

The artist, a creator of signs

In a world in the making, the artist is the creator of the signs that forge the links of a global culture. Well beyond arbitrary fashion games, he/she questions the idea of modernity by developing his/her quest for identity and revisiting his/her own culture. Thus, we witness the use of a repertoire of recurring shapes and forms responding to the same problem in the field of geometric art for example.

Each artist accepts his/her own visual research based on the underlying frame of available signs at a particular time. A "Semionaut", he/she draws on the collective mind as well as on his personal imagination. Coexisting genres of expression, more or less similar or varied, more or less complex, reflect the creative ambition of their author. Although our civilization feeds on fewer external signs and heads towards the uniformity of thought and taste, art remains a project revealing tensions, even contradictions: it continues to express our vital need for resistance. Traditional or archaic practices, the use of new technologies are only means of expression. What matters is the nature of the questioning, capable of imprinting the work's shape or the event with an energy that defines all authentic creations.

For me, at this time of my experience, I think it is more relevant to take stock of my expression by comparing it to that of another artistic field. So I confronted my geometric creations to the rich and diverse language of contemporary dance. Is there a more exciting or captivating spectacle than to watch and watch again a human body express itself spatially, obeying constantly renewed rhythms, stressing or breaking the beautiful sculptural unity of our anatomy? Sometimes still, sometimes furtive, a silhouette appears or disappears in a beam of light, guided by the magic of the music or sound, even faced with the silence inhabited by its own breathing, the thud of a body reminiscent of its weight, of its material reality.

My creations are purely abstract ; they transfer this rhythmic energy to other geometric bodies. And when I look over my work space, I feel the mobility induced by the dynamic structure of my works. They come alive like actors in a fantasy ballet. This confirms my initial intentions, which were to help give another life to figures always considered by the neophyte as inexpressive, at best decorative.

Since the advent(ure) of abstraction and its leading exponents of the early twentieth century, I have been pursuing a research that I think is far from exhausted. With a type of expression that combines volumes, colors and rhythms in a hybrid genre, at the crossroads of sculpture and painting, I have the ambition to share with you a whole territory of signs, as personal as universal.

Philippe Vacher – 2007