

Built on disjunctive principles, Lamarche and Ovize's works construct an odd narration that is at once literary, procedural and pictorial. The result is an emotional space the urban world connotes with its visual rhythm and its debris. If the works in themselves convey the perceptual vividness of our cities, it's paradoxically the blanks between the parts that constitute the architecture of the work. These gaps between the elements are redoubled by different techniques. To the Euclidian space disturbed by the staccato of the deconstructing is added, in fact, a succession of mediums: drawing, photography, sculpture and found objects, returning each to a diverse symbolic temporality. This work evokes the spirit of combine-painting and of Rauschenberg, except that it effectuates an integral renewal by the introduction of a cinematic element that partakes of cut-ups, calligrammes and electronic games all at once. The result is an open composition, imaginatively as well interpretively, in which the dismembered referents become a text that abstracts itself from its context.

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