, metal, fun house mirror, paint, lamp.

## Patrick Martinez Parker's Box

Deep existential questions like "Why are we here?" are answered with wit and empathy in Patrick Martinez's show *Liquid*. The title isn't an afterthought, but the theme of the conceptually analogous works. Martinez works successively, building a quietly stunning narrative starting with "Orange Wall" (2003). The partition facing the exterior of the gallery is painted neon orange that absolutely glows in direct light like the flash of an explosion.

Inside the main space, the reflected orange light seeps in, giving the darkened space an ambient glow. The room contains two distinct works, a video projection, "Liquid World" (2003) and three liquid filled holes in "Bubbling Green" (2003). The projection is a montage of organic, fluid scenes that evokes oceans and atmospheres. The beautiful imagery shifts from vast spaces to microscopic views of strange life forms. The soundtrack is limited to a sudden "big bang" that snaps the soothing regularity of the images and confirms one's feelings that they may be watching the birth of the universe.

This feeling is also supported by the sound of the bubbling, neon green liquid that appears to have flooded the lower levels of the building, permeating the structure. It is at once primordial soup, as well as toxic spill. Still, there is a sense that life might emerge at any moment from the green soup. Expanding the cosmic narrative, Martinez introduces a life form. A monopod alien with a bulbous head contemplates its own reflection in the back of the gallery, but in a fun house mirror. Upon approach, the sympathetic alien begins to morph into an abstracted, vaguely humanoid form out of modern art. The show achieves a moment of poignancy and pathos as self-awareness is presented and experienced simultaneously in the mirror. The viewer's reflection distorts, while the alien becomes slightly less distorted. Martinez's bizarre, sci-fi narrative suggests the evolution of life culminating in the fleeting moments of self-awareness signaling sentience.

Martinez's subtle ironies in the intersection of process, material, and subjectivity keep the show from cheap theatricality or farce. "Liquid World," for example, was shot entirely in a fish bowl using various liquids. The epic scale is an illusion, as are the holes in the floor, and the funhouse mirror. Martinez, conceptually, is toying with modernist ideas of pictorial flatness and its rigid adherence to abstraction by creating illusions of depth and space, narrative and figuration. His art traverses French conceptual work as easily as Surrealism. Martinez explores profoundly human questions with deceptively simple gestures that don't so much transform the physical space as psychologically transport the viewer to another world. Martinez respects the viewer's intelligence enough that he allows us to use our imaginations freely.

—William Powhida



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Expo

## Ball-machine

Patrick Martinez



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Monomanie : on savait déjà que l'artiste Patrick Martinez avait ses petites lubies. Celle, entre autres, de faire de ses meilleurs amis, parmi lesquels les artistes Michel Blazy, Hugues Reip ou Jacques Julien, des répliques miniatures, petites figures en plâtre habillées comme à l'ordinaire en jean et pull noir, les bras en croix ou vautrés dans un fauteuil.

Mais pour cette nouvelle exposition à la galerie GP & N. Vallois, l'artiste donne à voir toute l'étendue de ses tocs artistiques. Séjournant au Japon, il installe devant la télé une plaque de verre et dessine tout ce qu'il voit : les pubs pour savon, le visage des speakerines, les serviettes hygiéniques. Ses traits de crayon se superposent, s'accumulent au rythme du zapping intégré de la publicité, et produisent au final des dessins azimutés, brouillés. Technique du cryptage.

Sinon, il peut aussi écouter de la musique : plaçant son crayon sur un disque vinyle, le jeune Patrick laisse filer son stylo qui tourne en rond et dessine des spirales dans l'espace. A ses heures perdues, il dessine au stylo bille, et dans *Vrac*, œuvre magnifique, toute en noir & blanc et qui flirte avec les genres du poster teenage ou du fanzine rock, il entasse minutieusement tout ce qui lui traverse l'esprit. Pourtant, rien de fou, de carcéral ni d'hystérique dans ce travail : la monomanie n'est pas un travers involontaire, plus simplement un médium, une technique d'inspiration, une procédure pour produire des œuvres variées, dans un mélange ordonné de dessin, de vidéo, et donc de dessin animé. Preuve que la monomanie peut voir les choses en grand : dans la salle principale, Patrick Martinez a installé une *Ball-machine* qui envoie sur les murs blancs de la galerie des balles de tennis selon un angle précis : du coup, les balles sont récupérées par un filet, retombent dans la machine, repartent sur les murs.

Machine autonome, inutile, geste répétitif et anti-romantique à souhait, tout juste capable d'orneur le mur d'une jolie tache noire. Un wall-drawing tennistique ? Plutôt de l'art à l'ère de l'automatisation des fonctions humaines. ■

Jean-Max Colard

30 nov. 2000

# werkleitz

## Patrick Martinez

FRI 1969

Born in 1969 in Besancon, France • Studies: 1993-1994 Institute of high studies in plastic art, Paris • 1990-1992 Fine arts school, Grenoble • 1987-1990 Fine arts school, Besançon • Received several scholarships • Solo exhibitions since 1998: 1999 “New media new face 01”, Patrick Martinez, Kei Shimogawa; Intercommunication center (ICC), Tokyo • 1998 “Feu”, Casa Gallery, Tokyo; “Les Amis, 1996-20..”, Georges Philippe et Nathalie Vallois Gallery, Paris • Group exhibitions since 1998: 2000 Artists Space, New York. “Three cubed”, Sh Balaban, J Neff, P Martinez, P Wright • 1999 Abbaye Saint André, contemporary art center, Meymac, France. “Tendance”; Video festival Decibels/Images, Marseille, France • 1998 CCC, contemporary creation center, Tours, France. “Bruit’s secrets 1”; E&Y gallery, Tokyo, Japan, “New kids in town” M Atlan, M Manche, P Martinez, R Mènudier, C Pillet; Georges Philippe & Nathalie Vallois gallery, Paris. “Le Voyage Immobile” R Baquiè, G Barbier, A Bublex, R Hazekamp, F Héritier, B Lavier, P Martinez, J Mogarra, J Opie, H Sugimoto.





