

WALKING ON GLASS

STORY AND IMAGES COURTESY MARIE EGLE DU MUSEE D'ARTS

"Dark Matter", a contextual installation in black glass and float glass sculpture by Baptiste Debombourg, at La Chaufourne, Haute Ecole du Rhin, Strasbourg, France (Oct 1 to Nov 15)

Dark matter is a phrase as suggestive as its nature is problematic. Once separated from the gravitational effect it seems to have on visible matter in the Universe (and it constitutes at least a quarter of said visible matter), "dark matter" can only be the subject of hypotheses. Baptiste Debombourg explored the implications and necessities of this little-known cosmic element into his Chaufourne installation as

immersive mass of black glass, punctuated by a mask in which cracks flow over levels like a plastic sea experienced as much as seen. A "rigid" (chénement's) material grain, an experiment of the separation of substance as much as a symbolic "slag of the metal" in discarding all forms of routine and prejudice. (The Alpha by Marguerite Rouzeau)

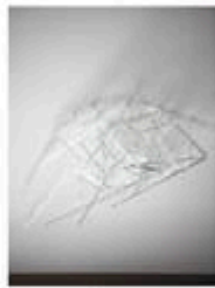
By walking through the installation, these surfaces appear as if they were made with each footstep. The subtle appearance of ambiguous visions are revealed —



artist statement

All my projects are somehow related to aspects of human relationships, our doubts and desires, as well as perceptions we each have of our own realities. My work explores the nature of our psychological relationships with objects, looking for the potential space between reality and the ideal model we aspire to achieve.

Thus, I analyze and question the sense and meaning of actions we undertake (construction and destruction). I am interested in individual repeated attempts, which sometimes lead to failure. Driven by well-intended actions, shape appears or lacks by his act. The individual reveals his true nature. The impression of the experience generated by such situations and by the individual themselves simply highlights the fragile and enclosing nature of the human being. My research takes shape through different media, materials, and engravings such as wood, glass, paper, or drawings. My inspiration and substance comes from everyday life and, more specifically from day to day objects that condition our lives. My approach is also focused on the use of these objects and the reactions (behaviors) that they create, including the affective relationships we may have with them. I consider my artistic actions as a concept of encounter, an opportunity to link vectors and areas that usually ignore each other (ie, the so-called "order" and "popular" cultures). I believe it is also a way to examine the position and the function of what we define as contemporary art. (Paris in 1978, Baptiste Debombourg words and Jean-François)



Other than a "top floor", the city is of an undefined nature and is revealed through the absence of a roof, a space-time with a specular axis. Beneath the glass plate that was when walked on, images (word, in which sky and ground merge, in a "transcendent war", These are the remains and consequences of an event: extreme compression — from which diamond and coal are derived — or spatial expansion. We hesitate between the expansion and reduction of this dark matter, a source of mystery that its materialism may contravene.

One of the side effects of this blackness, profound in its density and engulfing power, is to be transported beyond or "other" —. "Otherness" means: Beyond the blackness is a reflected light, transmitted by the black, "black that, ceasing to be, becomes a transmitter of clarity, a secret light", a mental field other than black. "Other" is displaced, since the particular monochrome follows the course of the correlations, subterranean waters, rising fissures, and the high and low cosmic emissions, possible to the sensation of a glassed (essay by Audrey Schumann, independent curator and critic based in Geneva) ←

