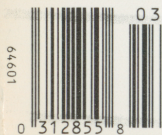


ARTFORUM

MARCH 1995 \$7.00 SFr 15

I N T E R N A T I O N A L



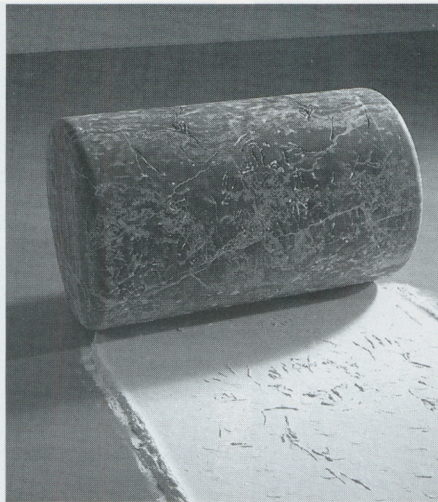
PISTOIA

LUCIANO FABRO

MAZZO FABRONI

retrospective at the Pistoia museum the freshness and immediacy of a personal biography is always consistent in his works, as the catalogue (designed by the artist himself) makes clear. In his early career, his participation in *arte povera* progress as an individual shows, other writings, other drawings, emerges through the sculptural, the written text, and a photograph. Fabro's visual "diary" develops by weaving together past and present, geography and history. The viewer is invited to follow a chronological sequence, a circuit of circular path where the artist enters a dialogue with each other in time and visions.

The central hall of the museum contained a 10-meter cube lined with mirrors inside and outside entitled *Cubo di specchi* (Cube of mirrors, 1969–75). It was a space that is happening around it, but the viewer is invited to look at it, the reflected image is infinitely multiplied. It allows viewers to visually perceive the innumerable reflections of themselves. Looking down from the gallery onto this room were the various bronze sculptures of the series *Scendono le scale* ("Nudes descending staircase, 1987). The artist's works (1988–94) hung from the ceiling; these are metal-sectioned sculptures that form various geometric figures, design changing according to the space they are placed, just as the almost infinite amount of information our computers process based on a basic binary language. The room contained *Io (L'Uovo)* (I, 1978), a gigantic bronze egg with a patina, of the same dimensions as a body were it to assume a fetal position. The opening is open, and the interior cavity is lined with gold leaf from which Fabro's works emerge, as if still embracing his life. Even when in another work, the viewer immediately sensed a connection. The most recent sculpture: *Sisifo* (1994), another self-portrait. If in his work the exertion of birth, here one sees the effort of growth. An excellent onyx cylinder, the color of which has been rolled on the floor, which is now covered in flour. The rolling motion on the cylinder surface a vivid impression of the artist's work. Of course, Sisyphus was condemned to roll a huge rock up hill only to see it roll back down so that he would never win in the futile exercise all over again. Fabro's roller is terrestrial, sug-



Luciano Fabro, *Sisifo (Sisyphus)*, 1994, onyx and flour.
Installation view.

gesting that life requires this continual pushing forward that perhaps has no end in sight. Here, at least, it guides us through an encounter with some twenty other works that, at this particular moment, Fabro chose from his diary to relate his life as a man and as an artist.

—Francesca Pasini

Translated from the Italian by Marguerite Shore.

PARIS

ANNE-MARIE JUGNET

GALERIE FROMENT ET
PUTMAN

Anne-Marie Jugnet's most recent exhibition consisted of simple works that seemed to take over the space of the gallery though they were physically unimposing. It was not only that here she used color, where normally she works in black and white, but that in the background blinked a small red neon sign that spelled *inouï* ("unheard of"). While this last piece was of modest size and, above all silent, Jugnet plays on the fact that this word contains another word that refers to sound: *l'ouïe* (hearing). What is unheard of is something extraordinary that invades and spreads out—something that has dimension.

