

Object Visualiser is an ephemeral installation photography project. With a deep interest in the aesthetics of graphic representation and its ability to contribute to the creation and manipulation of contemporary beliefs, I suggest abstract spatial models inspired by economic graphics. I lined the walls of the studio with small black dots organized in a grid pattern. This grid was the empty space, the surface potential for the development of a form. The shapes are made of coloured dots and their aesthetic is reduced to 'the essential'. Sculpture objects are placed in front of the grid, on the floor, and the structure of the grid changes in relation to the object.

The alteration of the grid on the wall to the object of sculpture blurs the rigid structures of the geometry of the grid, blurs and alters its meaning, and finally subtly screws up the kind of order that governs the world.

The shapes are schematic and represent a tower, a cup, a triangle or a cylinder. Once photographed, the representations are erased and changed into the form of other models in the grid. Besides an empty space and a potential for mise en scène, the use of graphic aesthetics is also a working protocol. This protocol of essentialization of form inspires me this role play on the outcome of the protocol:

During Creation, three choices are given. The first is to be a sphere in a world made of slope. This sphere slides through the paths from which its world is made and enjoys its bends.

The second is a die which has the choice of the number on which it falls without knowing the consequences.

The third is a pyramid that is upside down, constantly in balance.

The existence of these three entities is regulated by simple constraints. It is because of their limitations that everything is finally possible. And everything has to do with time; only laziness is sustainable. The act is instantaneous.