Patrick Martinez, US 1998, Exercise (Boxing) 3 min

Initially, my work was based on exploring the concept of commitment in sculpture. I didn't seek to limit myself to specific themes, but rather sought to examine the processes by which my art was produced and then received by the public, to shed light on these dark areas by focusing on action, process, and mobility. Practice quickly became the central focus of my efforts. It allowed me to define the three crucial points in the triangular relationship between my activity, the artwork, and its perception, and to explore the various combinations. The word "praxis" is intentionally ambiguous in French, as it conveys both the idea of a particular skill and ability and, as in "practical," the notion of versatility and adaptability to a purpose, since my aim is to posit my art as a functional and generative mediator. This leads me to emphasize the object and its background and to attempt to shed light on their singular coexistence. These general ideas continue to characterize my current work; However, I recently stopped focusing solely on sculpture and began exploring other forms of expression such as video art, sound art, drawing, installation, and design, as I want to systematically reinvent the rules and do what I can't yet do. I focus on experimentation to assert my right to non-specialized, open work. Generally speaking, my research topics are directed toward the identification and activation of energy. This is also driven by the need to explore and research different creative fields and their modes of production and diffusion.

**LINK:**

<https://werkleitz.de/exercise-boxing>





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# French artist shows the importance of being ridiculous

BY JENNIFER PURVIS  
Staff Writer

Stendhal, one of this century's most brilliant interpretive critics believes in the ridiculous.

"To excel in art, the first essential is to have experienced the consuming fires of passion. A man may be gifted with the most brilliant intelligence, the sharpest wit, the keenest faculties, and yet it will avail him nothing; for, unless he has first fulfilled the one essential condition, which is at some time or other to have made himself unspeakably ridiculous, he will never behold or make art otherwise than through the dim folds of a veil."

Stendhal was not averse to appearing a little ridiculous himself, in his own writing — "a parade of enthusiasms and detestation's" with a "fatal weakness for anecdote," as some later, more somber critics have labeled him but probably the reason why he is still read today.

The purpose here, however, is not to discuss the merits of Stendhal, but rather to set in context humor or ridicule, in the work of the French artist Patrick Martinez, who did precisely as Stendhal suggested, in the recent exhibition "New Media New Face" curated by Keiji Nakamura. The exhibition can be summarized as an attempt to demonstrate the artistic value of simple technology. Martinez explains his participation in the show — "Nakamura was interested in doing something different at ICC, as they usually have exhibitions dealing with high technology and my work is the exact opposite — always using cheap materials and simple technology, demonstrating the complete process, as I did in the installation

'Feu'" — a collection of scratched slides depicting explosions, accompanied by the amplified sound of the slide carousel.

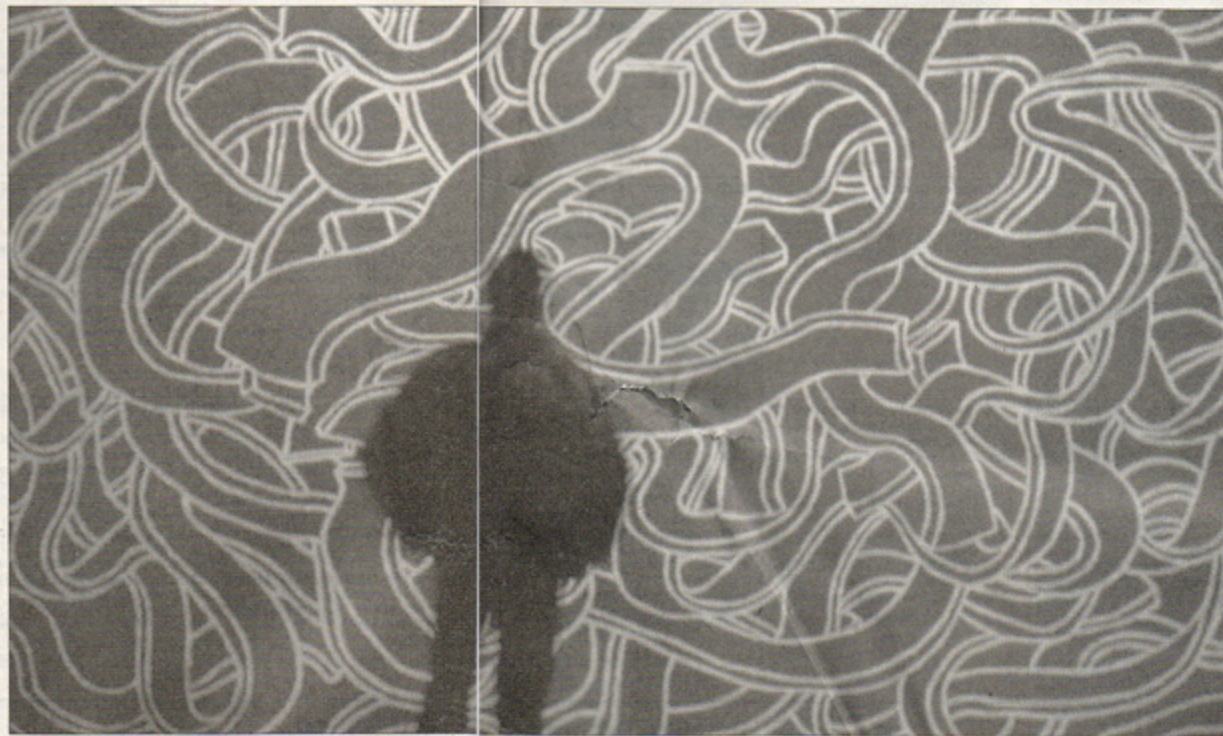
Martinez, also as part of this exhibition, screened a series of short films which featured him doing various silly, repetitively mundane things. For example a seminaked Martinez self-consciously pretending no irony, in a single shot facing the camera, imitates a rock star singing intently along to the radio using the showerhead as a microphone and occasionally choking on the water.