Because the work is presented on a large table on trestles you are led to expect a unique event. The word "emergency" is composed of 48 piles of letter-size poster paper each of which comprises 500 surfaces, 500 copies of the silk-screened word alternating between a positive image (orange letters on gray background) and a negative image (gray letters on an orange background). The alternating colors reference the kinds of signs that punctuate urban life. "Emergency" is a signal sent in English, a

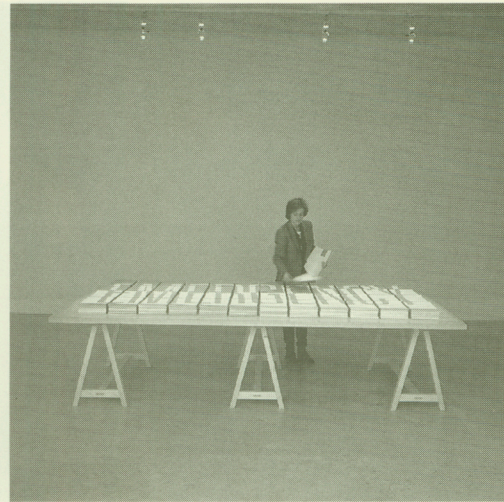
means of conveying urgency, but also an exaggerated warning in a society where conflicts and new plagues constantly erupt, then fade into oblivion, in the flickering image of the television screen.

This work of Jugnet's will take on different meanings depending on the geographic, social, ideological, and political context of where it is shown. Jugnet reminds us that we are living in the age of emergency. Images and information exist only in the precariousness of their appearance, always ready to be replaced by other ones, by another layer.

Sold layer by layer, *Emergency*, 1994, is carried off in envelopes, disseminated among the people who acquire each piece. This is a work that comes into existence through appropriation: each of the layers removed from the table may be reinstalled in any one of various ways (on the wall, on the ground, on a table, etc.). *Emergency* insists, in an almost tautological manner, on the esthetic of the fragment, on the "opus" as a succession of fragments that structure the work. Moreover, Jugnet's work can only be perceived segment by segment—page by page. Not only is each surface fragmented into 48 reams of paper that spell out the word "emergency," but each surface of the word is one of 500 units. Here, Jugnet refers to a social dimension, to the individual as a fragment of the whole. Each layer, like the word itself, will have a different influence on the one who appropriates it. In this way, Jugnet stresses the fact that all possible developments are to be found within each fragment—the fragment as totality. Within each word reside all other words in a kind of metonymic chain. Each layer is a work within the Work, a possible starting point, a metaphor for the work that always says "beginning," the work, also, as duration.

—Jérôme Sans

Translated from the French by Warren Niesluchowski.



Anne-Marie Jugnet, *Emergency*, 1994, serigraph on paper,
ca. 47 x 99".

YANN KERSALÉ

ESPACE ELECTRA

Yann Kersalé's first "Expédition lumineuse" (Light expedition) goes back to 1987 when the French artist set up two projectors in a metalworking factory on the Normandy coast in order to translate the rhythm of the smelting furnace into beams of light. In the intervening ten years, Kersalé has developed some seventy projects for lighting up the night, and more than a third of them have actually been carried out, either in the form of self-initiated "Light Expeditions" or, more often, as public commissions.

This exhibition, designed by the artist himself for the spacious quarters of a French electric company's art foundation, could best be described as a retrospective with an eye to the future. Ten previous works (six temporary, four permanent) were documented through video projections on the mezzanine level, but the place was clearly given to the five elaborate scale-models of future projects.

Miroirs, Mirrors, 1990, for example, would (temporarily) line New York's Central Park with two avenues of light beamed into the sky along the imaginary axes joining Sixth and Seventh Avenues on the southern side with Adam Clayton Powell Boulevard and Lenox Avenue on the northern side. The intensity of the light would vary with the surrounding terrain patterns, which would be captured by mirrors at the four nodal points. A similar but more ambitious project, *Complexe*, 1987, would create a "ballet" of light over an abandoned Apollo launching pad at Canaveral by monitoring and mirroring the movements of the site's present inhabitants. And on the interplanetary level, *Lumières d'ondes* (Wave lights, 1992),