

The mechanics of celestial erosion

Victor Mazière

On the floor sit a hoist and pulleys. Then, as if weightless on a frame of razor-sharp cables, arise a number of curiously hybrid shapes and forms, somewhere between Platonic solids and anti-personnel mines. This is what greets the visitor to the Galerie Jérôme Pauchant : a startling décor, transformed by Lyes Hammadouche, turning the space into an improbable and ephemeral post-industrial Sistine Chapel.

Imbued with metaphysical symbolism, this installation was entirely designed in situ but is not intended to glorify the fixed nature of Plato's " heaven of ideas ". Instead, in this expression of celestial mechanics, all systemic stasis is undermined by a process of erosion which prevents the perfect engineering system from binding itself fully together. Using a sort of inverted ontology, Lyes Hammadouche works to rip the façade off the trivial nature of the materials propping up his " other-world " and reveal the brutally factual execution of a conceptual space, projecting his own " strike force " upon the environment. He also explores the space's future entropy, sliding into the empty spaces of an imagined Khôra towards the very fabric of Time, a space so familiar to him. This leads inexorably to the *alteration* of the structure, both metaphysical and technological. A victim of its own efficacy, every system is infected from the first grain of sand that begins to erode it, and every closed ontological circuit is " de-closed " by the simple fact that its meaning stems from relationship and movement which, by definition, is open and therefore " imperfect ". The visitor is invited simply to explore these twin mechanics using a remote control to activate the hoist and fissure the suspended forms. Some of these cracks are visible, others are so minute they pass unobserved, serving to

underline the spectral nature of all temporal phenomena : always written, yet never truly experienced.

Lyes Hammadouche takes human responsibility and, for the first time, embeds it into his work as one of many configurations in a system of action and counter-action. He invites the viewer to vicariously visualise the fragility of an " eco-system ", in the widest possible sense of the word.

And behind the scenes of these celestial mechanics, blocked and obstructed from the very beginning, exists an exit from eternity which opens up each world and lets History flow out.

July 2016

- (1) Plato, *Republic*, Book VII, 514a-517c
- (2) Plato, *Timaeus*, 50c-52b; see also Jacques Derrida, *Khôra*, Galilée, Paris, 1993 : " La Khôra n'a pas d'essence ; elle est l'anachronie dans l'être, mieux l'anachronie de l'être. Elle anachronise l'être », p.25
- (3) In the sense of a " décloison " as written by Jean-Luc Nancy ; see Jean-Luc, *La Décloison*, Galilée, Paris, 2005 : The word « décloison » stands in contrast with closion or « clôture », as an un-closing or de-closing—tearing down the wall, opening the cloister.