On another monitor he is dressed in cool clothes, stylish boots, jeans and tight white T-shirt — playing a guitar to a ghetto blaster in an empty room.

It continues — on another monitor he repeatedly hits at a lamp cord with all the earnestness of a boxer training, until the light finally cuts out. On the next one he repeatedly descends a staircase in as many ways possible.

One that doesn't feature him is "Degomme" (Erase) a meticulously made, scatological animation of a line propelled by a fart. Martinez drew a line with a pencil, filmed it, and erased it and repeated the whole process until the animation created a rapid movement over the paper in an endless cycle of breathing, propulsion, exhaustion and death.

Martinez's ability to ridicule himself in a mundane way, as he did in this particular show — to not take himself seriously and to objectify that by recording it and viewing it to the public takes a certain brashness. By not couching the work with any modern irony or wit, just miming and repeating simple actions, is brilliant in its banality. Martinez is not



Patrick Martinez presented "Fancy" at CASA Gallery covering the whole space, the whole wall.

attempting to relay a message but it could easily be read as an attack on repetitive social mores and the common endless personal desire for kudos — identifying one of the last bastions of social sanction today as being what is or is not cool to do. Consequently, when faced with this

vainglorious ridiculousness — a game of sorts, it is much more shocking to viewers' sensibilities than more explicit work could be. It is harder to read and people feel embarrassed by what they see or feel that they are being tricked by his earnestness and somehow made to feel

absurd in the active role of being a spectator. Martinez's self-parody is a courageous one and a path which few fools, angels or smart guys tread.

Since Martinez has been in Japan, arriving two years ago on a French cultural artist-in-residence program, his work has become much more

immediate, compact and easily assembled and dismantled. To create art that hides nothing of the processes of the making, to incorporate the processes to become part of the work, is for Martinez his method of demystifying art and a tactic he often uses.

"I want to make a connection between my own work and how people see it, what I show is just that process, the way I transform something like a simple activity into a temporal work. I did the same at CASA Gallery (in Nippori) when I did 'Fancy' (pictured left) a fluorescent drawing that covered the whole space, the whole wall. At the beginning it is just like an automatic drawing I make in a small size — just a tangle of lines, a very mechanical process. Then, I project it huge on the wall and paint it with fluorescent paint, so it doesn't exist if the black light is not on. In this way I am demonstrating concerns with time and exposure — in a certain time and in a certain space. When the exhibition is over — I paint over the wall and it is gone. It has a hypnotic ambience, you can't get used to it as it is only a momentary work ... like a marker."

Films, everyday objects, humor and repetitiveness of everyday life are tied up with many other projects that Martinez is working on. One example is the ongoing film project using perfectly detailed miniatures of his best friends — they become the material to tell stories in real scenes — by the sea or around a campfire, but in a reductive world with a different time and scale.

Whatever Martinez does, and he is always doing something, there is often a quirky element of humor or the ridiculous involved, although he could not be more serious or passionate about his *raison d'être*. The point is really in how his work is done: incorporating simple repetitive devices and sidelong glances at life's vanity.



# NEW MEDIA NEW FACE 01

# ニュー・メディア ニュー・フェイス 01展

## NEW MEDIA NEW FACE 01

パトリック・マルティネス シモガワケイ  
Patrick MARTINEZ SHIMOGAWA Kei

NTTインターコミュニケーション・センター [ICC]



パトリック・マルティネス 階段 1997年  
Patrick MARTINEZ ESCALIER  
(photo: Galerie Georges Philippe et Nathalie Vallois)



シモガワケイ 系譜 1998年  
SHIMOGAWA Kei THE GENEALOGY  
(写真: 早川宏一 photo: Hayakawa Koichi)

