

## L'Image dans la sculpture

Review of the Centre Pompidou exhibition curated by Christine Macel and Navid Nuur

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**Nina Beier, *The Demonstrators (Broken Rope)*, 2013**, wall-mounted radiator. C-print of an image found in an online image database on blue-back paper, dimensions variable.

A welcome break from the blockbuster exhibitions that are a staple of the Pompidou, “Image into Sculpture” is a foray into more adventurous territory, both artistically and curatorially. Put together by Pompidou curator Christine Macel in collaboration with artist Navid Nuur, the show testifies to the rise of the artist-curator, a phenomenon seldom acknowledged by large institutions given their rigid organizational structures. Even more important, it reverses long-standing preconceptions regarding interdisciplinary practice, by showing that media are not fixed entities whose frontiers artists attempt to break down. Instead, as Hal Foster suggests in his book *The Art-Architecture Complex* (2011) they are social conventions that evolve in a differential relation to each other within works of art, and consequently are continually being redefined.

Expanding on the premise of MoMA’s seminal 1970 group exhibition “Photography into Sculpture,” a first set of works incorporates painting or video into performance or installation. In a video projected onto pieces of fabric stretched across freestanding aluminum-tube frames, Yorgos Sapountzis presents a ritual in which these same pieces of cloth are draped around a statue. The ephemerality of performance and the lightness of the materials employed are offset by the weight and permanence of the sculpture, so that both media are redefined. A second group of works

associates digital imagery with real objects. Nina Beier's *The Demonstrators (Broken Rope)*, 2013, features an unplugged portable radiator onto which the artist has glued a C-print of a severed rope extracted from an online image database. Both the image and the radiator are in limbo, the first having been uncoupled from its original context, and the second from its use value. By pasting the print to the radiator, however, Beier reconnects it to the physical world. Meanwhile, Simon Denny presents a glass eye perusing a tablet computer through half a pair of sunglasses, allegorizing the adaptation of the human gaze to the exigencies of digital screens. As in Beier's piece, the medium of sculpture shifts and contorts, under assault from virtuality.