

## Lamarche & Ovize

Florentine and Alexandre Lamarche-Ovize have been working together since 2006. Their practice is resolutely hybrid, migrant and fragmented. It combines sculpture, drawing, photography, objects and posters. Their installations constitute only a stopping point in their work process, which they conceive of as a flux of continuous experiment, a perpetual calling into question of the forms and sign they use. Each work is seen as the chapter of a much broader narrative that goes well beyond the framework of the exhibition, condenses earlier experiments and contains the ferment of works to come. The syntax is shifting and the vocabulary is inspired by literature (Melville, Gombrowicz, Ponge), as much as by the history of painting and sculpture, and also takes a few detours via comic strips and cinema (non-linear narration, notions of framing and montage). Elements of everyday life and their immediate environment are also integrated, grounding the propositions in the urban, social and cultural context out of which they act.

The two artists lay their subject bare, take it apart, study it from every possible angle, in a kind of «visual enquiry», as they themselves call it. The play of deframing, squaring and reversal, and the shifts from one form or material to another, unfold several narrative threads that become intertwined.

The forms are never there for their own sake, but are valuable more as an index or documentation of an ensemble that is in the process of being constructed, in which the process and methodology are an integral part of the work. Hence a vision of sculpture and installation that is deliberately anti-monumental, non-erectile and non-spectacular.

The fault line is subjacent, failure always possible, the fall seen from the angle of its dynamics, for it implies a positive renegotiation of the initial syntax. Over time, Lamarche-Ovize have constructed a kind of «brain/house» from which images come forth, persistent traces of a capricious memory that sometimes lets out diffracted signs, fragments of stories, ghostly dreams projected on multiform screens conducive to the viewer's physical and mental deambulation.

Marie Cozette