近年、メディアによる表現を個人的な次元で探求し、画廊の個展やグループ展等で発表する若い人たちを見かけるようになりました。技術的な先進性や洗練には未だ充分ではないにしてもメディアに対する斬新で興味深い発想を展開しようとしている作品も少なくありません。完成度をそなえた作品というよりも、やがて完成されるべき作品のための習作、あるいはメディア・アートにおけるデッサンとでも呼べるような、好ましい作品を発見することもあります。

これらの作品はさして注目されることもなく、ひっそりと会期を終え、忘れられてゆくことも多いのではないのでしょうか。このようなメディアを意識しながら萌芽的な思考を展開している作品を集めて、たとえ短期間であってもあらためて紹介する機会を作る道を拓ければと考えます。大規模な、技術の粋をついたプロジェクトだけではなく、身近なごくありふれたメディアを使って個人的な表現を追求している、「小さな」メディア・アート作品に注意を向けるのも大切なことではないでしょうか。

In recent years, we see young artists who independently search for expression with various kinds of media and exhibit their works in one-artist shows or group exhibits at art galleries. We now see more and more works which, while they may lack in technical advancement or may not be sufficiently refined, attempt to develop a variety of fresh and highly interesting ideas about the media. Here we often discover desirable works which might perhaps be called *études*, whose creators will only later reach perfection, or preliminary sketches in the media arts, rather than being highly perfected works of art.

Such exhibits often end without fanfare and are forgotten without the works of art ever being especially noticed. We would like to bring together works which show germinal ideas done with an awareness of the new media and, even if only for a short time, make it possible to exhibit them anew.

Surely it is important to give attention not only to large-scale projects which make use of the best of the technology, but to focus also on "smaller-scale" media art, which uses everyday familiar media in the search for individual expression.



# ポスト・メディア・アート パトリック・マルティネズの諧謔

今や、メディア・アートというものは、エンジニアやプログラマやオペレータ、それに運がよければスポンサー等等、アーティストその人が見えなくなってしまうほどにたくさんのかたかな職の人々と彼らの操る最新機器装置類にとりかこまれて、なんとも大変なことになっている。多くの人のコラボレーションは自我を超えて独善を排し、新しい文化のあり方のクリエーションと未来を先取るヴァーチャルな希望に満ちている。メディアやそれを支えるテクノロジーが全てであるかに輝いてみえるのだ。

だが本当は、人々がではなくて、バイナリーな機器がすべてを統制しており、人々はそれぞれに割振られた役割を演じている（ロール・プレイング）にすぎず、彼らの存在はメモリーの中にも見つからない。彼らはコンテンツのツールにすぎず、彼ら自身をとりもどす攻略本はどこにもないのだ。

自己表現なんてもう古臭いのかもしれないが、技術にしる芸術にしる、arsは人間のためでなくてどうするのだ。機器を崇めすぎ、頼りすぎると、アーティストは電子の使い走りになんて、表現どころではなくなってしまう。進みすぎて手におえなくなった装置に手を出して、身動きならなくなっているメディア・アートが多すぎる。だから時に、誰の間尺にもあう、目新しくもない日常の機器を、いわば目的外に使こなしているマルティネズのような作品がかえって変な喜び、新鮮な驚きを与えてくれる。

スライド・プロジェクターが手描きの炎の映像を一定の周期で延々映し出している。そこまでは変哲もないが、画面が替るたびに轟音が響く。ここになかなかの技術的芸術的工夫が隠されている。プロジェクターは普通、一枚画面を進めるごとに一寸した機械音をたてる。この音を拾いだし、エフェクターで歪め、アンプで増幅して聞かせているのである。まのびしたテンポで、破壊のリズムが刻まれる。

スライド・プロジェクターとはいえ、今や高級機は自動投影やオート・フォーカスあるいはディゾルヴなど、マイコン制御でそこそこハイテク、侮れないものがあるが、その部分にはまったく目もくれず、無用な雑音だけを手はずけようという洒落つけにほっとさせられるのだ。

ありあわせのテクノロジーによるサウンド・インスタレーション、プリコラージュのメディア・アートというべきか。

そういえば、タイトル“Feu”（炎あるいは火）と fou（きがふれて）、[fø] と [fu] はわれわれにはほとんど聞き分けがたいし、発音もしわけがたい。げに、マルティネズの炎は意味の呪縛を焼き尽くし、諧謔の中へわれわれを開放する。

同時上映のビデオ作品のノンセンスにも、この際ゆっくりと浸ってみようではないか。

中村敬治

(NTTインターコミュニケーション・センター副館長兼学芸部長)

## Post-media art The Humour of Patrick Martinez.

By now, the media arts are surrounded by so many people with English-sounding titles like engineer, programmer, operator and, if lucky, sponsor with the latest equipment they manipulate, that the artist himself becomes hard to find in the crowd, making for a drastic situation. The cooperation of so many people makes it possible to overcome one's modernist ego and rid oneself of complacency, giving us creations in the new mode and much virtual hope of anticipating the future. They seem to shine as if saying that the media and the technology that supports it is everything.

But in reality it is not the people but the binary equipment that controls everything and the people involved only play out the roles assigned to them. Their existence can't even be found in memory. They are merely tools of the contents and they have no rulebook for a strategy for recovering their own selves.

Self-expression may be too old-fashioned, but what is there for us if ars - whether it be technology or art is not for human beings? If we adore equipment and rely on it too much, the artist will be busy doing errands for the electrons and expression will become impossible. There is too much media art that has progressed too far and is using equipment that they cannot manage so that they are left in a straitjacket. And so very often we feel a strange sort of joy, a fresh surprise at works like those of MARTINEZ which take common, well-known equipment that will fit anyone's ruler and masters it for purposes it was never intended for.

A slide projector shows us a hand-drawn image of a flame endlessly in regular cycles. Thus far, all is commonplace, but each time the picture changes we hear a tremendous noise. In this is hidden a great

technological and artistic device. A projector usually makes a mechanical noise each time the slide changes. The artist picked up this sound, distorted it with an effector, amplified it and presents us with the result. A rhythm of destruction is etched at a slow, dull pace.

Some of today's top quality slide projectors are extremely high tech, with automatic projection, auto focus and dissolve, controlled by micro computer; they are hardly to be despised. Yet he pays no attention to all this, but makes us breathe a sigh of relief at his witty use of this meaningless noise.

We may perhaps call this a sound installation which uses ready-made technology or *bricolage* (do-it-yourself) media art.

I might add that the title "Feu" (flame or fire) is hard for us to distinguish in sound from *fou* (crazy) and it is hard to pronounce [fø] and [fu] differently. In fact MARTINEZ' flame reduces the spell of meaning to ashes and releases us in humour.

Let us also at this time slowly steep ourselves in the nonsense of video works, which are being presented in the same show.

NAKAMURA Keiji

(Deputy Director / Chief Curator, NTT InterCommunication Center)



# PATRICK MARTINEZ

exposition du 29 septembre au 27 octobre 1996 à

## L'HÔPITAL ÉPHÉMÈRE



HOPITAL EPHEMERE  
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Patrick Martinez appartient à cette nouvelle génération d'artistes dont le travail se compose essentiellement de gestes humbles et dérisoires qui célèbrent avec bonheur et sans complexe la fin d'un certain héroïsme de l'art. L'œuvre telle qu'il la présente apparaît souvent comme drôle, préférablement tenue et de dimensions réduites. Le cas échéant, elle adopte des stratégies d'hypertrophie qui relèvent plus du bluff que du grand format, au sens historique du terme.

On l'aura compris, l'attention de Patrick Martinez ne s'arrête pas à la matérialité de l'artefact, elle englobe également les circonstances que la fabrication de celui-ci génère, du contexte de

production à sa réception. Du même coup, aucun médium et aucune problématique particulière ne sont privilégiés. L'artiste avance avec prudence et détachement dans le présent de chacune de ses réalisations au risque de produire une œuvre réussie, voire facile, ou "moyenne" pour reprendre le mot d'Arnleider, mieux encore, ratée...

Or, c'est dans cette notion d'activité que se tisse un lien entre les différents travaux de Patrick Martinez et par là-même se reconstitue le puzzle cher à Péric. Le protocole d'élaboration qui préside à chaque œuvre est ainsi expérimenté de façon méthodique. L'objet de cette contrainte devenant la pratique artistique elle-même et non son hypo-

thétique résultat final. Qu'elle soit obsessionnelle, machinale ou franchement ludique, l'activité selon Patrick Martinez s'identifie systématiquement avec la confrontation à une série de situations données. Le dénouement de la pratique n'étant jamais acquis, l'œuvre peut encore échapper à l'effet de miroir faible d'une norme en vigueur (esthétique du ratage, etc.) Et à l'instar de Bouvard et Pécuchet, Patrick Martinez de résumer ironiquement à travers les yeux du personnage de sa nouvelle : "Enfin ça occupe...\*"

\* Patrick Martinez, A propos, nouvelle éditée avec le soutien de la D.R.A.C. Ile de France à l'occasion de la réalisation de "Paysage inondable", 1995, l'assiette creuse commercialisée par Axis.



Occupé, Patrick Martinez risque de l'être toute sa vie durant avec ce projet de collection d'amis, des figurines en plastique réalisées à 1/10<sup>e</sup> qui représentent de façon assez réaliste les gens avec lesquels il a des affinités. A l'Hôpital Ephémère, la collection est montrée dans son état actuel, c'est à dire avec six personnages dispersés à la surface d'un terrain vague reconstitué avec des fragments de ce lieu alternatif en voie de démolition. Bien qu'elle soit soumise aux aléas de la vie privée de l'artiste, la collection d'amis ne suspend le cours d'aucune narration. Les clones des amis qui font également l'objet d'un film où ils sont manipulés pour être confrontés à

divers environnements, se rattachent à des récits sans début ni chute. Deux mots échangés, quelques situations de la vie quotidienne suffisent à créer une situation d'étrangeté où la narration n'est qu'un élément précaire.

Avec "Sans titre" (1996), la sphère d'activité s'enrichit d'une collaboration pour passer ensuite dans le camp du regardeur. Dans cette installation réalisée avec la contribution d'Hugues Reip et de Jacques Julien, une caméra filme et projette simultanément en grand sur un mur l'image d'une cassette audio sur laquelle est peinte une petite voiture. On se laisse prendre par ce semblant de road movie qui use et abuse de l'effet "canada dry\*" : ça a la

saveur du cinéma, mais c'est pratiquement fixe puisque seules les roues de la voiture avancent tant bien que mal comme dans un dessin animé. Il faut dire qu'elle nous hypnotise cette image car elle nous met dans l'attente d'un défilement et d'une narration qui ne se produiront jamais visuellement, mais que l'on expérimente déjà au fil de la musique. Plus qu'une pièce à voir et à écouter, voilà une atmosphère à vivre, un lieu à habiter.

Catherine Macchi

\* A ce propos voir le texte de Jacques Roubaud, "L'ouïpo et l'art combinatoire", in *Jallu, Revue d'art et des sciences humaines*, n° 3, 1994





Jeune artiste français exilé au Japon, Patrick Martinez aime tellement ses amis qu'il en fait des statuettes, puis des vidéos et des installations.

# Les faux amis

## WRAPPED

### Chorégraphie d'Inbal Pinto

**Scènes** Parmi les chorégraphes invités en France pour la Saison Israélienne, il en fallait bien un pour traiter par l'humour la dure réalité d'Israël aujourd'hui. Et Inbal Pinto a peut-être une bonne raison pour épinglez avec désinvolture ses personnages atypiques, entre BD et dessin animé, s'attardant plus sur l'intangibilité humaine que sur ses particularismes géographiques. Sa mère est d'origine polonaise et son père, sépharade, est issu d'une famille installée depuis neuf générations sur une terre qui n'est israélienne que depuis cinquante ans... Ce qui lui donne une certaine assise et un recul évident. Aussi peut-elle affirmer d'une voix calme : "Mes créations sont optimistes et différentes de la réalité quotidienne parce que j'ai envie de donner autre chose à voir." Autre chose que la sempiternelle confrontation avec les interdits imposés par les ultrareligieux. Sauf que, par le biais de l'humour, elle malmène allégrement l'image stéréotypée des rapports entre hommes et femmes.

Formée à la danse contemporaine depuis l'âge de 13 ans, elle suivit également des études d'art graphique et de design intérieur à Jérusalem. Proche de la Batsheva Compagnie dont elle fut interprète pendant quelques années avant de créer ses propres pièces, Inbal Pinto officie désormais dans le superbe centre Suzanne Dellal à Tel-Aviv et poursuit avec bonheur le mélange des genres en travaillant à la fois la danse et le décor, les costumes et les pantomimes burlesques qu'ils font naître. Dans *Wrapped*, le quotidien est magnifié ou ridiculisé par l'agrandissement dont il est l'objet : verticale outrageante du papier peint qui absorbe les personnages, coiffures à la Fifi-brin-d'acier (mal) accordées aux redoutables talons aiguilles des filles, grimaces et bruits de bouche soumis à l'arbitraire d'un rythme qui tient lieu de langage, fausse complicité et vraie rivalité... Le paradoxe d'une existence accrochée au perpétuel déséquilibre des forces surgit sans emphase : il n'est que la conséquence d'un regard acéré, tempéré par la tendresse, l'empathie et une indéfectible volonté de libérer le regard et de dévoiler, dans le même mouvement, des couleurs insoupçonnées et des accords imprévus.

### Fabienne Arvers

Maison des Arts de Créteil, les 17 et 18 novembre, puis à Saint-Nazaire, Angers, Forbach, Strasbourg, Toulouse, Roanne, Châlons-en-Champagne et Aix-en-Provence.



© Courtesy galerie Georges-Philippe & Nathalie Vallois

**Arts** A ce jour ils sont huit, chacun réduit à l'état de statuette en plastique dur, chacun figé dans une pose, une fois pour toutes, pour le meilleur et pour le pire : Jacques, son tatouage de marin et ses pompes couleur argent, Alexandra les cheveux longs, Laurent les bras croisés, Christophe assis dans un fauteuil, Michel avec son bouc... "C'est un geste simple, j'ai commencé cette collection un peu comme on fait le bilan de sa vie ou le ménage de printemps. Un jour on a besoin d'y voir plus clair, alors on fait le tri dans les chaussettes et dans ses relations. C'est une façon de gérer sa vie à certains moments." En même temps, le cercle d'amis de Patrick Martinez est prêt à s'élargir : commencée en 1996, la collection d'amis peut à tous moments, et tout au long de la vie, s'augmenter de nouvelles figurines. "Mais pour moi, tout ça n'a pas vraiment d'importance, ce n'est pas le sujet de mon travail. C'est un terrain de départ assez affectif, c'est vrai, mais c'est un peu comme quand je fais une installation sonore avec des musiques que j'aime. Evidemment, je n'ai aucune relation affective avec ces figurines en plastique, ce sont simplement des matériaux que je manipule au même titre que de la peinture et du dessin, des bibelots qui ont perdu leur identité de départ. Dans la pratique et à force de les triturer, tout devient de plus en plus abstrait."

La collection des amis est donc d'abord une collection de formes, un matériau souple et multiple avec ses contraintes particulières et avec lequel ce jeune artiste né en 1969 à Besançon compose différents travaux : des sculptures où il tente de les faire monter les uns sur les autres, des effets de peinture, de dilution et de recouvrement qui transforment les visages des amis en

monstres étranges ou acnéiques, mais aussi quelques rushes, comme si on était au cinéma avec de vrais acteurs, sauf qu'ici les figurines sont figées et que leur visage n'offre qu'une seule expression : pour animer l'image, pour monter un micro-récit, l'artiste est obligé d'utiliser tous les cadrages du cinéma, de recourir à toute une rhétorique visuelle. Champ et contrechamp, plongée et contre-plongée, travail des différents plans de l'image pour que la figurine ne paraisse pas naine, par exemple, à côté d'un simple caniche.

Présentée pour la première fois, la collection d'amis prend ici l'allure d'une installation, avec un mini-studio de tournage et un jeu ludique d'image dans laquelle on peut pénétrer. La question n'est évidemment pas de faire soudainement partie de ce cercle d'amis, Patrick Martinez ne bradant pas son amitié aussi facilement. Pas question donc de cette fausse et facile convivialité que certaines œuvres d'art contemporain croient pouvoir établir à coups d'interactivité foireuse : "Je n'aime pas les œuvres interactives, je n'ai jamais envie d'actionner les choses, et ça ne me vient pas naturellement. D'après moi, cette installation n'est pas interactive : c'est plutôt un piège, on est pris dans l'image."

Seul dans la pièce, on est même gêné, on ne peut pas se voir sur l'écran, on est pris entre l'image et la sculpture où sont disposées les figurines. Tout est un leurre : la taille du plateau circulaire où sont posés les amis maintient le spectateur à une certaine distance, favorisant ainsi son cadrage et son apparition à l'image ; de même, les positions des figurines sur le plateau orientent le regard du spectateur et permettent de donner l'illusion qu'il s'entretient bel et bien avec les amis. Encore une fois, ce travail ne parle pas de l'amitié : en l'occurrence, c'est juste un dispositif-piège, une proposition plastique, la possibilité d'inventer de multiples micro-récits, c'est un dialogue entre une image et ses conditions réelles de production. Une expérience de cinéma.

### Jean-Max Colard

"Les Amis 1996-20...", Paris, galerie Georges-Philippe & Nathalie Vallois, 36, rue de Seine, tél. 01.46.34.61.07. Jusqu'au 28 novembre.



# jour de fête



Texte du Catalogue de l'exposition Jour de Fête.  
Musée des Beaux-Arts d'Orléans, Décembre 1994-Février 1995

## Un temps donné

Quand on regarde un travail appartenant à la sphère de l'art, on ne se demande pas toujours, où commence et où s'arrête l'intervention artistique ? Le plus souvent, on constate, on observe, on étudie un processus créatif qui a abouti à une forme concrète ou conceptuelle, et c'est elle qui constitue l'oeuvre. Dans le travail de Patrick Martinez, l'avant et l'après de ce processus sont aussi importants que le pendant.

Une des installations se compose de deux moniteurs vidéo sur lesquels on voit deux images : d'une part, un espace que l'artiste titre *Espace velu*, d'autre part, un couloir avec des planches accumulées le long des murs. Le premier environnement est un sol recouvert de poils synthétiques noirs, où la référence à une surface velue évoque la partie d'un corps humain, animal, ou végétal, représentée à une échelle macro. Le second est une maquette en bois, où les soixante centimètres de longueur évoquent en fait un couloir de onze mètres, qui serait représenté à une échelle lilliputienne. Par un basculement de l'ordre de grandeur, ces deux environnements, conçus comme des espaces indépendants, se retrouvent à une même échelle - celle de l'écran vidéo -, et, filmés par une caméra dite de «surveillance», donc en temps réel, indiquent que ce que l'on voit, existe en direct dans une partie du musée qui nous est invisible.

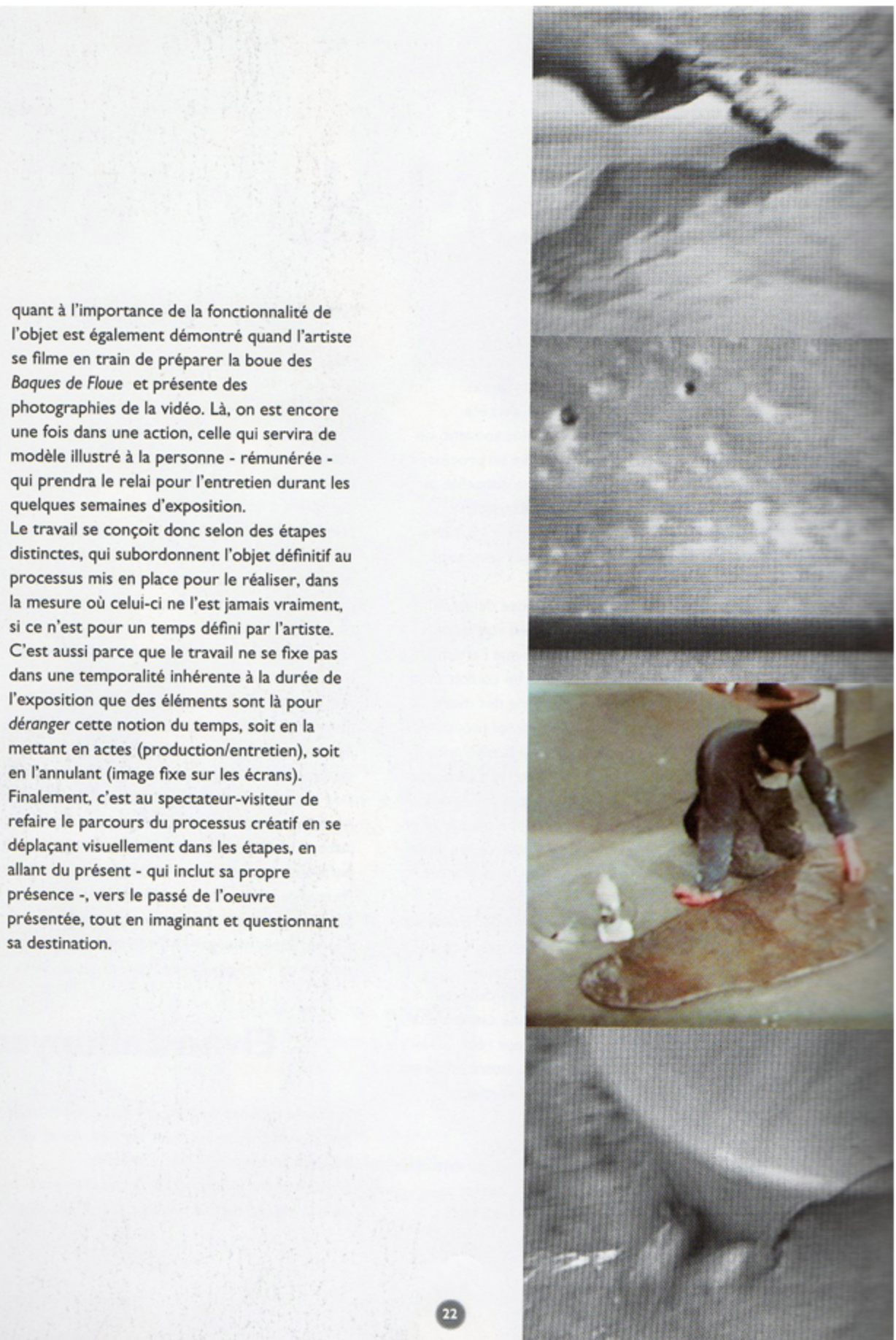
Seulement, personne ne traverse ces espaces, l'image est fixe en permanence, aucun élément-événement ne vient perturber

l'immobilité de ce que l'on a devant les yeux, et si on ne remet pas en cause directement la réalité de ces environnements, l'image (re)présentée ne figure que le présent de la chose. Comme l'écrit Gilles Deleuze dans *L'Image-Temps*, «si le présent se distingue actuellement du futur et du passé, c'est parce qu'il est présence de quelque chose, qui cesse justement d'être présent quand il est remplacé par *autre chose*». Le remplacement d'une chose par une autre crée une action, voire une succession d'actions, permettant de passer d'un passé à un futur après avoir traversé un présent.

C'est là que l'on en revient à l'avant, l'après et le pendant. Avec *Baques de floue*, on est précisément dans cette action ; le travail prend autant en compte le contenant - un bac de résine d'une hauteur d'environ deux centimètres, posé à même le sol -, le contenu - de la boue fraîche -, que l'entretien nécessaire pour maintenir cette boue, fraîche justement. Des serres posées pendant la nuit permettent de protéger les *baques* en gardant l'humidité et un abri de jardin (un vrai) contient les outils qui serviront, tous les jours, à la personne chargée de l'entretien. «Les raisons de l'intégration de l'abri de jardin dans

## Elvan Zabunyan

le champ de l'Art ne sont pas esthétiques mais pratiques» précise Patrick Martinez. Ainsi, un élément fonctionnel vient s'intégrer - physiquement et par là même visuellement - dans le champ de l'installation. Cette précision





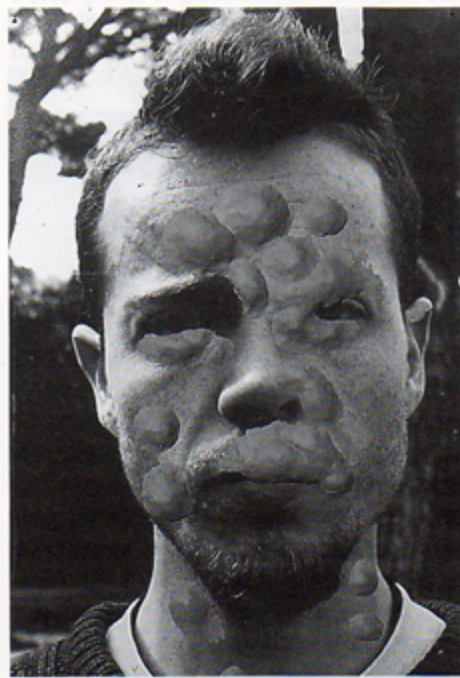
# BLOCNOTES

CONTEMPORARY ART & CULTURE

N I C E

**PATRICK MARTINEZ**  
GALERIE SINTITULO

C'est dans la notion d'activité que se tisse le lien entre les différents travaux de Patrick Martinez. Souvent obsessionnelle, parfois machinale ou franchement ludique, la pratique artistique telle qu'il la conçoit s'identifie en tout cas avec la confrontation à une situation donnée. L'oeuvre ne s'arrête donc pas à sa matérialité, elle englobe à ses risques et périls les circonstances que sa fabrication génère. Du même coup, aucune problématique particulière n'est privilégiée. Ce côté expérimental Martinez, en Buster Keaton, le dévoile avec humour et application dans Rock maigre : des petits clips où il se met en scène avec sa guitare électrique. Réalisé quasi-



Patrick Martinez, Matière grise, 1996  
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